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Ein' feste Burg	8.7.8.7.6.6.6.7. ...	A safe stronghold our God is still
		Rejoice to-day with one accord
Eisenach	L.M. ...	Great God, Who, hid from mortal sight
		O Love, how deep ! how broad ! how high !
Hanover	10.10.11.11. ...	Disposer Supreme, and Judge of the earth
		O worship the King, All-glorious above
Hyfrydol	8.7.8.7.D. ...	Alleluia ! sing to Jesus
Irish	C.M. ...	The Son of Man from Jordan rose
Lasst uns erfreuen	L.M. *(with Alleluias)* ...	Light's glittering morn bedecks the sky
		Ye watchers and ye holy ones
Leoni	6.6.8.4.D. ...	The God of Abraham praise
Luther	8.7.8.7.8.8.7. ...	Great God, what do I see and hear?
Melcombe	L.M. ...	New every morning is the love
Morning Hymn	L.M. ...	Awake, my soul, and with the sun
Nun danket	6.7.6.7.6.6.6.6. ...	Now thank we all our God
Old 100th (1st Version)	L.M. ...	All people that on earth do dwell
Old 100th (2nd Version)	L.M. ...	Before Jehovah's awful Throne
Old 104th	10.10.11.11. ...	Disposer Supreme, and judge of the earth
		O worship the King, All-glorious above
Richmond	C.M. ...	Praise to the Holiest in the height
Rockingham	L.M. ...	My God, and is Thy Table spread ?
		When I survey the wondrous Cross
St. Anne (1st Version)	C.M. ...	O God, our help in ages past
St. Anne (2nd Version)	C.M. ...	The Son of God goes forth to war
St. Theodulph	7.6.7.6.D. ...	All glory, laud, and honour
St. Thomas	S.M. ...	The Advent of our God
Surrey	8.8.8.8.8. ...	The Lord my pasture shall prepare
		We have not known Thee as we ought
Tallis' Canon	L.M. ...	Glory to Thee, my God, this night
Unser Herrscher	8.7.8.7.8.7. ...	Come ye faithful, raise the anthem
Victory	8.8.8.4. ...	The strife is o'er, the battle done
Wareham	L.M. ...	O Saviour, Lord, to Thee we pray
Warrington	L.M. ...	Now that the daylight fills the sky
Wiltshire	C.M. ...	Through all the changing scenes of life
Winchester New	L.M. ...	On Jordan's bank the Baptist's cry
Winchester Old (1st Version) ...	C.M. ...	When God of old came down from Heaven
Winchester Old (2nd Version) ...	C.M. ...	While shepherds watched their flocks by night

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REFLECTIONS ON LISZT

BY ERIK BREWERTON

I.

The title of the standard German life of Liszt, in three volumes, 'Liszt the Artist and the Man,' expresses a fundamental difficulty in dealing with him. It is to the advantage of criticism that with the death of the musician, the artist comes into his own and the man sinks almost out of sight. In spite of a rather morbid curiosity for personal details, which from time to time manifests itself in the press, to the very large majority such men as Beethoven, Chopin, Mozart, and Wagner have become de-personalised, so closely and so constantly have they been identified with their works. With Liszt this process can hardly be said to have taken place. The artist and the man are curiously intermingled, so that the inequalities in the work of the artist persuade the critic to investigate the character of the man, whilst the splendour attached to Liszt's name and the multifarious activities of his life give a peculiar flavour of their own to the quality of his work. The result is that all those who sincerely wish to come to some decision about Liszt the artist, have an uncomfortable feeling that whatever they say will be biassed by their sympathy or by their aversion for that astonishing man whose portraits still seem instinct with life and animation.

This bias was specially noticeable in Liszt's lifetime, and, as he bitterly complained, the chief drawback in the way of a substantial recognition of his contribution to music lay precisely in his past celebrity as a pianist, which he was never allowed to forget. First impressions endure, and Liszt, in his early years, cultivated the cities of Europe too assiduously for him to be seriously regarded as anything else but the brilliant *pianiste improvisateur*, the lionised member of Parisian salons, and one, if we are to believe Heine, who on a tour with Rubini, the tenor, included bouquets and laurel wreaths in the list of their joint expenses. It is always difficult to be fair to versatility, and the public, somewhat deficient in imagination, is apt to dispose of those who solicit its patronage in a rough-and-ready fashion which, from the standpoint of adequacy, often leaves much to be desired. Popular opinion in its taste for simplification, in its desire to find one strong characteristic which will elucidate a man's whole life, may be on right lines. Versatility may be a mistake; it may seriously embarrass the will. But there are certain mistakes which are the privileges of superior minds, mistakes which inspire a touch of envy, arguing as they do a richly-stored and prodigal nature. The feeling against versatility may be connected with that long-lived political principle which exploits the individual for the sake of society. We judge the tree by the fruit it bears for *our* consumption; we value the past only for its contributions to the present. Too often a rudimentary reading of history prevents us from seeing valuable elements in the character of the man or of the age just because it is not in the direct line of our own development. Yet the character of each may have a colour or a consistency which will justify it to the discerning imagination when the ruthless tests of the modern world find little or nothing in it to remember. Our own feebleness is rebuked by all that is great enough to be itself, and when we admire novelties it is partly because those who create them suggest a lack of self-reliance which pays an indirect compliment to us. No doubt it flatters a man's vanity to be found interesting when his neighbour is ignored, but such publicity would mean nothing to a Shakespeare or a Beethoven. Men like these are imposed by a small minority on society which, as a whole, may be said never to rise above certain rough notions of them, notions which are sometimes wrong. The difficulties that people find in modern music are trifles compared with those privations and hardships which have to be supported before the pilgrim feels that he can call some composer truly a classic. It is a very big assumption of one's own importance to talk confidently of the first-rate. To acquire and retain a purity of taste demands a high degree of asceticism and a cruel restriction of the sympathies. Those cannot be blamed who are modest enough to enjoy the foothills of music and do not care to make frequent excursions into the peak-district. Besides, we love the knowledge that comes from experience; the pure milk of the word is not a heady enough draught. With all our admiration for the classics, with our inner conviction that we shall come back to them in the end, like prodigal sons, with Aristotle and St. Thomas Aquinas pointing out the way, we still feel that we must first carouse in the land of Romance before we can rest our weary limbs on the calm heights of Olympus. The reaction against romanticism has gone too far. Certain French writers, not content to indicate its follies and extravagances, have almost denuded Europe of all intellectual and artistic attraction from Rousseau to Wagner. In literature they wish to return to the 17th century, and in music they fall back on the Couperins, on Grétry, and on Rameau. Such austerity provokes a certain obstinacy, and if it continues many of us will soon be buying complete editions of Byron, de Musset, and Victor Hugo, and be demanding a revival of the operas of Weber and of the Symphonies of Raff.

The versatility of Liszt and his remarkable sensitiveness to the movements of the century which his long life almost spanned, make it extremely difficult for any single person to arrive at a just and comprehensive opinion of him. Musicianship is not enough to judge a man who quite seriously

exposed himself to all the influences that surrounded him, and aspired to make his music a complete summary of them. For Liszt brought a new spirit into music, whereby it ceases to be what it was to Haydn and Mozart and their predecessors—a gift quite consistent with ignorance and a narrowness of outlook. Liszt, seeking his gospel in Beethoven, attempted to make music a power commensurate with life, finding its inspiration in the sights and sounds of nature, in the messages of books and the intimations of the other arts. Just as by Goethe was revealed that ideal of general culture of which we find little or no trace between the Renaissance and the French Revolution, an ideal with which Matthew Arnold attempted in his genial way to indoctrinate this country, so Liszt made it his ambition that henceforth the musician would be regarded as nobly essential to civilisation, precisely because he made all that was best in civilisation an essential part of his nature. Liszt from an early age had the taste for precept as well as the power of example. Like Goethe, he planted his feet well in the furrows of this life, and was not content to let his dream plead for him in its ivoried isolation. In the eyes of the young romanticist who, in 1835, wrote his essay 'on the situation of artists and their condition in society,' music was no longer something sufficient to itself. It must take up arms like literature in the conflict of ideas; it must have its manifesto, its charter of Rights. That Liszt threw down this challenge at a time when society found it rather absurd that a young pianist should attempt to discuss anything outside the scope of that amiable diversion which it supposed it was the aim of crotchets and semiquavers to provide, says much for the courage and range of his ideas. Since Liszt, musicians no longer have the rather simple and unimpressive views of a Haydn or of a Schubert. They are not even satisfied with such hazy notions as Beethoven acquired from Plutarch. They steep themselves in Nietzsche like Strauss, or in theosophy like Scriabin, and to understand their compositions demands a knowledge and a sympathy that cannot be imbibed in the academies of music.

This tendency, the necessity for which many who react against modern music are inclined to question, has a strong bearing on the whole aim of musical composition. It implies that the musical sense is not independent and complete in itself. Music is not, as Walter Pater maintained it was, in a well-known passage in one of his essays, 'the type and measure of all the arts,' because, as he said, it presents an identification of matter and form, of subject and expression which the other arts, notably that of lyrical poetry, constantly aspire to but never quite attain. For to make music part of a loose federation, to submit it to the sights and sounds of nature, to put it in touch with the beauties of poetry or of painting and expect it to translate them, is to deny that each art has its own sovereign power, its own special responsibilities to its material, its own untranslatable element of sensuous beauty, and is to affirm that poetry, music, painting, and the other arts are 'but translations into other languages of one and the same fixed quantity of imaginative thought.'

This theory of the inter-relation of the arts, which Liszt openly professed and practised, forms the logical basis of all programme music, and is only possible to an advanced and complex civilisation rich in the appeal which the symbolical exercises on sensitive and highly-evolved minds. Programme music is represented by all those who can neither compose nor listen to music without associating it with other thoughts and emotions. This association is of an imaginative kind, and has no necessary connection with that crude realism which the French and the Italians often find to their liking. The distinction would lack validity to those purists who anathematize the whole theory. But granted its legitimacy, it is idle for us to expect from such music the same level of achievement, the clearness, conciseness, and cohesion that 'absolute' music provides. It bears in this sense the same relationship to classical music that Shakespeare's romantic drama bears to the classical drama of the Greeks, being richer in characterisation and contrasting elements, but less sustained in tone and grandeur of purpose. The classical critic will always find rubbish in Shakespeare's best plays and, similarly, romantic music on a big scale is always 'patchy.' Programme music, as Liszt expounded it, is implicit in the romantic movement from its start. He was probably right in finding his authority in some of the later works of Beethoven which he would have called programme music with the programme undivulged. Schumann infuses his dreams, his conceits, his feelings of love into his early pianoforte compositions. Change the spirit of the individual and we have the less provincial Chopin glorifying his country in his Polonaises. Change it again, and we have Berlioz with a keener eye for the concrete, or Liszt fresh from the excitement of reading Dante, Petrarch Byron, and Lamartine.

Whether the composer concentrate more on the nature of his own moods or on the outside influences that determine them, is merely a matter of temperament; there is no real difference in principle. In each case he starts from his own particular feelings, and the only difference that arises is that of treatment and presentation. When Schumann, Debussy, and Moussorgsky give us their impressions of childhood, it is less from the standpoint of music proper than from sympathy with the temperament working through it that we prefer one to the other. There is nothing further from the doctrine of 'art for art's sake' than romantic music of which programme music is a natural extension.

II.

It is perhaps fortunate that theories are not very powerful in musical matters. The public takes its good where it can find it. It can enjoy Wagner without first masticating his theory of opera. Judging each composition separately on

its individual merits, and not on the theory it may illustrate, it is thus saved from the dire alternative of accepting all programme music *en bloc* or of refusing to be pleased by many captivating and delightful works. Leaving the abstract question of programme music to those whose appetites are whetted by a rather dry bone, we shall probably find more substantial fare in a rough inspection of Liszt's own practice. From such an examination, it does appear that Pater is justified in his charge that those who, like Liszt, believe that one art can be adequately expressed in terms of another are handicapped through a bluntness of sensibility, whereby they ignore the important fact that the sound of music, the colour of painting, the rhythm of poetry, each contribute something to the art in question which inheres in it so closely as to be a vital and inseparable part of its nature. All good style, such a critic would maintain, is based on a keen and delicate sensibility to the medium through which the artist works. Only through this instinct can the strokes be sure, and the vague and the experimental be avoided.

The numerous arrangements Liszt made, his alternative versions, his transcriptions not only of the compositions of others but of his own, must throw some suspicion on the soundness of his theory and on the excellence of the greater works which represent it. Let the artist experiment if he will, but is it entirely unreasonable in the interests of style to expect something occasionally in the nature of achievement? How seldom does Liszt suggest that the ambition to frame his message once and for all in unmistakable lineaments permeated his being! It is only sincerity, enthusiasm, and fastidious care in the romantic composer which can compensate for the lack of that unity, that proportion, and that universality which the classical composer provides. The bulk of Liszt's music may be described as exclusively experimental. The pianistic and orchestral effects, the improvisatory nature of his writing, the inherent poetical intentions all point to this dominant characteristic. Liszt 'tries things on'; he is a gambler who plays always boldly and often with success.

It is not surprising, therefore, that his melody is weak whilst his themes or 'motifs' are remarkably interesting. Every man draws benefits from his defects, and Liszt's comparative impotence in melody is compensated by a happy knack of condensing or of sublimating his idea in a short and pregnant theme and by the skill with which he decorates and transforms it. The bold chords in the 'Chapel of William Tell,' the superbly defiant introduction to the Fantasia quasi Sonata, 'After reading Dante,' show the true orator's gift of summing up the situation in a graphic and memorable phrase. Nietzsche has called Wagner a miniaturist, and certainly in this gift for 'motifs' which he turned to symbolical uses Liszt strongly resembles Wagner. Though the systematic practice of 'theme transformation' only occurs with the period of his orchestral works, the idea may be discerned in his earlier pianoforte music, which he wrote before he knew Wagner and became one of his greatest admirers. In the way they cultivated this seminal music, the two part company, for what Wagner treated symphonically, Liszt could only elaborate rhapsodically. There are continual gaps in Liszt's workmanship which variations, repetition, and *cadenzas* do their best to conceal. Thus his lack of melody, which the early Russians, who suffered from the same weakness in construction abundantly possessed, becomes deplorably conspicuous, and the musician is assailed with a sense of tedium as he makes his way through the larger works.

It would be unfortunate if Liszt, when he abandoned Paris for Weimar, in 1847, imitated the action of the dog in the fable which dropped its bone in snatching at a shadow. Saint-Saëns hazards the view that Liszt contemplated a musical empire in which he should represent the glory of instrumental, and Wagner that of operatic music. Anyone who examines the B minor Sonata, the last work of importance Liszt wrote for the pianoforte, must notice a distinct change of style. It was written in 1853, when the composer was well launched on his series of orchestral poems and his 'Dante' and 'Faust' Symphonies. Except for this solitary work he abandoned, from 1847 onwards, all serious composition for the pianoforte. The Sonata, dedicated to Schumann, and admired somewhat dutifully by Wagner, no doubt reveals maturer and more earnest thought, but whilst sensationalism has diminished, it must be confessed geniality has diminished with it. In spite of its length, its touches of mystery, and the fugal treatment of one of the themes—a feature Liszt probably borrowed from Beethoven—the Sonata is not a happy nor a convincing work. Compared with the Dante Fantasia, written fourteen years earlier, it is less lyrical and spontaneous. The themes, transformed with abundant ingenuity, are neither beautiful nor even arresting in themselves. One cannot but feel that Liszt, in exchanging his earlier French Romanticism for the heavier German brand, in preferring the prophet's mantle to the poet's laurel, has been affected, to doubtful advantage, with a laborious idea of culture which he has acquired from the study of Goethe, the correspondence of Wagner, and the companionship of his encyclopædic friend, the Countess of Wittgenstein. Why Liszt from entering on his duties at Weimar abandoned pianoforte composition, when a few years before he had proclaimed in one of his published letters his entire devotion to the instrument, is a pretty subject for speculation. But then we know that Goethe was not musical; he only *interested* himself in it with professorial pedantry. Wagner played the pianoforte atrociously; and, as for the Countess, she regarded Liszt as an apostle, not as a pianist. With the Rome period, which embraces Liszt's last twenty years, we have the embarrassing spectacle of a life divided (like Gaul!) into three parts, each of which has no comprehensible connection with any of the others.

The passing of Liszt's first period would not be regrettable if it merely signified the passing of operatic paraphrases, of the 'Liebesträume,' and of Fantasias on 'God save the King' and the 'Marseillaise.' Those who are satisfied to confine themselves to this side of his work fail to appreciate those occasions when the eye was less blood-shot, the pose less dramatic, when the *molto appassionato*, the *rinforzando*, the *molto espressivo* and *agitato* were less copious, those occasions when the first two books of the 'Années de Pélerinage' were written, the concert Studies, 'Waldesrauschen' and 'Gnomenreigen,' and such songs as 'The King of Thule.'

Further, if Liszt's temperament led him into a facile and sometimes offensive emotionalism —how fond he is in his melody of hugging the sentimental third of the scale!—a vice which many people have greedily welcomed, the same people in the excess of their devotion have distorted with an undue emphasis the style of playing which his pianoforte pieces demand. Liszt's writing is seldom of that forceful nature which invites a heavy *fortissimo*. It is not thick like Brahms's, not close and nerve-shattering like Rachmaninov's or Medtner's. It is doubtful whether Chopin in his greater works does not require more power and effort. It would be easy to show from many of his pieces, including the 'Hungarian Rhapsodies' themselves, that a brilliant iridescent effect is more often desiderated than a massive *fortissimo*. Liszt should be played, as a rule, inconsequentially and with a certain *flair*. To play him as he is often played, with a work-a-day expression, with hands vigorously 'pitching' into the instrument, is ruinous. His difficult pieces are not meant to sound very difficult. They are meant to dazzle, certainly; but that is not the same thing. A mountain looks difficult, a fountain dazzles. There is no artistic gain in the idea of difficulty, in shaking the perspiration from the hair and making explosive grunts towards the end of the second Rhapsody. Dazzling effects, on the other hand, have a certain rank, a place in the purlieus. This thrill is latent in much of Liszt's pianoforte music, though it is surprisingly seldom realised, so that an unhappy and maimed result is brought about, as if a peacock should flaunt its beauty in the rain.

If the study of Liszt's original compositions brings into prominence defects which seem implicit in the theory of music he propounded—an experimentalism, a paucity of melody, an undue reliance on ornamentation, and an excessive sacrifice of the beautiful to the dramatic—in his arrangements and transcriptions for the pianoforte, which are only another branch of the same theory, he originated a new type of art of considerable importance. In his early years he arranged for the pianoforte Beethoven's Symphonies and notably, considering the difficulties of the task, Berlioz's 'Symphonie Fantastique.' He informs us, in writing of these occupations, that he aimed at making such arrangements not mere specimens of useful hack-work, but sympathetic and faithful reproductions, where only the mass of sound and the variety of timbre which the orchestra possesses would be lacking. In the more familiar transcriptions of songs by Schubert, Schumann, and Mendelssohn, Liszt went even farther, and aspired not merely to popularise some attractive melodies, but to create pianoforte pieces in which the full significance of the songs is brought out and even heightened through the many resources of the instrument. Thus to transmogrify on the pianoforte songs by Schubert and Schumann is an audacious undertaking, but there are one or two cases where the composer may be said to have succeeded, to have worked up again the substance of the song with the energy of a divining enthusiasm, so that, as a piece, 'Frühlingsnacht' becomes more intense and throbbing than is Schumann's original song, whilst Schubert's setting of Shakespeare's Serenade is invested with a romantic feeling full of charm.

If we add the Studies after the Caprices of Paganini, the transcriptions from Bach's organ works, the 'Soirées de Vienne' after Schubert, we have the nucleus of a mass of pianoforte arrangements by Tausig, Busoni, Godowsky, Reger, and others which have conferred new prestige on the instrument. This hybrid music will always arouse the resentment of the purist, and it must be admitted that much of it is admired more as a *tour de force* than as anything else. Reger's arrangements of Chopin are too brutal for a refined taste, and Godowsky's ingenuity—has he not written nine different *metamorphosen* of the 'Black Key' Study?—bewilders the fingers and almost stupefies the mind. There are distinct signs that pianists are stung by a desire to exhaust all the possible effects of which their instrument is capable, and that they have forgotten everything else in this affliction. The tremendous impetus that Liszt gave to pianoforte playing cannot be properly appraised by merely indicating the great abilities of the numerous pianists who found their inspiration at Weimar or Buda-Pesth and handed it on with their own glosses. If the claim to use the pianoforte for purposes of astonishment becomes general, Liszt might be the first to deplore the fact, but his example would be largely responsible for it. What we may allow or even encourage in a few extraordinary personalities may be deplorable when imitated by others quite differently endowed. Every teacher knows this, and has puzzled his casuistical wits over it. For the achievement is often missed, but the example always remains, and therefore, to rely on personality in teaching may prove a mischievous method. Far too many hot-headed amateurs and students think of pianoforte music in terms of Liszt's second Rhapsody or of Tausig's arrangement of Bach's D minor Organ Toccata. They tend to regard such music as characteristic of the pianoforte, not as something off the main line and exceptional.

Finally, the subject of these arrangements and transcriptions suggests the grand defect of Liszt's character, a lack of personality in the high sense

of the word. A strong character will not overflow with sympathy, for such effusion betrays a lack of original pith and force. In that Liszt was prodigal of sympathy to others, we can deduce that he needed it badly himself. He seems to have caught with fatal facility the tone of the different societies he frequented. His early compositions reflect French romanticism on its literary side; his concert paraphrases the atmosphere of the Italian opera-house, which, curiously enough, in his writings Liszt despised; in his songs we find not very successful attempts to capture the spirit of the German 'Lied,' whilst in his last phase, he seems to have dreamed of becoming a re-incarnated Palestrina. This emulation of the chameleon makes him extremely fascinating but equally elusive. We cannot help suspecting a lack of balance, a character *mal assis*, as Heine described it. Liszt had the dubious merit of seeing good in evil; it seemed to give him great pleasure to exercise a redeeming love and trick out a rather ragged tune in sumptuous robes. The first tune in his Fantasia on 'Rigoletto,' for example, assumes at its first appearance a profound and tearful manner, makes grave and moving gestures, and quite captivates the pianist who can enter into the spirit of the game. This extraordinary susceptibility, the master motive of Liszt's life, this eager responsiveness to literature and to other arts besides music, will prejudice in his favour all those who love a versatile and spendthrift nature, but none the less it savours of a dissipation of energy which a man who is convinced of a definite vocation cannot afford freely to indulge. Musical opinion, while it has grossly under-estimated Liszt's capacity, has not been unjust in its stubborn refusal to consecrate his name. He has not convinced it, not even that part of it half ready to be convinced.

The closing words of Matthew Arnold's essay on Heine come pat to the mind, and although we gladly credit the musician with an entire freedom from that pettiness and malice which distinguished the man-of-letters, they are pertinent enough to be inserted here:

> He had all the culture of Germany. In his head fermented all the ideas of modern Europe. And what have we got from Heine? A half result for want of moral balance and of nobleness of soul and character. That is what I say. There is so much power, so many seem able to run well, so many give promise of running well, so few reach the goal, so few are chosen. Many are called, few chosen.

ON TEMPERING THE WIND TO THE SHORN LAMB

By Alexander Brent-Smith

Most people believe that the saying 'God tempers the wind to the shorn lamb' is a Biblical truth. They do greatly err. It is *not* from Holy Writ, the author being that unholy (natheless Reverend) writer, Laurence Sterne. Neither is it *true*, because lambs are rarely shorn, and are not therefore the particular object of providential treatment. But though it is neither Biblical nor true, it suggests the kindly counsel that we must deal gently and sympathetically with the young.

In the world of music there are, for every grown-up person, a hundred who are young and a thousand who are very, very young. In actual years, these youngsters range from seven to seventy. With those tender souls then we must deal kindly and sympathetically.

The first thing to remember in dealing with the young of all ages, if we wish to be kind and sympathetic, is that the food which is good for grown-ups may be unpleasant and even injurious to children. Now the grown-ups in music find, quite naturally, that the diet of Bach is very wholesome, and because they find it wholesome they think that the young should find it wholesome too. Reasoning on this wise, they produce volumes of Bach-for-Beginners, full of the worst and dullest specimens of Bach's compositions that a cruel and conscientious collector could possibly get together. No doubt these little pieces, when played by a finished pianist, are quite attractive, but the beginner never makes them sound even remotely like music, and the result is that he gets a false and harmful idea of the great Johann Sebastian. Most reasonable and lively children loathe these little pieces, and turn with delight to Schumann's 'Album for the Young,' which contains many pieces which can be made to sound like music even by the beginner.

This same system, the system of feeding the young on beef instead of upon milk, obtains among the musically young in the world at large. It is known as educating the masses. I have known flocks of villagers, with no education musically, inveigled into a sacred concert of which the principal fare was Palestrina, the rest of the programme being devoted to Byrd and Tallis. As I watched this assembly of innocents gazing with astonishment at the efforts of the singers to keep their parts, I could not help wondering what they made of it all, and what they really said at home when out of earshot of the performers and the concert-promoters.

No one doubts the greatness of Byrd, Tallis, and Palestrina, but are they really the most suitable food for infants? Is there any disgrace in performing simple quartets like Mendelssohn's 'O come, every one that thirsteth' or Farrant's 'Lord, for Thy tender mercies' sake'? Is there no virtue in anyone except Byrd? Are the simple melodies of Handel, Schubert, and Beethoven so shameful that they should be kept a secret from the ears of innocent childhood? Doubtless the music of Palestrina and Tallis is most purifying to the soul, but have not Beethoven and Handel any virtues whatsoever? The waters of Abana and Pharpar may not indeed be as healing as the waters of Jordan, but have they not the power at least to quench the traveller's thirst?

If we think back into the days of our childhood, shall we not find that we loved many things which we now have put away as being childish things?

I am told that a distinguished man, as a child, loved the 'March of the Troubadours' above all the treasures of music, and he has lived to become a Professor of Music. But the educationists pay no heed to the feelings and limitations of their audiences. They give them a fine sample of Bach, and if that is not appreciated, they dose them with Palestrina, very much after the manner of two British workmen attempting to explain the way to a Frenchman: 'Do he understand what you says?' asks No. 1. 'No,' replies No. 2. 'Well,' says No. 1, 'heave half a brick at him.'

Every one admits that the education of the masses is an admirable thing, but is this education conducted upon the right lines? What are the masses being educated for? For the appreciation of Handel? Certainly not. For the appreciation of Beethoven? I don't think so. For the appreciation of Mendelssohn? The idea is ridiculous. Then what are they being educated for? For the appreciation of a certain type of music which the educator has only learnt to appreciate after years and years of study. It is as obviously foolish as attempting to teach English by reading 'The Amazing Marriage' to an audience which has never advanced beyond the stage of pot-hooks and hangers.

In attempting to educate, we must put ourselves into sympathy with the pupil, and we must remember that all men are not made alike, and that some men are physically and mentally incapable of appreciating anything but the most obvious rhythms and melodies, though the tastes, even of such unmusical people, may be improved to a certain extent. Also we must remember that really appreciative listeners do not always wish to soar into those regions where it is an effort even to exist; they are human, and like to move about in safe and pleasant ways. Thus it is probable that an audience of cultivated musicians who do really love Brahms's E minor Symphony would not applaud it so enthusiastically as they would Mr. Plunket Greene singing 'Trottin' to the fair.' Not to appreciate the former is a misfortune, not to appreciate the latter is probably conceit.

Is it not better that a man who has never heard anything but the poorest and most vulgar of songs should experience the wholesome delight of hearing one of Schubert or Stanford? That a man who has never thought of dance-music except in terms of American Jazz, should hear the exquisitely varied rhythms and harmonies to be found in the dances of Schubert and of Brahms? That a man who has developed a taste for Irish whiskey should have an opportunity of developing a taste for Handel's Largo? It is doubtless a misfortune for the unmusical (among whom we should have to number Lord Tennyson and Dr. Samuel Johnson) that they cannot appreciate the higher flights of music, but if they can appreciate the simple works of really great men, let them be given the simple works, and let the Scribes and Pharisees remember that to be appreciated by the populace reflects no discredit upon a composer.

Ad Libitum

By 'FESTE'

My criticism of the Leeds Festival Choir's performance at Queen's Hall has been taken in very bad part. An interview with Mr. C. F. Haigh, the Choir Secretary, appeared in the *Yorkshire Post*, headed 'A Vigorous Leeds Retort,' and a letter from the same gentleman will be found in the correspondence pages of this journal. I have read both fulminations carefully, and have also gone over my December article; as a result I see no cause to take back a word. For Mr. Haigh's 'vigorous retort' and somewhat abusive letter contain no real answer to my criticism. On the contrary, the excuses he puts forward imply agreement with it. One of these excuses—lack of proper rehearsal at Queen's Hall—I mentioned myself as a reason for the choir's failure to reproduce its Leeds form. I spoke also of the fatigue due to the early morning start, the journey, and the strenuous time the choir spent in London prior to the concert. But Mr. Haigh will not admit that the choir was affected by these things:

> The journey [he says, in the *Yorkshire Post* interview] had nothing to do with it. . . . As to the choir being tired, I have never heard more brilliant singing than in the Ninth Symphony.

Nor have I, and in my article I said so, in almost those very words. But everybody who has had much to do with any kind of musical performance knows that a chorus or orchestra is more likely to show its fatigue in music of a delicate, subtle character than in loud, brilliant work, where the difficulties are mainly physical and of the type that can be overcome under the stimulus of excitement. In music so intimate, and so poetic (in a curiously remote way), as that of the 'Ode on a Grecian Urn,' and in the delicate tip-toe passages of the *Scherzo* of Holst's Symphony, the difficulties are not physical but psychical. The call is not for brilliance, power, or physical endurance, but for alertness, control, and imagination—sensitive qualities that at once lose their fine edge under fatigue. Mr. Haigh is not wise in contending that the singers were none the worse for their long day and railway journey. The obvious answer is that no soloist would expect to be in good form at an evening concert after a strenuous day that began long before sunrise. (As I pointed out last month, one of the contingents of the choir left home between four and five a.m. Even when due allowance is made for the stimulus that the members of a big choir feel when warmed up and at work, it is only reasonable to suppose that, individually, they were a good bit below their best. Art is so much a matter of nerves and temperament that Mr. Haigh pays his choir a very poor compliment when he claims that its singing was not adversely affected by conditions that would take the bloom off any soloist who was more than a mere well-made machine. If a singer tells me that he can rise at four, travel in a crowded carriage from Yorkshire to London, spend the afternoon making gramophone records, and still be at his best in

difficult work in the evening, I should be ready to admit that he had lungs of leather, a forehead of brass, and the constitution of an ox. But I should have doubts about his equipment on the artistic and temperamental side. However, I doubt very much if any of the members will agree with Mr. Haigh that they were all as fresh as paint. So I hope they will not accuse me of describing them as leather-lunged and brazen-browed.

Mr. Haigh's letter gives me little to answer, because (as I said above) it tacitly admits that my criticism of the Queen's Hall performance had foundation. But when he points out that it is 'foolish' to compare the Queen's Hall performance with that at Leeds, he forgets that I began my article by saying that I could make no such comparisons, as I had not been present at the Leeds Festival. I concerned myself only with the London performance, and I found fault with the singing on certain grounds which were explicitly set forth. By making excuses for the choir—lack of rehearsals at Queen's Hall, different constitution of the orchestra, reduction of the choir to a mere two hundred and fifty (!), &c—Mr. Haigh tacitly agrees with those who hold that the performance was not so good as that at Leeds. But a critic's concern is with the actual performance, not with all sorts of extenuating circumstances, though as a rule his sense of fairness will lead him to mention any vital ones that are known to him.

> If London is prepared to pay the cost of a visit of the full Festival Chorus, including that of travelling up the day before, and to provide the singers with an orchestra familiar with the works they are asked to sing, and, further, giving them an opportunity of rehearsing in the hall where they are to sing with the orchestra, I feel satisfied that the Leeds Festival Chorus will sustain the reputation which it at present has, and which 'Feste' and other Southern writers endeavour to whittle away.

The first part of this paragraph is practically a repetition of what I put forward in my article as a possible explanation of the shortcomings of the performance. But when Mr. Haigh accuses Southern writers of endeavouring to whittle away the reputation of Northern choirs he is (to put it frankly) talking sheer nonsense. One of the most damaging criticisms came from Mr. Ernest Newman, who certainly cannot be accused of bias in favour of Southern choralism. No; the boot is on the other leg. For many years past the best efforts of London choirs have been belittled by Southern critics who have made a fetish of Yorkshire choralism. No matter how well Southerners have sung, they were usually reminded that they had not the vigour of Yorkshire singers, and that, on the whole, though they might pass for London, they were a poor lot. We have never denied the vigour and enthusiasm, and, within certain obvious limits, the technical skill of Yorkshire choirs. But vigour and enthusiasm are only a part of a choir's equipment. Mr. Haigh says my criticism is prejudiced. It would be more to the point if he would bring forward some evidence in answer to it.

I quoted some views from critics of repute as to the choir's hard tone, lack of subtlety, and apparent inability to sing *pianissimo*, or even *piano*. Now it is significant that in all the reports I have seen of the Leeds Festival and of the Queen's Hall performance, I do not recall that a single writer praised the choir for beauty of tone, delicacy of nuance, or subtlety of expression. These, after all, are among the supreme tests of a choir, and when we find some critics complaining of the absence of such qualities, and the remainder significantly silent concerning them, we may reasonably assume that the choir concerned is lacking in those directions. Mr. Haigh no doubt has a stack of press cuttings at his elbow. If he will quote any evidence to the contrary from reputable critics, I will gladly give them publicity.

In the *Yorkshire Post* interview Mr. Haigh says:

> When we got to Queen's Hall at 1.30 to rehearse, we found the organ locked up, and nothing on the orchestra except a piano badly out of tune. Also the hall had been let to another body for a rehearsal that afternoon, so all that happened was that the chorus learned where their places were, and sang 'Jerusalem' and 'God save the King' to the accompaniment of the piano.

We shall all sympathise with the singers here, but one naturally points out that when a choir arranges to come to London to sing a difficult new work it should (if only for the sake of its reputation) stipulate for adequate rehearsal facilities. Moreover, the gramophone recording was not the result of a sudden whim. A choir doesn't stroll around, hit on a gramophone factory, and (adapting Mr. Wemmick's remark on a happy occasion), say 'Hullo! here's a gramophone factory! Let's go in and be recorded!'

The question naturally arises: Was the gramophone recording the cause of the sudden alteration of the rehearsal hour from the afternoon (at the R.A.M.) to the morning? This change could not have been made without Mr. Haigh's knowledge, and nobody knew better than he that the choir could rehearse only in the afternoon. His complaint on this score seems disingenuous.

Among the correspondence this matter has brought me is a long letter which I feel I must quote. It is private, but the writer says 'if any part of it is useful for shielding your "bloody head" you are welcome to use it.' As he does not wish to become embroiled, I respect his desire for anonymity, but I add that his views have weight as coming from one of the finest choral trainers in the country (he does *not* live in the the south, but on the other side of the Trent), and a distinguished musician as well. He did not hear the London performance, but he was at Leeds, whither he went 'humble-minded, with recollections of the glorious work before the war.' He says he got very few moments of real pleasure from the singing (I condense, but give as nearly as possible his exact words). Most of the climaxes in the B minor Mass were

splendid, but as a whole that work was done indifferently. There was never a *pianissimo*, the soft singing was heavy, and there were some bad inaccuracies. In the Dvorák 'Stabat Mater' the standard was that of any ordinary country choral society. The Bax motets were 'really quite funny.' This matter is too important for mincing words, so I add that the writer blames Coates for this, on the ground that he did not understand the works and that he is not a choral conductor—with which latter point I agree. But all the fault was not with the conductor, and my correspondent truly says that for a Festival choir to be a minor third flat, as the Leeds choir was at one point, is decidedly unexpected. The Bax performances are summed up as 'a travesty.' The singing of the choir in the Holst *Scherzo* was

> . . . a surprising feat. They romped through with great skill, ran away with their conductor, and sang it more quickly than one would have thought possible.

Apart from this, the singing of the Symphony showed the faults I myself ventured to point out:

> Page after page of *pp* was sung with a 'hefty Yorkshire *forte*' . . . no understanding of the words or appreciation of the beauty of the lines they were supposed to interpret . . . they could not have sung some of the strange concoctions of Handel's librettists with less feeling for English . . . the tenors nearly always jarred, the altos were sepulchral, the sopranos very often metallic . . . And yet the critics raved! —— said in the —— (before the event!) that this choir sang the B minor Mass better than any other choir in the world. They all assumed that because it was Yorkshire the singing was bound to be good. I thought: If all the fine points in choralism for which men like —— and —— are working are to be disregarded by newspaper critics who take famous choirs at their face-value and allow their judgment to be swayed by climaxes, all we have to do in order to attain eminence is to give our choirs their head and let them rip.

At the risk of falling out with some of my fellow-scribes I am bound to say that there is a good deal of ground for the writer's concluding sentences. Without a doubt critics as a body are less stringent than they should be in regard to the fundamentals of choralism. They readily—and rightly—haul choirs over the coals for bad rhythm, loss of pitch, and poor diction; not often enough do we find reference to such vital points as blend, nuance, and variety of tone-colour and power. At the close of the Queen's Hall performance that has led to so much pother I discussed some of the points of the singing with a London daily newspaper critic for whose opinions in general I have great respect. His only response was, 'Oh! my dear fellow, you are too exacting.' But the finest compliment we can pay a choir of world-wide reputation is to be exacting, and I maintain that until critics demand, on the interpretative side, as much from our premier choirs and choral conductors as they do from our best soloists, orchestras, and orchestral conductors, the standard of choralism will not get back to pre-war level, and the public will remain in its present complacent frame of mind—easily satisfied by any choir that has a big name and can produce a shattering *fortissimo* whenever it is called for (and often when it isn't).

Mention may be made of a striking example of this critical leniency. When the much-boomed Vatican Choir came to London, nobody denied that the absence of blend in the loud passages was appalling, owing to the forced tone of the boys and the shouting of the tenors. Yet only about three critics fell foul of the visitors on that score. (One of them, I remember, was Mr. Scholes, a Yorkshireman and a keen judge of choral singing). The rest implied that we must not expect Italian ideals of choral singing to be the same as ours. Nevertheless there are only two ways of producing the voice, one right, the other wrong. The critics, as one man, would have damned an Italian *prima donna* who discharged such top notes as these young Tuscans inflicted on us. Yet a soprano is a soprano all the world over, and although the sopranos in Central Africa may be allowed to scream (just as they may do other savage things, such as eating their political opponents), there is among civilised races pretty general agreement as to what constitutes rightly produced and musical tone. This standard applies even more to ensemble than to solo singing. Without it, a proper blend of tone—even exact intonation—is impossible, just as in an orchestra the whole beauty of the mass can be upset by a few over-blown or otherwise badly-handled instruments. To hear the rapturous expressions of the public over these Vatican yowlers and shouters one would imagine that ensemble was merely a matter of moving together and getting loud and soft at exactly the same time. If there were no more in it than that, choralism, chamber music, and orchestral playing would be as easy as shelling peas, instead of being among the most exacting (and most enjoyable) of tasks. There are scores of skilled choral trainers with high ideals scattered about the country, some of them in centres that (musically) are off the map. They look to the crack choirs and the critics for help in realising their ideals. Hence my outburst, which (incredible as it may appear to Mr. Haigh) is not based on anti-Yorkshire feeling. I commend to his consideration a temperate and sensible paragraph by 'H. T.' in the *Yorkshire Post*. The writer says that the *Musical Times* criticism of the London performance of Holst's 'Choral' Symphony 'is severe, but it will do the singers no harm if they will only take it to heart, instead of merely resenting it.'

A correspondent warns me that if I continue on my present course I shall need police protection when next I visit Yorkshire. Already, he says, I am losing all my friends in that part of the country. Not all, surely! I can think of a few who still retain their share of Yorkshire sportsmanship and liking for blunt, plain speech. To this remnant I say, in conclusion: (1) That I have heard most, if not all, of Yorkshire's crack choirs during the past twenty years, and, judging from the present Leeds

body, I am convinced that there is a considerable drop from the pre-war standard; (2) Since the war I have heard at various competition gatherings about a hundred Yorkshire choirs of various types (male, female, mixed, and school, from small and largish centres, village, and town), and many hundreds of choirs of similar calibre in all parts of the country on both sides of the Tweed. As a result of this wide sampling I am left with a very clear impression that in every respect save mere numbers and weight Yorkshire, so far from being in front, is behind the best local choral centres elsewhere. With its unequalled resources and enthusiasm it ought easily to lead the country, and it will no doubt do so when the collective Yorkshire head returns to its normal size, and Yorkshire ideals in choral tone are concerned less with quantity than with quality, colour, and variety.

Occasional Notes

In the *Canadian Forum* appears an article by Fred Jacob, headed, 'Earthly Choirs,' in which the writer is at pains to belittle choral singing. He scoffs at the idea of Toronto folk thinking that 'the existence in their city of a large and successful choral society gives them an enviable eminence in the musical firmament.' He says they would be chastened if they went to cities where 'higher forms of music' are cultivated. 'They would find themselves in much the same position as the grower of prize cabbages who had wandered by mistake into a gathering of specialists in orchid and rose culture.' He adds that the attitude of these favoured cities towards choral singing is 'kind but condescending.'

This attitude, however, is no indictment of choral singing; it merely points to a deficiency on the part of the condescenders. The choral repertory includes a good proportion of the finest work of Bach, Handel, Brahms, Parry, Stanford, Elgar, and the great polyphonic schools, sacred and madrigalian, of England, Spain, Italy, France, and the Netherlands, and folk who are ignorant of it, or deaf to its beauty, have no cause for pride. Mr. Jacob's view that this field of music is no more than a cabbage patch merely shows his limitations. However, he kindly admits that choirs have a place, though he goes on to say that their place is in churches rather than in concert-halls. He overlooks the fact that such works as the B minor Mass, the 'Missa Solemnis,' the Elgar oratorios, and, indeed, most large-scale works, call for choral and orchestral resources, facilities for rehearsal, and convenient seating arrangements, that are rarely found even in the largest churches, and never in small ones. Moreover, the heavy cost of soloists and orchestra has to be met, and for this a collection in a church is usually a poor substitute for the box-office. These are the conditions in Great Britain, and we presume they are not very different across the Atlantic.

Mr. Jacob of course makes much of the usual threadbare objection to oratorio in the concert-room:

> Oratorios are the most incongruous of art-forms, if they can be called an art-form. In the concert-hall the tradition of their performance is unspeakably awkward and ugly. They are presented with a background of men in conventional evening dress and women in ghastly white that accentuates any natural homeliness they may possess and disguises the possibility of beauty.

But what's the matter with these costumes? If orchestral players may do their job in 'conventional evening dress,' why mayn't choralists? As to the women in 'ghastly white,' if that colour 'accentuates the wearer's natural homeliness' and makes it impossible for a woman to look beautiful, why do brides allow themselves to be decked in white? There are not many more pleasing indoor spectacles than the white-clad ranks of a choral society. Presumably Mr. Jacob would have them all turn up in any colour they like, the result being a blinding patchwork of clashing hues.

However, the soloists are his chief aversion:

> In the foreground the soloists are grouped. Before you stands St. Paul or Elijah, clad in modern 'soup-and-fish,' while angels and virgins wear dazzling creations—a jarring spot of flame in the conventional colour scheme.

But for the life of us we cannot see anything more incongruous in a singer in evening dress impersonating the Prophet, than in another similarly clad representing the young lover in a song-cycle. In fact, as the great majority of songs call for characterisation, Mr. Jacob's objection might quite well be applied to solo singers as a body. Of course, the costume doesn't matter a rap to a hearer with imagination. Even on the stage it matters little, as was shown in the recent revival of 'Hamlet' in modern dress. People who went prepared to scoff found themselves (the first shock over) held by the poetry and drama as they had never been held in a 'realistic' production. The conventionalist is not the Elijah in evening dress, but the prosaic Jacob in front, who, unable to imagine a Prophet, must needs be helped by the figure of a man in flowing garb, with beard. Mr. Jacob clearly attends the wrong place of entertainment. He is cut out for the cinema, where everything shall be made clear to him by means of 'close-ups,' and elucidatory texts in doubtful English. After a longish course of the 'movies,' he will be ripe for the opera, where his imagination will be called on for a little gentle exercise at times. In due season he may come back to the concert-hall and hear a 'soup-and-fish' clad man singing (say) the 'Erl-King.' If he can sit through it without protesting that the singer is representing all the characters (though not rightly clad for one of them) and that there is no horse, he may consider himself well on the way to making good his natural deficiencies.

Mr. Jacob admits that choirs may be of service in small centres, to which sphere, apparently, he would confine them:

> In the nature of things, secular choral societies belong to small cities and towns. In communities where musicians who rank above the mediocre are scarce, and where there is not sufficient money to bring in high-priced artists, they can, at least, organize acceptable choirs. A capable leader will weld indifferent material into a fairly acceptable whole, and it proves an effective centre for musical culture in the town. To choral singing must be given the credit of having done more than anything else to bring the mass of Canadians into touch with the better forms of music. I suppose that choirs and community singing may be ranked as the strongest forces in the fight against the execrable influence of American jazz. For what it has done to further the cause of art, let all praise be accorded to choral music.

It seems to us that a form of musical activity that, on Mr. Jacob's admission, has done so much for music in Canada deserves something better than the curmudgeonly attitude he shows elsewhere in his article. Even after having said the above, he adds (lest the choral reader should be unduly puffed up) :

> But don't let us run away with the notion that a choir can ever be the last word in achievement of any so-called musical centre.

Not many choralists make that mistake, we think. Their periodical concerts almost invariably bring them into touch with music that would otherwise be outside their experience. At many such concerts there are first-rate instrumental solos, often chamber music items, and in cases where the orchestra and chorus join forces in a big work, an orchestral item is often included as well. Even if the member of a choir went through life on a diet of fine choral music only, he would be spiritually and artistically not ill-nourished. He might go further, and fare much worse. And Mr. Jacob's warning applies equally to other musicians. Don't we know the fiddler who never sees farther than the bridge of his instrument (which is not much beyond the bridge of his nose) ; the pianist with nothing more than a narrow range of solos and teaching pieces ; the organist whose horizon is bounded by the curtains of his organ-loft ; and the concert- and opera-goer with an ear (or eye) for no performer other than a 'star'?

Mr. Jacob has other grievances against the choir. He has discovered that 'it lacks the variety of voices to be found in the orchestra.' Terrible ! But a string quartet shows the same lamentable deficiency, yet nobody complains—indeed, some of us are held by the string quartet for that very reason, long after the richness of the orchestra has begun to cloy. More :

> A choir is not as perfect a medium as an orchestra for expressing the personality of a conductor.

Worse and worse ! Still, a choir does something not unimportant if it expresses the personality of the composer.

> I do not know whether a musician of genius could become a *prima donna* conductor in choral music, like so many of his orchestral brothers. Perhaps he could if he thought it worth while.

But we hope he won't. And if every *prima donna* orchestral conductor disappeared, or became a reformed character, there would be few tears shed by musicians. Only here and there a 'star' worshipper (among them, no doubt, Mr. Jacob) would make his moan.

Mr. Jacob ends by making some captious references to the Toronto Mendelssohn Choir. Here is his crowning complaint :

> There is another test, and it is one that the Mendelssohn Choir has not met successfully. To me it seems the most vital test of all. All forms of interpretative artistic activity ought to lead to creative activity. If a musical centre turns out a number of notable pianists, it should sooner or later produce a few composers, inspired by the other activity. But the career of the Mendelssohn Choir has been lamentably sterile. In more than a generation it has given no impetus to creative activity in our midst. Perhaps the existence of the choir moved Dr. A. S. Vogt to write his charming 'Indian Lullaby,' but other composers of whose works the chorus has given the initial performance found their incentive elsewhere—I mean composers like Dr. Healey Willan and Dr. Ernest MacMillan. The great failure of the Mendelssohn Choir has been as an inspiration to creative work. It has not stirred the vital spark in a native composer.

This is surely charging a choir with undue responsibility ! A choir's job is to sing. It has no concern with creative activity beyond encouraging it by performance. Moreover, musical history does not support Mr. Jacob's theory. Were Bach's immense choral works the result of stimulus by a big, or even efficient, choir? We know that the reverse was the case. He had a mere handful of singers, and those not of the best. How much had Beethoven to do with choralism immediately before writing the 'Missa Solemnis' or the Ninth Symphony? How much choral activity, apart from that in a few churches, was there in England when Handel wrote his string of oratorios? If Mr. Jacob is logical he will proceed to attack the New York Metropolitan Opera House because, after all the years it has been at work, and in spite of the vast sums of money it has spent, it has produced no American opera composer. Similarly, what has Chicago got to show in the way of orchestral composition as an outcome of the work done by Stock and his predecessors? No ; Mr. Jacob must try again. If he can find no more solid objections to choralism than those in the *Forum* article, Canadian choirs can go ahead. They need not worry about a stray Jeremiah—especially if his name happens to be Jacob.

The appointment of Dr. Henry G. Ley to be Precentor and Organist of Eton is a matter for general congratulation. Of Dr. Ley's playing and other musical qualifications for the post it is superfluous to speak. Hardly less important, however, is his fitness on the ground of personality. His happy, genial disposition may be depended on to make a ready appeal to the youth of Eton. He begins his duties shortly after Easter. His predecessor, Mr. Basil Johnson, retires after holding the post since 1914. That Mr. Johnson has done notable work in laying the foundations of sound musical taste among his charges is shown in the syllabus of the House Competitions that took place on December 14. The eighty pieces chosen by the representatives of the nineteen competing houses are all good, the composers most drawn upon being Bach, Beethoven, Schumann, and Chopin. The bulk of the events were pianoforte solos, of course, but there were also a fair number of violinists, one flautist, three organists, one 'cellist, one clarinettist, one violist, and some ensemble duos and trios. We like the enterprise of College B, whose entrants chose the *Allegretto* of Beethoven's seventh Symphony, arranged for two pianofortes (eight hands), a duet for viola and 'cello (Andante by Kreuz and a Bach Gavotte), and a pianoforte solo (Chopin's Fantasia in F minor), the two 'reserves' choosing pianoforte solos—Rachmaninov's 'Melody' in E and Schumann's 'Warum.' (The 'reserves' are called on in the event of a tie between two houses, or the unavoidable absence of entrants proper.) The whole syllabus shows a standard of taste and accomplishment undreamt of not many years ago. There are few more hopeful features in the musical life of the country to-day than the rôle now played in public schools by music of the best type.

On the vocal side the 'broken voice' is of course an obstacle, but good work is done. We have read with interest and enjoyment the *Eton College Chronicle* account of the singing competitions held in November. The classes were for bass soloists and quartets, and, as in the instrumental contests, only the best was good enough :

> The choice of songs this year was especially interesting. Brahms was popular; the French carol was unusual; and there were two 'basso profundo' songs from 'The Magic Flute,' which showed that there were still some deep and powerful voices in the school.

We like the little touches of the embryo critic in the report. Thus, the singer of the French carol produced 'a firm, soft tone, making every word clear.' The third place in the solo class was shared by two aspirants 'who both sang as if they were well acquainted with the rules of the game, though their voices lacked volume of sound.' In the quartet class,' some had not completely mastered the art of singing in tune.' One of the winning party apparently has an accommodating voice, for we read that 'the treble was extremely good, although officially a tenor according to the Musical Society register.' In regard to another quartet, we are told, 'the audience noticed that it possessed an extremely good treble.' The audience had its views on interpretation, too, for the chronicler says that the judge 'did not tell us which of the two renderings of "Phyllis" he preferred—a question which was much discussed in the audience.' Capital! It makes us wish we could hear the rival Phyllises, and take a show of hands on them.

In the *Sackbut* for December appears the first instalment of a remarkably thorough and instructive piece of work—'A General Index of Modern Musical Literature in the English Language, including periodicals, for the years 1915-1925,' by Eric Blom. It will be completed in about eight issues of the *Sackbut*, and in book form should prove to be of very great value to writers, lecturers, teachers, and keen musicians generally.

We have received for notice the first number of a new monthly—the *Dance Musician*. It may count on the best wishes of musicians so long as it sticks to No. 3 of the aims set forth by the Editor :

> To help in the movement to raise the artistic standard of modern dance music, and to improve the social and professional standing of the players.

We know nothing about the second of these points, but, like most of our readers, we are painfully aware of the need for an improvement in modern dance music. We suggest, however, that the way of improvement should be along the lines of original composition, not, as is too often the case, by a system of petty larceny. We raise this question because of an article in the *Dance Musician* headed 'Squashed! Not quite : Classical Melodies in the Ball-room.' The writer, who signs himself 'B.' sets out to defend the stealing of other men's brains—though naturally he doesn't give it so crude a description. He describes it as 'The use of classical melodies in modern dance music,' a euphemism which reminds us of Ancient Pistol. Did the rascal steal? No! 'A fico for the phrase! Convey the wise it call.' The *Dance Musician* writer brings forward some elaborate excuses for 'conveying' other composers' work, but all are alike feeble. His first plea is that 'the great composers themselves had no highfalutin' notions as to the sacred nature of their works. They were, the majority of them, kindly, broad-minded folk'—the logical conclusion being that the laws of property are suspended in proportion to the kind-heartedness of the victim. The real reason, of course, is that the composers have been dead so long that copyright does not exist. Let 'B.' try his hand at 'conveying' tunes from contemporary composers, however 'kindly and broad-minded' they may be! Nobody objects to quotation, or even to arrangements of classical excerpts, provided they are issued honestly as such. But what would be said of a writer of fiction who lifted stories word for word from (say) Sterne, Scott, or Dickens, incorporated them in his own work, and published the result with his name on the title-page as author? No words would be minced in such a case, and we do not propose to mince them in discussing the musical parallel.

'B.'s' second reason is even more naive :

> Secondly, I see no earthly reason why intelligent and refined people who extract pure delight from beautiful melody, should be expected to dance to commonplace drivel.

Nor do we. But the remedy is obvious. The business of dance-music composers is to compose dance music. If they can achieve nothing better than what one of themselves describes as 'commonplace drivel' they should take up some other form of industry. Then follows this humbug :

> A beautiful melody makes anyone who hears it cleaner and better in soul, and no matter how, when, or where it is played, it cannot fail to do good, and what is more, its surroundings cannot degrade it.

However, some of these 'composers' admit that there are limits :

> It is very wrong, and shows lack of taste, to use certain melodies of a sacred nature, also to take a piece at random out of a great art work is an abominable thing. But what may be termed the classics of the romantic school, more especially those simple in form and construction, such as the smaller works of Chopin, Liszt, Schubert, or Schumann, can be used without mutilation or loss of beauty.

And he mentions as an example his own 'Love's Dream' :

> In this I have simply used the world-famous 'Liebestraume' of Liszt and the C minor Prelude of Chopin, retaining all the original harmonies. . . . Again, in 'Elegy' Valse I have been able to reproduce in its entirety a world-famous classic, and I am unashamed, for I feel that the haunting beauty of the thing will do good wherever it is heard.

This is all very well, but whose name appears on the title-page—that of Liszt, Chopin, and the composer of the 'world-famous classic,' or that of this dance-music 'composer'? The repetition of the idea of the stolen music 'doing good wherever it is heard' is nauseating. The melodies used in this way are always of the most hackneyed type, and may be heard at almost any hour of the day or night in the concert-room, the cinema, the restaurant, on the domestic pianoforte, and viâ gramophone and wireless. If 'B.' and his like want to justify their easy-

going methods of boiling the pot, let them do some research work and make use of fine tunes that may have been overlooked by others. To appropriate groups of familiar pianoforte classics, tack them together, and sell the result as one's own work, is a kind of activity that cannot be defended. However, let us be thankful that 'B.' has 'retained all the original harmonies.' If his skill in harmony is no greater than that of most of his colleagues, he has the best of reasons for leaving well alone.

We gather from one of the advertisement pages that 'B.' is Mr. Emile J. Bennet, F.R.S.A., gold medallist, &c., who announces himself, without a qualm, as 'composer' of the 'Love's Dream' mentioned above. He is also responsible for 'the famous Moody Valses.' What is a 'Moody Valse'? The answer is given in an article called 'Progress':

> The introduction of emotional music in the ball-room, notably a number of 'Moody Valses,' mostly of a sombre character, marks a further development in the right direction. These valses take the dancers through a series of emotional states, thus enhancing the enjoyment of the brighter fox-trots and one-steps. Though called 'Moody,' the new valses cannot be said to produce depression, but they certainly do bring about a pleasant state of melancholy, much appreciated by the intelligent dancers of to-day. So far the melodies used in the valses have been drawn from the great classics, and the original harmonies retained. As music, therefore, these numbers must rank higher than much of the present-day ball-room music.

The vision of the intelligent dancers of to-day footing it in a pleasant state of melancholy is amusing. As the melodies are drawn from the great classics, and so are guaranteed to make them cleaner and better in soul, besides taking them through a series of emotional states, it is evident that if we want good value for our shilling we must frequent the local Palais de Danse.

In wishing our new contemporary all success we refrain from suggesting that its influence should be used against the kind of thing discussed above, for we observe that the composer, or, rather, the compiler of 'Love's Dream,' &c., and other moody concoctions, happens to be the Editor.

IN MEMORIAM AGNES ZIMMERMANN: PIANIST AND COMPOSER, 1847-1925

By Lady Arbuthnot

To the majority of musicians and music-lovers of the present day the mention of Agnes Zimmermann would chiefly recall her well-known editions of the works of Mozart and Schumann and the Sonatas of Beethoven—classics to which she brought stores of accumulated knowledge and the most painstaking accuracy. In the musical world of the 'seventies, 'eighties, and 'nineties, Agnes Zimmermann occupied a central place among artists. She was a familiar figure at the Saturday and Monday 'Pops' in St. James's Hall, both as soloist and in collaboration with those masters among instrumentalists, Joachim, Madame Norman-Néruda (Lady Hallé), Ludwig Straus, Piatti, and others. In all the 'musical matinées' and fashionable concerts of those days Agnes Zimmermann took part. She also visited Leipsic, Hamburg, Berlin, Brussels, and Frankfort, often in conjunction with Dr. Joachim. At the Hallé concerts at Manchester, Agnes Zimmermann was a frequent and welcome visitor, and also at the great English provincial towns, at Edinburgh and Glasgow, at Hereford and Norwich Festivals, and on tour with the Shinner Quartet and other combinations. Lectures by Mr. J. A. Fuller-Maitland, at Leighton House, and Mr. Charles Williams elsewhere, were illustrated by her scholarly interpretations of selected themes. At a dinner given during the Jubilee rejoicings, in 1897, by a hundred representative women to a hundred well-known men, Agnes Zimmermann represented music. In 1894, she was one of the performers at an evening party in the Grafton Galleries, given in honour of G. F. Watts and Joachim, and in 1904 she was on the committee for the reception given to Joachim to celebrate the sixtieth anniversary of his début in England. Though Miss Zimmermann's public career was a good deal interrupted for eighteen years by her devoted attention to Louisa Lady Goldsmid, whose home she shared after the death of Sir Francis Goldsmid, she never lost interest in her art, and continued to give her annual recitals for several years in succesion, with Herr von Zur-Mühlen. After the death of Lady Goldsmid, Miss Zimmermann lived first in Green Street, and afterwards in Devonshire Street, where she gathered round her old and new musical friends, her 'Wednesdays' and annual musical parties keeping her in touch with younger artists, whom she helped to bring to notice. One of her greatest pleasures was to play for the students in the Working Women's College in Fitzroy Square, where she rejoiced in giving of her best to a singularly receptive audience. After such a concert in 1911, one of the audience wrote:

> The supreme treat of the evening was of course the playing of Miss Zimmermann, whose greatly-honoured name means so much in the memories of concert-goers who were young with her in the 'eighties. We well remember sitting expectantly for an hour on the stairs of the old orchestral entrance to St. James's Hall, even before that decade, and one special occasion, when Miss Zimmermann presented her own scholarly third Sonata for pianoforte and violin, in the first performance of which the composer had the assistance of Madame Norman-Néruda, is marked with a white stone in our student life.

For many years before her death Agnes Zimmermann's sight was failing, and latterly she had depended on her marvellous memory for her répertoire. By the help of special glasses she could look up passages, and even occasionally 'spell out' new works, but she was unable to join in any concerted music, in which at one time she had so much excelled. She was a constant attendant at the Royal Philharmonic Society concerts, being a Member of that Society; also, as a Fellow of the Royal Academy of Music, she took a great interest in the Academy's concerts and other performances. During the centenary celebration of the R.A.M., in 1922, she was present at the crowded reception at Queen's Hall, and at many of the concerts given during the week. One of her compositions was played at a performance of works by former students. Among her special treasures was a fan, decorated on either side by painters or musicians, and bearing the signatures of Brahms, Rubinstein, Clara Schumann, Sir Charles and Lady Hallé, Joachim, Piatti, and others; also an album with sketches, letters, and inscriptions by famous men and women—a 'nonsense flower,' *Personia Lacrymosa*, by Edward Lear; the whole of 'Abt Vögler,' transcribed by Robert Browning; a drawing of Rubinstein, by Alma Tadema, on a programme; autographs of Lord Herschel, Max Müller, Madame Schumann, G. F. Watts, Stephen Heller, Moscheles (Leipsic, 1865); verses written on the music-room at

Rendcomb by Sir Thomas Erskine May; J. Joachim 'In remembrance of our beautiful evening at dear Macfarren's,' 1868, and again in 1881; a sketch by Leighton and another by Miss Mary Anne North; Stockhausen, Jadassohn, Anton Rubinstein, 1886, Hans von Bülow, Sgambati and Sarasate, 1879, at Frankfort. The fan and album are bequeathed by Miss Zimmermnan to the Royal Society of Musicians, of which she was a member; her library of music and MS. compositions to the Royal Academy of Music.

Miss Zimmermann had a genius for friendship, but with strongly marked likes and dislikes. Her memory was never-failing, and her talk was animated and pointed with apposite stories and reminiscences. Her charities were innumerable, and though she lived and died a devout Roman Catholic she never allowed religious differences to interfere with her sympathies, and numbered among her circle of friends members of the Anglican and Jewish Churches. She will be greatly missed by those intimate friends who survive her. In 1924, at her annual musical afternoon, she played with wonderful insight and tenderness of feeling, and it was remarked to the present writer by Dame Millicent Fawcett and Miss Garrett that they had never heard her play more beautifully or with more depth of feeling. Many friends were present at the Requiem Mass at St. James's, Spanish Place, on November 18, the Philharmonic Society being represented by Mr. J. Mewburn Levien.

The Musician's Bookshelf

'Robert Schumann, his Life and Work.' By Herbert Bedford.

'François Liszt.' By Frederick Corder.

'Richard Wagner as he lived.' By William Wallace.

[Kegan Paul, 7*s.* 6*d.* each.]

These books are the first three of a series entitled 'Masters of Music.' They make an admirable opening batch, but one ventures to hope that in their successors more space will be given to the musical side of the subject. The need to-day seems to be for condensed biography (with ample bibliography and other references for readers who wish to follow up any particular side of the composer's life) and a general survey of the composer's work, with, in the case of the older classics, an attempt to re-assess their music from the standpoint of to-day.

The three authors work on somewhat different lines. Mr. Bedford gives us a plain tale, with plenty of short quotations from Schumann's letters. His book has the advantage of being able to draw on the recently issued work of Niecks. In his opening chapter he gives a sketch of the Romantic movement that seems to contain an unnecessarily large proportion of geography and political history. There is also an ingeniously constructed Chronological Table showing the overlapping of the lives of musicians, poets, and painters, from 1684 to 1856, the date of Schumann's death. For 'poets' we should read 'writers,' for Mr. Bedford has wisely not overlooked some men who influenced contemporary thought, through their prose rather than their poetry—*e.g.*, Samuel Johnson, Voltaire, and Rousseau. Indeed, room should have been found for a few purely prose writers and novelists. It seems to be agreed, for example, that hardly any English writer has exerted more influence on novelists (and therefore on readers, including musicians), both English and Continental, than Sterne; and his influence is still far from exhausted. In fact, there is room for a monograph on the part literature has played in regard to the work of the great composers—not in connection with such obvious and often superficial details as programme bases, but in the matters of general mood and style.

Mr. Bedford is a great hand at tables. He gives a very valuable one, wherein the chief works of Schumann are presented in chronological order opposite important contemporary musical works by other composers. This is highly suggestive. For example, the fact that the 'Papillons' appeared in the same year as the first book of Mendelssohn's 'Songs without Words,' sets the reader speculating as to why one of the two works is to-day so much more alive than the other. When we have got the answer we shall have done a useful bit of criticism in the matter of style.

Mr. Bedford is a little too prone to apologise for writing the unpleasant truth, *e.g.*:

> It is annoying to have to face so frequently this disappointing side of Schumann's character [his begging and borrowing].

But biographical haloes are no longer the wear. We want to know our composers, partly for the human interest, and even more for the full understanding of their music. Their faults, no less than their virtues, influenced their work, and, oddly, sometimes the excellence in the music has its source in the weakness of the composer, and *vice versâ*. So let us have real portraits, 'warts and all'

One need go no farther than Mr. Corder's prefatory notes in order to see that his pen has lost little, if any, of its old pungency and life. He is well qualified to write of Liszt, having (as most of us must have) a warm admiration for that brilliant and generous soul. He has the advantage, too, of personal acquaintance with many musicians, here and on the Continent, who heard Liszt play at various periods of his career. We thus get as near as possible to first-hand knowledge on some points. For example, at least one life of Liszt says that the pianist was wont to disfigure Beethoven's Sonatas by adding decorations. Mr. Corder is able to show, from the evidence of Liszt's hearers and pupils, that

> . . . Beethoven was the one composer towards whom any irreverent alteration was to him unthinkable. It was the same in his teaching; on no account would he permit the slightest deviation from the text, or freedom in the reading.

Mr. Corder interpolates some very interesting views of his own on various subjects—*e.g.*, extemporisation, a gift which, delightful as it is, he regards as overrated. A good many musicians will agree with him when he says:

> Far more really wonderful, because making more complex demands on the brain, is the power attained by a few musicians—Liszt among them—of reading at sight a difficult orchestral score, and translating it at the same time into pianoforte form, so that it will fit the hands. Marvellous examples of this feat have been witnessed by the present writer, and it would appear to be the very highest effort the human mind can attain to—even higher than those powers of instantaneous calculation exhibited by Bidder and others.

He gives examples of Liszt's marvellous skill and readiness, the most wonderful being, perhaps, a feat achieved when he was only eleven years old. On the authority of Ries, we are told that when the youthful Liszt was presented to Beethoven, the latter, in no good temper, asked what he could play. 'Can you play this, for instance?'—and Beethoven gave out the subject of the five-voiced C sharp minor Fugue in the 'Forty-eight.' The boy was nettled. Yes; he could play it. In what key would Beethoven like it? Whereat the great man, beginning to sit up and take notice, suggested D minor. The first page correctly transposed, Beethoven said, 'Now in E minor,' and the boy promptly modulated to the new key, and went on with the Fugue, unperturbed.

Mr. Corder says that, though the feat seems incredible, he has known two or three students who could manage it. 'But [he adds, drily] not at the age of eleven.'

Liszt presents special difficulties to those who would compile a complete list of his works. Opus numbers were carelessly applied—there are two Opp. 1 and 2, and no Op. 10, and the numbering was dropped at 13; many works were re-written, and the revised version issued from a different publisher, and so forth. Mr. Corder makes a gallant attempt, but even he has come to grief in regard to the organ works and transcriptions—a more important side of Liszt's output than is generally known. The Fantasia and Fugue on B A C H is omitted from the organ works, but among the transcriptions for organ is 'Bach Fugue on B A C H.' I have recently had occasion to turn up all Liszt's work in this connection, but found no such transcription. Omitted also are the picturesque 'Evocation in the Sistine Chapel' and the 'Weinen, Klagen' Variations. The latter seems to have been published also as a pianoforte solo, but it does not appear in the list. The worst mistake, however, is the description of the magnificent 'Fantasia and Fugue on "Ad nos,"' as an operatic transcription from Meyerbeer, whereas it is an original organ work on the Chorale from 'The Prophet,' and one of the greatest things in the organ repertory. Further, the list of transcriptions should have included several choruses from Bach's cantatas.

Mr. Wallace's title-page, 'Richard Wagner as he lived,' warns us there will be no whitewashing. 'Warts and all' is emphatically his motto, and if at times the warts seem to occupy him overmuch, he balances accounts by occasionally leaving the man and raising a pæan to the composer—even going to the length of calling him 'the greatest composer that the world has seen.' Here is a challenge that tempts a reviewer to turn aside and argue. (Another day, perhaps!) One point that emerges very clearly is that Wagner himself was largely responsible for most of the difficulties that beset him and his work. Mr. Newman's recent pronouncements in this connection are underlined by Mr. Wallace and backed up by instances. Wagner, like Berlioz, and to some extent Beethoven, was his own worst enemy. No composer blundered so persistently and inexcusably. His political meddlings alone would make a chapter, and, in fact, Mr. Wallace has such a chapter, 'The Revolutionary,' in which he gives a diverting picture of Wagner on the Kreuze Tower during the street fighting at Dresden.

Enthusiast as he is for Wagner's music, Mr. Wallace, like those of us who are less under the spell, finds him long-winded. Hear him on 'The Ring':

> The ultimate issue of 'The Ring' resolves itself into music and nothing else. Few are to be found among musicians who can tell what it is all about. Its music is too firmly established in the mind to be thrust aside now and then by pseudo-philosophy. Of Wagner we shall ever ask for music: what he talked about is mere wind.

Purists who demand that gigantic soporific without 'cuts' will part company with Mr. Wallace when he says:

> Of the music of 'The Ring' it is likely that the lenient critic would feel inclined to eliminate many an extraneous bar, and as these bars, to put the matter plainly, are associated with superfluous talk, it is clear that their omission would help on the business of the drama and the music most gratefully. It was not necessary that every character in 'The Ring' should be card-indexed and orchestrally-indexed, with stale recapitulations as the drama moved onwards, repeating much that the audience had already known and grasped. Wagner thought so much of himself as a poet—an assumption in later days derided by men of his own nationality—that he plumed himself on his everlasting readings of his own so-called poems. Some to-day rate these 'poems' no higher than doggerel built up of synonyms picked out of the German equivalent of Roget's 'Thesaurus.'

And the heretics among us who predict that Wagner's future lies on the concert-platform rather than on the stage find some backing here:

> Narrative and dialectics which occupy so much space cannot rightly be called 'action,' and the serious student of 'The Ring' confides the text to the study: the music to the concert-room. In the theatre the partnership is utter weariness.

These extracts show something of the liveliness of this book. Mr. Wallace's various and extraordinarily well-stocked mind has full fling, and the result reads more like a novel than a critical biography. Indeed, there is perhaps an over-anxiety to be interesting, at all costs. We seem to hear Mr. Wallace paraphrase a familiar slogan: 'Brighter Biography,' he murmurs, and touches off another verbal squib. Some of these we could spare—*e.g.*, 'The differences [between Wagner and Minna] were "composed"; indeed, they were all that Wagner did compose at this time'; and there is a touch of effort in such recondite chapter-headings as 'The Ring and its Book,' 'Words without Song,' &c. But these are small complaints to make against a vivid piece of work that holds the reader in a way suggestive of fiction rather than of fact. A word of praise is due to the print, binding, and generally attractive form of the volumes.

H. G.

'Thoughts on Music': A Calendar Selected and Arranged by Hervey Elwes.

[Office of the *Gramophone*, Frith Street, W.]

A happy idea, well carried out. Mr. Elwes has selected daily quotations on music, mainly from recent books and current periodicals. The number and range of authors is remarkable, including not only practically all the best-known of contemporary musical critics, but also such writers as E. V. Lucas, Arnold Bennett, A. B. Walkley, &c. Some of the extracts are fairly lengthy, many filling a half-page. Occasionally a sequential order is observed for a page or so, with illuminating effect. Some birth and death anniversaries are noted—a feature that might well be developed. It ought not to be difficult to provide a personal

reference for every day in the year, thus adding to the intimate appeal of the volume. We wish this delightful gift book had arrived in time for review in the December issue, before readers had chosen their Christmas presents. If it becomes a hardy annual (as we hope will be the case), it should appear a few weeks earlier. As the first book issued by the *Gramophone*, its tasteful appearance augurs well for its successors.

'Facts and Theories relating to Hebrew Music.' By Arthur M. Friedlander.

[Harold Reeves, 3*s*.]

It is natural that the great interest now shown in mediæval music (especially of the Church type) should extend to early Hebrew music. At a good moment, therefore, comes Mr. Friedlander's pamphlet—a reprint of a paper read at one of the meetings of the Royal Asiatic Society. A lecture on a subject of such magnitude must inevitably be of a highly-condensed nature, and, to be quite satisfactory, the printed form calls for some expansion. A good deal of matter can be assimilated in a short time when delivered orally, because the speaker invariably clarifies it with illuminating asides; moreover, in a musical subject, the illustrations are a help. If a new edition is called for, Mr. Friedlander would do well to amplify some of his arguments. Even in the limited space at his command, however, he makes out a strong case for his theory that certain early specimens of plainsong are derivatives of Synagogue music. Of the examples he gives, the quotations from the Cantillation of Zachariah II., 10, and the Ambrosian melody of the Te Deum are certainly very striking. The likeness appears to be too great for mere chance. His claim in regard to the Lamentation is less convincing, the similarity between the Cantillation and the Plainsong themes being mainly concerned with melodic features that, like certain folk-songs and tales, are now known to have been common to widely different races. Among other interesting illustrations is a reproduction of a photograph of a fragment of Hebrew music MS. discovered a few years ago near Cairo. This is believed to be the only example of Hebrew music containing neums. We hope Mr. Friedlander, who has long been recognised as an authority on the subject, will go ahead and develop the theories set forth in this valuable paper.

A useful addition to the series of twopenny pamphlets issued by the Church-Music Society is one by the Rev. A. Hastings Kelk on 'The Singing of the Psalms and Canticles to Anglican Chants.' It contains sixteen pages of good, practical advice. Only on two points do we feel disposed to part company with the author. Discussing the advisability of unison singing in villages and other centres where complete and balanced harmony is impossible, Mr. Kelk says that if the average choirman's prejudice against unison singing cannot be overcome by reasoning,

> . . . it is better to give way to it, as it is not worth while to offend an old and regular member of the choir. The offended member may even go so far as to leave the choir and give up coming to church, and, especially in the country where there is only one church within reach, we cannot afford to risk this for the sake of a change, however desirable in the abstract.

This is dangerous reasoning, and may easily lead to the intolerable position of 'an old and regular member of the choir' dominating the musical policy of the church. The other point that we regard as unsound is Mr. Kelk's suggestion that

> . . . it is usually advisable to observe the continuity of the service by singing the Canticles to chants in the same keys as those used for the Psalms, or in keys closely related to them.

Ears to-day are accustomed to unprepared key-changes and contrasts, and it seems a pity not to take advantage of the fact in choosing chants, seeing that the Canticles and Psalms combined make up the bulk of the musical side of a simple parish church service. For example, a chant in E, sandwiched between two in C, provides a refreshing change, and there is nothing new in the idea, for Beethoven used this succession of keys frequently, not only for consecutive movements but also for subjects in the same movement. It is by attention to such details that dullness and monotony are avoided. We are glad to see Mr. Kelk protesting against

> . . . the evil tradition of using doleful minor chants for the Nunc Dimittis, thus turning into a dirge this exquisite Hymn of Thanksgiving. It needs a single chant expressing a chastened joyfulness. It should begin softly, but should gradually swell to a joyful *forte*, culminating in a triumphant Gloria.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Music and its Creators.' By Neville d'Esterre. Pp. 216. George Allen & Unwin, 6*s*.

'Listening-in to Music.' By E. G. Porter. Pp. 128. Noel Douglas, cloth, 3*s*. 6*d*.; paper, 2*s*.

'Music as a Profession.' By Basil Hogarth. Pp. 49. Bosworth, 1*s*. 3*d*.

'The Welwyn Psalter.' Pointed for chanting to Anglican Chants in free rhythm, and edited by the Rev. W. E. Hardcastle. Curwen, 2*s*. 6*d*.

'Dont's for Choirmen.' By John Newton. Pp. 34. Cambridge: W. Heffer, 6*d*.

'The Psalter,' newly pointed. Society for Promoting Christian Knowledge, 3*s*. 6*d*.; small size, 1*s*. 8*d*.

'The Rhythm of Song.' By C. F. Abdy Williams. Pp. 151. Methuen, 7*s*. 6*d*.

'Voice Training in Speech and Song.' By H. H. Hulbert. Pp. 99. University Tutorial Press, W. B. Clive, 2*s*. 3*d*.

Gramophone Notes

By 'Discus'

COLUMBIA

Several good recordings of the 'Siegfried Idyll' already exist—one by the Columbia Company. There is little point in adding to the number unless the latest is also indisputably the best. Perhaps I expected too much from the Philharmonic Orchestra, conducted by Bruno Walter. At all events, the performance strikes me as being dull. It seems to be on the slow side, and certainly misses a good deal of the magic of the piece (two 12-in.).

From a recording point of view far better results are achieved in the 12-in. of Elgar's 'Empire March' and Moszkowski's 'Krakowiak,' played by the Wireless

Symphony Orchestra, under Percy Pitt. The Elgar comes off particularly well. Though not representing the composer at the top of his form, it is a spirited bit of work, and contains material and effects that could have come from no other hand. (By the way, the 'Krakowiak' is described in the Columbia list as a 'Russian Dance,' which is another injustice to Poland.)

The best orchestral record in the parcel, however, is the 12-in. of Frank Bridge's Poem No. 2, 'Richard Jefferies,' and a Christmas Dance, 'Sir Roger de Coverley,' played by the Queen's Hall Light Orchestra, conducted by the composer. Here are two thoroughly enjoyable pieces, full of life and colour, and admirably played and recorded. Sir Roger, in this up-to-date garb, ought to be welcome at many a musical evening during the current festivities.

It is a pleasure to hear again the London String Quartet. These players are far too little in the limelight so far as their own country is concerned. The other famous Quartets, that are so highly and justly acclaimed, have given us few records as good as the 12-in. of the L.S.Q.'s playing of Schubert's 'Satz' in C minor. It is one of the composer's most engaging works, played with fascinating delicacy, and recorded unusually well.

Albert Sammons is another example of a prophet who is less honoured in his own country than he deserves. Admirable is the reproduction of his performance of the Max Bruch Concerto, with Sir Hamilton Harty conducting. There is a tendency to belittle Bruch to-day, but some of his writing, especially for violin, is so effective that fiddlers may be counted on to keep his memory green. The G minor Concerto, in matter and manner, is exactly suited to so lyrical an artist as Sammons, and better violin playing and recording than we have here are not likely to be often heard (three 12-in.).

W. H. Squire is recorded in two attractive, well-contrasted solos—Elgar's 'Canto popolare' and Harty's 'Der Schmetterling.' He is better suited in the former, some of the rapid *staccato* work of the Harty piece being not quite clear. I note with due awe that Mr. Squire now joins our musical royalty as 'Britain's King of 'Cellists.' Isn't this kind of thing badly overdone? The old saw about good wine applies also to good artists.

Excellent vocal records are of Miriam Licette in the 'Willow Song' and 'Ave Maria,' from Verdi's 'Otello,' and Harold Williams in 'Gazing around,' from 'Tannhäuser,' and 'Confutatis maledictis,' from Verdi's 'Requiem' (both 12-in.). The latter is especially to be praised for his sustained and expressive style, with a musical quality all too rare in operatic records. In both these records, however, the orchestral part is not uniformly good; there are vague moments.

H.M.V.

Tchaikovsky's fourth Symphony has been little heard in the concert-room of late, and it has never had the vogue of his other Symphonies. It shows him at his worst and best. Thematically there is much that is obvious and cheap, but its effectiveness more than makes amends. Not many composers could make such brilliant decorative use of scale-passages as Tchaikovsky does, and this is not the only direction in which he manages to blind us to the poor quality of some of his themes. The five records of No. 4, played by the Albert Hall Orchestra, under Sir Landon Ronald, are unequal, but the brilliantly successful moments easily outweigh the failures. Curiously, the weak parts are generally in the string department—the one in which we have been accustomed to find the gramophone at its best. The new process is evidently in a transition stage. It gives us splendid brass, drums, and wood-wind, but the massed strings too often don't sound like strings. (Though if you ask what they do sound like, you have me beaten!) The numerous bits of wood-wind arabesque are extraordinarily good, though the piccolo in the *Scherzo* is so over-prominent as to be amusing. The climaxes are more like the real thing than in any orchestral record I have heard so far, and although there is a touch of blatancy at some of them, the fault is easily forgiven. As I have said before in these columns, the question of power is more important than is sometimes realised. Without a genuine *fortissimo* there is a loss of power-variety that is fatal in a long work. The vivid contrasts in these records suggest that we are well on the way to symphonic recording which will make former efforts so tame and dull in comparison that we shall wonder how we took any pleasure in them. Note, for example, in one or two of the climaxes in these records, how the motto theme, played by the brass, cuts through a welter of sound in a way that really suggests the concert-hall. The *pizzicato* of the massed strings in the *Scherzo* is only moderately successful. It might well be more definite, and the actual tone is not stringy enough. Bearing in mind how very effective the *pizzicato* of a single stringed instrument has always been on the gramophone, this is surprising. Here is one more problem for the research department! The *Scherzo* is very enjoyable, nevertheless, mainly because of the wonderful clarity and colour of the wood-wind in the middle section. The *Finale* is first-rate throughout, and a very exciting bit of work.

The two 12-in. of Schumann's E flat Quintet, played by Gabrilowitsch and the Flonzaley Quartet, may be praised without reserve. The pianoforte tone is practically without a twang, and the balance almost uniformly good. Is Schumann under a cloud at present? If so, a few hearings of such buoyant imaginative works as this should dispel it (two 12-in.).

Seeing how good the pianoforte tone is in the Schumann work, one is surprised to find it so steely in the loud passages in the Pachmann record. The old man is at his best in Chopin's Etude in F and the D flat Nocturne. In the C sharp minor Waltz his tempo is so erratic as to destroy rhythm, grace, and feeling. I hope young players who hear the record will not as a result dash at Chopin in this way. If they do, they must be prepared to have their knuckles rapped. They will in due season learn that bad playing of this particular type can be condoned only when the composer is an 'international celebrity.' (And not even then, by a few of us!)

The pick of vocal records are those of Luella Melius and Chaliapin. The former sings with beautiful clearness and expression 'Ah! lo so' and the 'Queen of the Night' aria (10-in.). Chaliapin is his inimitable self in a couple of extracts from 'Prince Igor' (12-in.).

The success of the choral work in the 'Parsifal' records led to high hopes in this hitherto unsatisfactory department. It is disappointing, therefore, to have to say that the records of the B.N.O.C. Choir in Bach's 'Blessing, Glory, and Wisdom,' conducted by Albert Coates, show a relapse. The texture is far from clear, and the intonation is not above

reproach. We want some Bach choral work on the gramophone, so it is a pity a better choice was not made for a start. This particular chorus is generally held to be not by Bach, but by another composer of the same name. This wouldn't matter if it were first-rate music, which it is not. As to the performance, the florid singing is less good than one expects from such a body. That choral writing of the kind can be well recorded was shown in the admirable set of 'Messiah' choruses issued a year or two ago by H.M.V. There is a big public anxious for good choral records, so this apparent backsliding calls for attention.

Nor can much be said in favour of the three 10-in. of some Christmas hymns and carols sung by the St. Swithin's Choir, conducted by Laurence Collingwood. Why are the singers accompanied—apparently by a large harmonium? Such things are better treated *a cappella*. The effect is specially bad in 'Hail! smiling morn'—a glee hitherto associated rather with spring than with Christmas.

Far better, as might be expected, is the record of the English Singers in Morley's 'Now is the Month of Maying' and Vaughan Williams's arrangement of 'The Farmer's Son' (10-in.). But I have heard better work by these singers. There is a lack of clearness at times, apparently owing to over-resonance. Perhaps the new recording is to blame. Be that as it may, this record fails to reach the very high standard achieved in those of the English Singers' performances of Byrd last year—especially that *tour de force* 'Exsurge Domine,' which remains an abiding joy.

VOCALION

Rather a small consignment comes this month, and there is not much that stands out. Many will be glad to hear the 'Old King Cole' Ballet Suite of Vaughan Williams, played by the Æolian Orchestra, conducted by the composer. It is less riotous than the subject leads one to expect, and (at the risk of being regarded as a Philistine) I must confess that I grow aweary of the composer's consecutive common chords, fifths, and modality. There are some poetic touches—notably the little snatches for violin solo. As a whole, the recording bears out what was said above as to power-contrasts. There is really little difference between the power of the full orchestra in its loudest moments and that of the violin solo—in fact the latter, though quiet, has greater intensity, as is often the case in gramophone reproductions of solo instruments. Still, this Suite is good stuff, and one feels that some weaknesses that come out in its performance as abstract music are due to its excellence for ballet purposes. Here is a chance for Diaghilev to mount an English ballet. (It would be a safer card than some of the modern French examples that have let him down at the box-office.) If not Diaghilev, the Folk-Dance Society should venture, and so take a step towards realising one of Cecil Sharp's dreams—an English ballet. 'Old King Cole' has apparently had no performance other than that given at Oxford a few years ago.

The only other instrumental record received is that of Jelly d'Aranyi in a couple of old pieces—a Largo and Allegro Giocoso by Galuppi, and a Passepied by Destouches, capitally played and recorded (12-in.).

The pick of the vocal records are those of John Coates and Roy Henderson. The former sings a couple of seasonable songs—'Voici, Noël' (in French) and Thomson's 'The Knight of Bethlehem.' Mr. Henderson is heard in three Scots songs, 'The land of the leal,' 'The deil's awa',' and 'Willie brewed a peck o' maut.' The last is easily the best. 'The deil's awa'' suffers from Mr. Henderson's tendency to hang on to the last syllable of most of the lines, so we don't get the dance which is the rhythmic background of the song. These songs are delivered in a rich and racy Scots that (properly) makes no concessions to the ear of the mere Southron.

Nancy Royle and Michael Head are recorded in the 'Cries of London' that they have broadcast on several occasions. Clearly there is a public for a revival on these lines, but a good many of us, I fancy, will feel irritated at the over-sophistication of such naive material. There is something ludicrous in hearing (say) 'New Mackerel' hawked in cultivated, expressive tones. And why is the familiar 'Lavender Song' made to do duty for 'Primroses'? The singing, orchestral arrangement, and accompaniment are good (two 10-in.).

THE NEW H.M.V. INSTRUMENT

An enjoyable hour or so testing the new machine leaves me on the side of the enthusiasts. My method was pretty thorough. The new machine and the old (similar H.M.V. models) were placed side by side in such a way that they started fair in the matter of aids to resonance, and a large number of records of various types, from fox-trots to string quartets, were played. Sometimes special passages were re-played, sometimes there was repetition of a single note (for example, the long, loud unison at the end of Tchaikovsky's fourth Symphony). Those who expect the new instrument to change a bad record into a good one will probably want their money back. Once a bad record, always a bad record. But it makes the most of any virtues a record may be blessed with, and a really good one becomes better than ever. For example, the Columbia of Quilter's 'Children's Overture' is one of the pick of the Company's productions. I liked it on the old machine; on the new it aroused fresh enthusiasm. The most convincing test, however, was the *Scherzo* of the fifth Symphony in various recordings. Here the gain in clearness was remarkable, especially in the *fugato* entries of the bass strings, and in the bridge-passage to the *Finale*. In the latter passage the ominous effect of the music was really brought out, because the drum part and the long-held low string notes were distinct. The following *crescendo* showed a gain, too. Pianoforte tone gained greatly, and it became evident that the new H.M.V. process of recording ought to be heard on the new instrument. There is still some keen-edged tone at times, but not more than we often get first-hand in the concert-room from some pianists of the smiting order. In chamber music there is an all-round improvement, because of the increased clearness and sonority. Against this is to be set an occasional lack of brightness, due to the string tone being slightly thickened. (This defect is, however, not always present.) Some bright vocal records are apt to suffer a trifle in the same way. But in this kind of matter we must not expect progress to be all along the line. We must be prepared to pay for a big advance at one point by a slight reverse at another. What matters is not the detail, but the sum, and there can be no question that this machine has brought us a big step nearer the perfect gramophone.

I have at times had inquiries as to circulating libraries of records. Hitherto I have had to say that such institutions were unknown to me, but a prospectus of the S.E. London Recorded Music Society, just received, enables me to give particulars that should be useful to readers in that part. Members pay a subscription of 7*s.* 6*d.* for the first year, and 5*s.* subsequently, and among the privileges they enjoy is that of being able to borrow from the Society's Library albums of records at a fee of 2*s.* 6*d.* per album. Facilities are also provided for exchange of records among the members. The list of monthly fixtures is very attractive. The Secretary's address is 34, Chalsey Road, Brockley, S.E.4. There may, of course, be other Societies with lending libraries. If so I shall be glad to make them known to *Musical Times* readers, provided they are not too numerous for space.

Music in the Foreign Press

A MOVE FOR 'LIVE MUSIC'

Under the title 'La Musique Vivante,' the Paris *Guide du Concert* has organized a series of concert-lectures on an entirely novel plan. Composers will explain their aims and analyse their works; and criticisms of works played the previous week will be analysed and compared by Léon Vallas (the editor of the *Nouvelle Revue Musicale*). Other lectures will cover history and technique, and there will be plenty of illustrations. The *Guide du Concert* (October 30) contains an account of the first of these meetings:

> Léon Vallas explained that the object was to attempt a fusion of *genres* as various as the concert, the university lecture, the conversazione, and the debate. Music by Couperin was performed; ten minutes were devoted to a chat on early Greek music. A debate followed Vallas's comparative examination of recent critical utterances. Albert Roussel took part in a performance of his four songs with pianoforte and flute accompaniment; and Jean Cras spoke of his new work, 'Fontaines,' of which he played excerpts.

This excellent initiative cannot be too warmly commended. It is to be desired that something of the kind be attempted here, and that British composers bear in mind Vallas's declaration that 'foreign composers will be very welcome.'

MOZART'S VIOLIN CONCERTO IN E FLAT MAJOR

Whether the E flat violin Concerto, published under Mozart's name, was really by him had already been discussed by G. de Saint-Foix, who considered that the internal evidence to that effect was conclusive. The same author (in the November *Revue de Musicologie*) now adduces a published letter from F. E. Ernst, dated January, 1800, which states that the Concerto in question had been written by Mozart in 1785, and shown by him to the violinist J. F. Eck in 1786.

MELODY IN CONTEMPORARY MUSIC

In the October *Muzyka* (Warsaw), Wanda Landowska asks why contemporary music is not melodic, and gives as the only true reply, 'Because music is never melodic so long as it is contemporary.'

OLD SPANISH COMPOSERS AND THE HARPSICHORD

In the *Courrier Musical* (November-December), Joaquin Nin considers old Spanish keyboard music, beginning with the works written by Cabezon (1510-66) for clavichord, and for spinet by Romaña (*c.* 1640), and points out that Spanish composers preferred the clavichord to the harpsichord. This is due, he says, to the fact that from the point of view of expression, the clavichord compared far better than the harpsichord with the vihuela and guitar.

ITALIAN FOLK-SONGS

In *Musica d'Oggi* (August-September), Alfredo Bonaccorsi devotes an article to the folk-songs of the Lucca district. Some of the illustrations he gives are remarkably attractive, and lead one to wish that more was known of genuine Italian folk-tunes.

BIZET AND SPANISH MUSIC

In *Le Ménestrel* (September 25-October 16), Julien Tiersot relates how Bizet, when engaged in composing 'Carmen,' studied Spanish folk-songs at the Library of the Paris Conservatoire:

> Bizet had never been to Spain, and it seems likely that the only book of Spanish music which he was able to consult at the Library of the Conservatoire was the 'Echos d'Espagne,' published in 1872, at Paris. This contained chiefly Seguidillas, Boleros, Jotas, and other dance-tunes in triple-time. Many aspects of Spanish folk-music were altogether unknown to Bizet, and yet he succeeded in re-creating, by sheer intuition, the very atmosphere and colour of Spain. It is interesting to compare certain things in 'Carmen' with others in early works by Manuel Garcia—especially in 'El Poeta Calculista,' a tonadilla composed in 1804.

THE PRICE OF OLD STRINGED INSTRUMENTS IN 1875

The *Revue Pleyel* (September) gives the prices realised by old instruments at the sale of the Mullay collection in 1875, at Paris:

> A Stradivarius viola (1727) sold for 7,000 francs (£280); a Stradivarius violin (1714) sold for 7,900 francs (£316), and another (1717) for 2,220 francs (£88 16*s.*); a double-bass by Montagnane for 2,050 francs (£82); a Bergonzi violin bearing Stradivarius's name for 1,500 francs (£60); a Stainer violin (1609) for 610 francs (£24 8*s.*), &c.

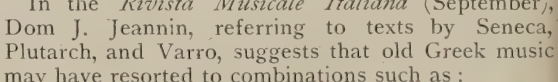
JEAN BRUDIEU'S MADRIGALS

In the *Revue Musicale* (October), Charles van den Borren writes on the works by Jean Brudieu (1591), recently discovered by Félipe Pedrell and the Rev. P. H. Anglés, who published them at Barcelona in 1921:

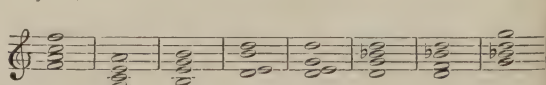
> Brudieu was born in France; in 1539 he became choirmaster of the Cathedral of La Seu d'Urgell. In 1546 he was ordained priest. In 1585 his book of Madrigals appeared at Barcelona. The only known whole copy is in the Escurial Library. He also wrote a 'Requiem,' which is preserved in the Cathedral of La Seu d'Urgell. His technique is remarkably good and versatile; his music is straightforward, imaginative, and expressive. He can hardly be described as a great master, but there can be no questioning his genius.

POLYPHONY IN OLDEN TIMES

In the *Rivista Musicale Italiana* (September), Dom J. Jeannin, referring to texts by Seneca, Plutarch, and Varro, suggests that old Greek music may have resorted to combinations such as:



and even perhaps



VERDI'S LETTERS TO ESCUDIER

In the *Bulletin de la Société Union Musicologique* (October), J. G. Prod'homme publishes part of the two hundred letters from Verdi to his French publisher, Escudier, now preserved in the Library of the Paris Opéra.

THE BOWING OF BACH'S VIOLIN MUSIC

In the August *Monde Musical*, E. Borrel writes :

There is no justification for the anarchical diversity of bowing indications which is to be noticed in various editions of Bach's violin music. We should remember that his technique was very much under the influence of the French school of playing, and that the shape of the bow in the 18th century did not make for so frequent a use of *legato* as the modern bow does. Moreover, the manuscripts—be they autographs or copies—show that Bach uniformly prescribed certain strokes of the bow for certain melodic units.

AN EVERLASTING PROBLEM

In the same issue, J. de Bosredon writes :

When we consider the variations of pitch during the last three hundred years, we find ourselves unable to account for the widespread, and indeed almost universally accepted, notion that each key has its own colour and character. If Palestrina reappeared among us, he would be surprised to hear us singing in B major a work which he wrote in A flat major. Bach would hear his D major Suite played in E major, and even Mozart would hear his works played a semitone higher than he intended. For indeed, between 1699 and 1858, the pitch of the A of the tuning-fork has varied between 810 and 898 vibrations. Is not our tendency to ascribe a determined character to each key due, at least in part, to mere habit and association?

CONDUCTING BY HEART

In *Pult und Taktstock* (August), Ernst Kunwald writes :

There is a great variety of opinion as to the advantages of conducting by heart. In my opinion, it is highly desirable to do so. A conductor, when he rehearses, has three resources at his disposal : his gestures, his words, and his eyes. The more he has to keep his eyes upon the score, the less use he can make of them to control and assist his instrumentalists. And at the time of performance, the loss of even a tenth of a second may have detrimental consequences.

M.-D. CALVOCORESSI.

Player-Piano Notes

By WILLIAM DELASAIRE

ÆOLIAN

Another fine work of Schumann's is to hand this month—Part 1 of the 'Etudes Symphoniques,' recorded for the 'Duo-Art' piano by Percy Grainger (6859). I like it immensely ; the beautiful theme is most ingeniously treated, Nos. 2, 3, and 5 of the Variations being especially appealing. The playing makes it additionally valuable, and I look forward with interest to the publication of the second roll.

In the parcel I was delighted to see one of the Brahms 'Intermezzi' I most favour—that in C major, from Op. 119—played by Myra Hess. Certainly it is a precious little gem, giving one a special thrill of pleasure at the arpeggiated wafts of tone towards the end.

'The Wind,' by Alkan (6446), shows us that Harold Bauer can play chromatic scales very skilfully, but personally I am inclined to think the playing of this piece a waste of time. As a *tour de force* it is interesting ; as music it is of little worth.

Quite the best piece of salon music is Gerald Phillips's 'En Valsant,' 'Lisztified' and played by A. Morris-Gilbert (0230). I know from experience how much the original version is liked, and this concert paraphrase is a brilliant piece of work both in conception and execution. The writing is very thick for the most part, but the playing is clean and clear.

I am afraid the opening notes of Rudolphe Berger's 'Amoureuse' (6699) rather give the show away—it is a terribly conventional waltz tune, though Miss Geneviève Pitot does her very excellent best to disguise this. Still, to those who have not yet exhausted the pleasure of this style of music it will doubtless make an appeal, for the first half-dozen times, at any rate.

I don't like Moszkowski's 'Liebeswalzer,' Op. 57, No. 5 (6691), nor, with the best intentions of encouraging prodigies, do I like Shura Cherkassky's playing of it. By way of exhibiting my unprejudiced mind, I must add that before I learnt that he was but thirteen years old, I thought the *rubato* 'sticky' and more suggestive of bent string than flexible steel. However, it is a very clever performance, and in some ways a good one ; and if my adverse criticism prompts readers to buy the roll and disagree with me, I shall be content.

Charles Huerter's 'Mélodie,' in E flat (6491), is well-named. Reminiscent rather of Elgar's 'Salut d'amour,' it has a pleasantly flowing if sugary theme, and is played with the utmost refinement and grace by Robert Armbruster. A piece for the '*mezzo*-brow' rather than the fastidious, but of its kind an excellent example.

Beethoven's 'German Dance' No. 3, played by John Powell (6680), is a jolly little 'German band' sort of piece, living rather generously on its composer's reputation.

The hand-played rolls were noted in recent issues when published as 'Duo-Art' rolls. Three acquire additional interest in that they are played by Miss Geneviève Pitot. The fourth, Liszt's fourteenth 'Hungarian Rhapsody,' played by Friedman, will be eagerly welcomed.

The most important straight-cut roll is Dohnányi's 'Rhapsodie,' Op. 11, No. 3 (T24661). While, perhaps, not so original as the second number of the same Opus, it has a fine virtuosic style—dramatic and melodious, and very thickly written. It might have been autographed by Liszt : perhaps this is the best comment I can make. All good player-pianists should get it, as it lends itself to the instrument admirably, and is most interesting and exciting to play.

Not inappropriately, we have more music of the wind in Emil Sauer's 'Murmure du Vent' (T24662), though it is of spring zephyrs that we are reminded here. A delicate, tuneful *morceau*, it is a good study in graduated *pianissimos*, and is as pleasing to hear as to play.

The kindest thing to do with the 'Grasshoppers' Dance' (T24660) is to say nothing about it. But carelessly played it reveals our instrument in all its diabolical capacity to thump unrelentingly, so I must beg those who buy it to use all available damping devices, both mechanical and pneumatic, and to close all doors.

Among the song rolls, Easthope Martin's 'The Holy Child' (26573) would make an excellent children's song for Christmas. It has a pleasant quasi-modal flavour, and is admirably wedded to the words (by Martin Luther). Those schools which are fortunate enough to have a player-piano should get this roll, and teach all the children to sing it. The ensemble should be very moving.

The English words to the 'Song of the Volga Boatmen' (26575) rather spoil this number, I think. They seem curiously weak and inappropriate.

ANGELUS

The Three Dances from 'O Mitake San,' by Friml (93482/4), are delicate little pieces of salon music, pleasantly picturesque. Conveying no profound ideas, of course, they depend very largely upon refined playing. This should not be difficult, but good phrasing is essential.

The remaining rolls—the Dohnányi 'Rhapsodie' (93478), Sauer's 'Murmure du Vent' (93488), and the song rolls are referred to above.

ANIMATIC (Hupfeld)

A very interesting roll is to hand in E. W. Korngold's playing of the Prelude and a Duet from his opera, 'Violanta' (58746). On the pianoforte, at any rate, it has a Teutonic turgidity rather reminiscent of Reger. Many of the themes are distinctive, and the harmonic style, without being specially daring, is very effective. It is undoubtedly a roll which deserves attention, being one of the few of this composer's works which are issued in roll form.

Some really good Liszt is available in the 'Benediction of God in Solitude,' complete in two rolls (56842 A & B). It is recorded with admirable insight by Lucien Wurmser, and contrasts interestingly with Sapellnikov's playing of the first part in roll No. 51883. No tinsel is here—all is genuinely felt emotion, expressed with wonderful beauty and power. These are rolls to buy and keep.

No. 7 of the 'Danzas Espanolas' (Granados) is given an authoritative and beautiful performance by the composer. It is a most enchanting piece, the all-essential rhythm of which is admirably brought out by the accent perforations that are such a notable feature of these rolls.

Grieg's 'Schmetterling,' Op. 43, No. 1 (55290), is quite the best 'butterfly' piece in music, I think. Its simple delicacy is remarkably suggestive of wayward flight and poise. The playing, by Tosta de Benici, is a happy example of rightly-applied *rubato*, and it is certainly one of the most charming rolls I have encountered lately.

The remaining rolls are of salon music, which I should place in order of merit as follows: 'En Automne,' by Moszkowski (58145), well-known to wireless listeners at the hands of Mr. Maurice Cole; 'Souvenirs Lointains,' by Chaminade (51792), not very distinguished; and, a very poor third, Waldteufel's 'Espana' Waltz (51296).

Books on the player-piano are not so common that they may be passed by with a mere acknowledgment, and one now to hand is especially valuable in that it deals with the æsthetic rather than the mechanical side of the instrument. As the title suggests, Sydney Grew's 'First Book of the Player-Pianist' (*Musical Opinion*, 5*s*.), is really a tutor for the instrument, and is concerned principally with reminding the beginner of what he is very apt to forget—that rhythm is of the essence of music, and that all music falls into beats which are accented or unaccented. The amateur is so delightfully bewildered at the way his instrument pours forth torrents of notes, that he becomes engrossed in the melody and harmony, and forgets the existence of the other member of the trinity—unless, perchance, he is playing the 'Parade of the Tin Soldiers,' in which case he can hardly fail to accord it some recognition! The lessons are taught in the best possible way—by detailed analysis of progressively arranged lists of rolls. The reader may think that the author stresses unduly the necessity for counting, and observation of beats and phrases, but if he grasps the essentials of the matter he will be ever grateful to Mr. Grew. There are chapters on the instrument itself and its controls, and a valuable one on playing at sight. The book does not pretend to be comprehensive, but deals with the rudiments of music as applied to the player-piano; and without knowledge of this no really artistic performance is possible.

Wireless Notes

By 'Ariel'

It is to be hoped that the B.B.C. will not attach too much importance to the crowd of grumblers who have been lifting up their voices in the *Daily Mail*. Many of the letters reveal a type of mentality that can be catered for only by the poorest class of cinema and variety show, or, in the way of literature, by members of the *Komik Kuts* family, with (for serious reading) the more lurid and salacious police reports in certain Sunday papers.

The outlook of the malcontents is best summed up by one of the writers, who, protesting against lectures, 'talks,' and 'highbrow' music, added, 'I finished my education when I left school'—a fact so patent that he needn't have troubled to mention it. The job of so big and national a concern as the B.B.C. is not to cater for the minority of this type. For despite their noise, they are happily in a minority. Of the vast number of satisfied listeners, few troubled to write to the *Daily Mail*. It is a pity a daily paper should lend itself to the creating of a wrong impression by opening its columns to correspondents of the kind quoted above.

The best of answers to the agitation appeared in the *Observer* of December 13, in an interview with a B.B.C. official. The complaints as to the programmes containing too much classical music were easily disposed of. The 14,000 hours of broadcasting during the three months ending December 5, were shared as follows:

	Per cent.
Popular music:	
Orchestral	27
Opera, &c.	16
Classical music	9
Dance music	26
Talks	16.25
News	5
Religion	0.75

If complaint from any quarter is justified, it is from that section of the public that wants good music. It may be objected that the term 'classical' is misleading, as it appears to be applied only to the older

group of composers. The answer is that an enormous amount of the lowest of lowbrow was included in that section as well—so much so, that on balance those of us who want first-rate music still had rather the worst of the bargain. But we are more tolerant than the jazzites and balladites, and when evening after evening we see nothing for us in the programme, we content ourselves with the time signal and weather report. That is where we differ from our opponents. We don't grudge them a few evenings a week; whereas they rage furiously together in the *Daily Mail* if we are given an occasional symphony concert, or a programme of old music.

On the whole, the musical policy of the B.B.C. has been thoroughly justified by results, as is shown by the following analyses of letters received at the Company's offices:

> Some 8,000 letters a week pour in to the B.B.C. They are carefully classified, and daily and weekly reports compiled from them to show the tendencies of the public taste. In addition, there are responsible critics in every centre. For the past six months really adverse criticisms have amounted to under 5 per cent. For the week ended December 4, 7,600 letters were received by London and the other stations, of which 302 were adversely critical, as under:
>
> 125 condemned dance music.
> 65 were general growls.
> 52 were against alternative programmes.
> 39 condemned talks.
> 20 objected to individual artists.
> 1 objected to religion.

Here is a striking proof of the public change of attitude towards good music:

> Eighteen months ago classical music was definitely unpopular. To-day there are more enemies of dance music in our correspondence than of classical. About religion, strangely enough, there is less complaint than about anything.

Part of this satisfactory state of things is due to the educational effect of the programmes; many thousands of people to-day know and appreciate the best because it has come their way for the first time in an inexpensive and convenient form. But no doubt something is due also to the fact that musicians as a body are now making use of wireless. The B.B.C. has thus tapped a section of the public that at first held aloof, and it has done so in good time, instead of making the mistake of the gramophone manufacturers, who year after year acted on the assumption that the definitely musical public was so small as to be negligible. They know now that it is large and rapidly growing; above all, it is influential, because so many of its members are teachers, conductors, members of competition festival committees, &c. On the whole, then, despite the mistakes inevitable in the early stages of so vast a concern, the B.B.C. has met the musical situation remarkably well. Personally, so far from threatening to drop my half-guinea license because the programmes are often not to my taste, I regard the sum as ludicrously small. The amount of entertainment provided by my set would be cheap at ten times the cost.

Nevertheless I am going to have a little grumble or two. There was ground for some of the *Daily Mail* complaints as to the length of the preliminary talk before the musical items. On one occasion the interlarded lecturettes took up at least as much time as the music—and were not even good lecturing. Since the agitation, however, the officials (evidently peeved) seem to have gone to the other extreme. On Beethoven's birthday, for example, the performance of the fifth Symphony was prefaced by the remark that the work was in four distinct sections, the first of which was quick and lively; and the *Andante* was ushered in with the remark that 'the second movement is rather slow.' There ought to be a happy mean between such trite brevities and the lecturette, and it would be worth while trying to hit on it. I join the complainants, too, in disliking the back-patting indulged in by the announcers. Presumably a broadcast performance is a professional engagement. If so, there is no need to supplement the fee with votes of thanks. And we could well spare the hand-clapping in the studio. Something may be said for the spontaneous burst of applause of a great crowd, but a spattering of hand-claps from a little group is merely irritating. One feels, too, that it is purely formal, like the 'bravos' that are held to be due to a soloist, whether he has performed well or ill. Slips in musical announcements are over-frequent. The funniest was on the occasion of the Westminster Abbey Special Choir's recent performance, when it was announced that the choir would sing 'unaccompanied anthems and motays.' It must have taken many listeners a few moments to realise that the last word was merely a super-refined form of motets! Yet another grumble! (At this rate I shall soon qualify for the correspondence column of the *Daily Mail!*) This one is uttered at the request of several readers. They point out that when, owing to a miscalculation, the time-table has to be suddenly readjusted, and something has to be 'cut' or omitted, it is always the good music that suffers. For example, a fine bit of organ transmission (so rare a thing that it ought to be made the most of) was cut short because some party of entertainers was ready to begin. And I well remember a piece of chamber music coming to an abrupt end (on a discord, too), in order to make way for the 'Savoury Orphans' or some such standing dish. These things ought not to happen. Either the timing should be done more carefully, or the claims of a work of art given due consideration.

The folk-song evening was very enjoyable, and one of its best features was the announcing of Mr. Plunket Greene. It was an object lesson in the attractive possibilities of announcing, and even when allowance is made for the fact that he was very much on his own pitch, so to speak, and dealing with matters infinitely more congenial than the advent of that inevitable deep depression off the coast of Iceland (ugh!) or the ups and downs of the mark, franc, and peso, his brisk, racy, manner, and clear speech made us feel dissatisfied with much of the regular announcing. Much of it is too 'refaned,' and there seems to be a kind of feeling that a good healthy vowel sound is vulgah and to be avoided. Londonahs don't object to this apparently, but those of us who have to pay frequent visits to the more remote provinces will agree, I think, that no less invigorating than the change of scene and air is the speech of the natives. I wish the London Station would import a new Uncle from Yorkshire, Lancashire, or Wessex—an educated Uncle who still retained the best characteristics of his native county. Perhaps a Scotsman would be even better, though, owing to the marked reluctance of that race to leave its native heath for England, he might be hard to come by.

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship Examinations on Saturday, January 23, at 2.30 p.m. The President, Dr. H. W. Richards, will deliver an address on 'The Study of Musical History,' after which Mr. G. D. Cunningham, organist of the Town Hall, Birmingham, will play upon the College organ the following pieces selected from the July Examination, 1926:

FELLOWSHIP

1. Prelude *only*, from Prelude and Fugue in E flat ('St. Ann') ... ... *J. S. Bach*
2. Choral Prelude on 'Newtoun' (Sixteen Preludes, vol. 1, Stainer & Bell) *Charles Wood*
3. Fantasia in F minor (Best's Arrangements, No. 76, Novello) ... ... *Mozart*

ASSOCIATESHIP

1. Choral Prelude, 'St. Peter,' from Three Choral Preludes, Op. 20, No. 1... ... ... *H. E. Darke*
2. Prelude *only*, from Prelude and Fugue in D minor... ... ... *Mendelssohn*

There will be an informal conversazione immediately following the organ recital, to which members and friends are invited.

H. A. HARDING, *Hon. Secretary.*

THE CASE FOR UNISON SINGING IN CHURCHES

BY C. WHITAKER-WILSON

In ancient Greece there was a saying—quite ancient then—that everything that *is* ancient is to be respected. That is the first point in the case for unison-singing—its honoured antiquity. It is also an ancient theory that evolution—particularly evolution of art—develops in circles. Therefore it is not unreasonable to expect that if one be travelling in a circle the time must assuredly come when one will arrive at the starting-point once again. That has already occurred in Music itself—that is to say, in the art as a whole. Claude Debussy was the point of contact with the original melodic starting-place. In the far-off days when men used whole-tones rather than half-tones, harmony as we understand it was unheard of: it was a matter for future research. When that research was undertaken, those who dared to give the ball of evolution a push forward were howled down for their pains. Aristoxenus was probably regarded as a futurist for opposing the theories of Pythagoras; Hucbald no less so for introducing harmony into singing; while it is certain that Gluck suffered agonies by reason of the harsh criticism of his efforts to make opera sensible, and that Chopin had to run the gauntlet of the stodgy German critics of his day. 'We implore Herr Chopin to return to sanity' wrote one of them. And yet the ball of evolution continued to roll on—until Debussy came on the scene. Then it stopped: he completed the circle. He once said:

> The harmonies—beyond the dissonances of the dominant, and such others as are to be found in every text-book—which I have added, are (in my judgment) enough and sufficient for the needs of music. There are others who have gone further: there are others, still again, who will go much further. But I am satisfied that those sound-combinations (which I have worked out mathematically) are complete in themselves, and that furthur dissonances are both artistically and psychologically unsound.

In my view that statement is the very soundest sense. Debussy took the scale, practically as it was evolved in the early days, and to it he added a certain series of dissonant sounds—as he says, 'enough and sufficient for the needs of music.' The extremists (of whom he is decidedly not one) have gone too far: they have created an overlapping in the circle, which throws their utterances outside the proper function of music altogether. And what is true of the evolution of the whole is true of the part: Church music has also gone through a fairly complete series of stages of development. The early plainsong gave way to more tonal treatment; the great age of contrapuntal device came and (unhappily) went; the mid-Victorian style of harmonies came, and has now outstayed its welcome. There is nothing else to do but return. Excessive futurism has been tried, and has been cast forth as being outside the province of the Church. We are round at the starting-point of the great unison melodies, and with all the advantages which our evolutionary experience has gained for us. But even if this were not true, the system which we employ in our churches—however popular it may have become—is utterly wrong in almost every possible way. No musical interpretation can ever hope to merit the term artistic which is founded upon such a basis as that which has now existed for more than a century in the majority of our places of worship. In some of our larger churches it is quite a common thing to have two thousand souls assembled for the common purpose of offering worship in a musical form. The division of vocal tone, more often than not, works out something like the following:—In the Chancel, twenty persons, often less (but estimating it at twenty, subdivison frequently reveals that fourteen children represent the melody, and two each of alto, tenor, and bass complete the four parts); in the Nave, 1,880 people, of whom perhaps fully fourteen hundred are women (subdivision again will probably reveal 1,350 capable of singing at the same pitch as the boys, twenty who are possibly sufficiently skilled to render a moderately-accurate alto part, and something like thirty who are given to broadcasting that vocal atrocity commonly referred to as 'seconds,' which usually consists of singing a third lower than the pitch of the melody, irrespective of what the real harmonies may be); the other 480—men—will possibly subdivide into something like forty or fifty who are capable of singing, or of attempting to sing either tenor or bass; and for the rest—they content themselves with the melody, either one or two octaves lower, according to habit. Choirs have been formed, time and again, of greater personnel than two thousand; but we can scarcely imagine one being balanced in the way described above. Moreover, the very fact that the melody-singing prevails over the harmony-singing in all our churches calls for the suppression of the minority in favour of the majority. It *is* unison—by which loose usage of the term I really mean octaves—that we want! And what is more ecclesiastical—and certainly more delightful—than for the women to sing with the boys, and the men with the lay-clerks, in antiphonal unison? Psalms, hymns, introits, graduals—no matter which—the effect is to the greater dignity of the service.

In a great many churches—perchance the majority—it means an upheaval. But that should prove to be no deterrent. It does mean that many of the present-day popular hymns—or perhaps I should say the hymns of the Victorian period still sung at the present time—ought to go. There can be no manner of artistic sense in singing 'Abide with me' as a unison-melody: it was conceived as a four-part harmonic tune. There is nothing *against* singing it in unison from the standpoint of possibility: it can be done, of course, but it seems that the remedy would be worse than the evil. Unison-melodies have a distinct atmosphere of their own; they are conceived with a different idea in view. Barnby's tune to 'For all the saints' is plainly a tune for harmony-singing. It is the kind of melody which admits of only one definite harmonization. But if the hymn be sung to Vaughan Williams it is a different thing altogether: the tune was conceived for melodic performance, and, what is more, is singularly ineffective when sung according to the harmonies he gives for three of the verses.

Other tunes stand out even more in their unisonant conception. 'Let all mortal flesh keep silence' (318 E. H.) could never be harmonized—for voices. It is a melody which floats over a few sustained chords, and yet it has a magnificent effect when sung at the proper pace—which is not that which the Hymnal directs. Of plainsong melodies I do not speak: I am so much in favour of the best of them that I leave them out of the argument altogether.

But I point to their inestimable value, even as I also have tried to point to the fact that whereas in harmony lies the weakness of unequal division, in Unison lies the Strength.

A NEW BOOK OF DESCANTS

There can be little doubt that the revival within recent years of the ancient devices of descant and faux-bourdon has already done much to quicken the interest of both choirs and congregations in the singing of hymns. Descant—which is merely a counter-theme sung against the melody of a hymn or song—is, of course, a much simpler proposition than faux-bourdon, which is a harmonized setting (usually in four parts, and preferably sung unaccompanied) with the melody in the tenor. Whereas the latter requires a well-balanced choir, the use of descant is obviously possible in any place where a few treble voices can be trained to sustain an independent melody against the singing of the tune by the congregation. Hence the growing popularity of this simple, yet highly effective, embellishment. Descant has another advantage over faux-bourdon, in that it allows of greater freedom, both in the added treble counter-theme and in the organ part. In fact, as the writer of the interesting Preface to 'The Descant Hymn-Tune Book' remarks:

> . . . there appears to be no device in choral music that yields so striking a result in return for so little trouble.

The use of descant need not, of course, be confined to Church music. In many schools the device is now being applied to national and folk-songs.

Choirmasters may be strongly recommended to examine Geoffrey Shaw's 'Descant Hymn-Tune Book' (Novello). Mr. Shaw has here collected and arranged for descant singing more than thirty well-known hymn-tunes. In the list of contents one or two alternative hymns are suggested for use with certain tunes. Others may easily be added to these alternatives, especially in the case of common metre and long metre tunes.

Well-chosen harmonies and skilful workmanship combine to make this a most attractive and musicianly collection. Even a cursory examination makes it clear that these descants are designed in no haphazard way. In some a fragment of the hymn-tune is effectively utilised—as, for example, the dotted crotchet opening of 'Bishopthorpe' and the rising four-note figure in the first line of 'Hyfrydol.' In others the descant enters after the other voices with a point of imitation, as in the second half of 'Ein' feste Burg'; the opening section of this tune, by the way, is very skilfully devised. In 'Hanover' the opening five notes appear (in the dominant) in the descant in the following phrase. Canonic treatment is effectively employed, a fine example being the opening line of 'Nun danket'; another, at two beats' distance, occurs in Tallis's Canon. In the setting of 'Nun danket,' and the equally ingenious arrangement of 'Lasst uns erfreuen' ('Ye watchers'), the treatment is fairly elaborate.

In the Preface it is suggested that

> . . . occasionally, when a big body of tone (the men of the choir and congregation) is available for the hymn melody, and the trebles are first-rate, a descant verse should be sung unaccompanied. In a resonant building the effect of the tune and counter-theme without organ is very fine; moreover, the method adds one more to our stock of varied treatments of hymns—the chief *raison d'être* of descant and faux-bourdon.

An opportunity is given for testing this effect in the arrangement of the Easter hymn, 'Victory,' adapted from Palestrina, the organ being silent except for three bars of the second line and for the final 'Alleluia.'

When the settings are sung in schools and training colleges (a use for which they are well adapted), it is pointed out that the voices may be divided into 'descant' (high) and 'melody' (medium and low) sections. The accompaniments, though written for organ, are so designed as to be easily adapted to the pianoforte.

Obviously tact is needed, both in introducing a new feature such as this and also in the method of applying it. Helpful advice on these points will be found in the Preface. Apart from its main purpose organists should find this book extremely useful in providing varied organ accompaniments on the many occasions when only unison singing is available.

G. G.

LONDON CHURCH CHOIR ASSOCIATION

The fifty-second annual Festival Service was held at St. Paul's Cathedral on November 19. Owing to the restoration work now going on, the accommodation for choirs and congregation was limited. The strike of organ builders having affected the progress of the organ rebuilding, the instrument was reinforced by a small orchestra. The Canticles were sung to Stanford in C, and the anthems were Lee Williams's 'Thou wilt keep him in perfect peace' and Stanley Marchant's 'Ye holy angels bright.' Despite the drawbacks referred to, the service was admirably sung. Dr. Marchant conducted (in the absence abroad of Dr. Macpherson), and Mr. Douglas Hopkins, organist of Christ Church, Greyfriars, and an old St. Paul's boy, was at the organ.

LIVERPOOL CHURCH CHORAL SOCIETY

The second festival service and seventeenth Festival of the Liverpool Church Choral Association took place in Liverpool Cathedral in November, when a choir of three-hundred-and-fifty voices, representing twenty-one church choirs (including that of the Cathedral) were conducted by Mr. Branscombe in an admirable selection of Church music, which comprised Thomas Tomkins's 'O pray for the peace of Jerusalem,' Purcell's 'O give thanks,' Harwood's Magnificat and Nunc Dimittis in A flat, and Ireland's Te Deum in F. Probably the four pages of the Tomkins Anthem gave the choirs the most trouble in preparation, but well repaid it, for, once learned, the music is a delight. Sixty boys were specially trained for the second-treble part. Equal interest and pleasure were found in the Purcell music, in which the Cathedral choir took the verse. The singing of the combined choirs was balanced and responsive, and the Association may well be encouraged to take fresh heart to persevere in carrying on its good and useful work. Special mention is due of the masterly organ-playing of Mr. H. Goss Custard in the accompaniments.

We have received an interesting booklet on Boston parish church organ, by Dr. Gordon A. Slater, the organist. (No publisher's name is given, but presumably Dr. Slater will supply copies—1*s.*, proceeds to the organ fund.) The present organ is a three-manual of forty-one speaking stops, and in its original form was built by Christian Smith, one of Father Smith's nephews. Its earliest predecessor, however, dated back to the early part of the 16th century, and records show that in 1589 the 'Great Organs' were sold for the benefit of the church. Even before that time Boston must have had an unusually good musical director, for the historian Leyland, visiting the town in 1533 on an antiquarian commission, states that he found the parish church 'so served with singing, and that of cunning men, as no parish in England.'

At Ripon Cathedral on November 22, selections from the 'Creation' were sung, following a short address on Haydn, by Dr. C. H. Moody. On December 3 a special musical service was given by the Cathedral Choir. The first part consisted of unaccompanied Motets, and included examples by Palestrina, Byrd ('Sing joyfully' and 'Come, help, O God'), Vittoria ('Glorious in Heaven' and the six-part 'Deliver us, O God'), Gibbons, and Purcell. The second part of the service comprised Purcell's 'Rejoice in the Lord,' S. S. Wesley's 'Praise the Lord,' and one of Holst's Two Psalms. Dr. C. H. Moody conducted. We understand that this is the first of a number of Motet recitals. The second will be held in March, and a further series during the summer months.

Dr. Charles Macpherson, now on an examining tour in India, has given a recital at St. Paul's Cathedral, Calcutta. The building was crowded, many standing throughout. The programme included Bach's Passacaglia and a Chorale Prelude, Dr. Macpherson's own arrangement of the slow movement from Beethoven's second Sonata, a Rheinberger item, an extract from a Suite by Borodin, and two pieces by Vierne. (The *Statesman*, from which we learn of the recital, does not give the titles of the pieces.) Dr. Macpherson's masterly playing made a great impression, and the announcement that he was at the organ at Evensong on the following Sunday no doubt led to another large gathering.

We are glad to hear that a move has been made in regard to the restoration of the Alexandra Palace Organ. The fifty-year-old instrument—one of the finest examples of the late Henry Willis—has been silent since 1914, we believe. In pre-war days notable recitals were given on it by Mr. G. D. Cunningham. The sum of £6,500 is needed for its complete restoration, and for the installation of a new blowing system, which will considerably reduce the running costs. As things go now in the organ-building world the sum is not large, and we hope that when the committee launches its appeal there will be a ready and liberal response.

At York Minster a special Advent musical service took place on December 6. The works performed were by Bach—two of the Church Cantatas ('Sing we the Birth' and 'Watch ye, pray ye') and the aria, 'I should have wished for death,' from the cantata 'Happy is the Man.' Fine work was done by the Minster Oratorio Choir, backed up by a complete orchestra (mainly professional); the soloists were Miss Elsie Suddaby, Miss Beatrice Fernandes, and six members of the Cathedral Choir. Mr. Cyril Ball played the *continuo* on the pianoforte, and Dr. E. C. Bairstow conducted. There was a very large congregation.

The possibilities of the organ in wireless programmes are not yet fully exploited in this country. We note that Mr. Edwin Stanley Seder, a well-known American recitalist, gave last year a long series of daily programmes at the Chicago station. The important point, however, is the quality of music he transmitted—forty-two Bach items, the whole of Franck's organ works, and Vierne's Symphonies Nos. 1 to 4 complete. In all, nearly a thousand organ works were played without repetition. This is a fine piece of missionary work on behalf of the organ and its repertory.

The annual Choir Festival in Alnwick Parish Church, on November 18, was very successful, choralists and others interested coming from long distances. The Festival lapsed during the War, and was revived last year. The choir consisted of three hundred voices. The Magnificat and Nunc Dimittis were sung to Stanford in B flat, and the anthems were S. S. Wesley's 'Blessed are they' and Weldon's 'O praise God in His holiness.' The service gained much from the fine choice of hymns. Mr. G. C. Gray conducted, and Mr. Jack Burn was at the organ.

At the Congregational Church, Blandford, the choir, combined with that of the Parish Church, Shillingstone, recently gave a musical service, the choral items being conducted by the organist, Mr. Alderman George Best. Mr. Alexander Popham, organist of Shillingstone, accompanied, and played organ solos. The programme included some extracts from 'The Dream of Gerontius,' in which the soprano soloist was Richard Myerscough, of the London Choir School and Southwark Cathedral.

In the hall of the Schola Cantorum, Paris, on November 27, M. Guy Wietz, organist of Farm Street Jesuit Church, gave a recital at which Louis Vierne assisted as accompanist in two groups of his own songs, sung by Madame Malnory-Marseillac. M. Wietz played Bach's B minor Prelude and Fugue, Liszt's Fantasia and Fugue on B A C H, the Cantabile from Widor's sixth Symphony, Franck's Choral No. 1, the Prelude and *Finale* from Vierne's fifth Symphony, and his own Poème Elégiaque, 'In Paradisum.'

The Boston Choral Society, a hundred strong, sang the 'Christmas' Oratorio and Gibbons's 'Hosanna to the Son of David' in Boston Parish Church on December 10, conducted by Dr. Gordon Slater. Mr. George C. Gray was at the organ, and the soloists were Miss Sybil Cropper, Mr. Norman Stone, and Mr. Edward Dykes. There was a large attendance, many of the congregation coming from the surrounding districts.

Mendelssohn's 'Hymn of Praise' and the second of Holst's Two Psalms were sung at Chester Cathedral by the Chester Musical Society on December 2, a huge congregation filling every seat in the Cathedral. Madame Blodwen Edwards, Mr. Cyril Moore, and Mr. J. Roberts were the soloists. Mr. J. T. Hughes conducted, there was an augmented orchestra, and Mr. G. Ormond did good service at the organ.

Brahms's 'Requiem' was sung at Durham Cathedral by the Cathedral and Special Choir, accompanied by strings, on December 6. A vast congregation attended, and many thousands listened to the performance through wireless transmission. The Precentor, the Rev. A. D. Culley, conducted, and Mr. C. B. Maude was at the organ.

The St. Paul's (Halifax) Choral Society gave an impressive performance of Brahms's 'Requiem,' accompanied by string orchestra and organ, on December 3, in St. Paul's Church. Mr. T. Newboult conducted, and Mr. J. E. Parker at the organ gave valuable services. Mr. H. Crowther sung the baritone solos, those for soprano being sung by that section of the choir.

A selection from the B minor Mass was sung by the Grafton Philharmonic Society, at Clapham Congregational Church, on December 9. A contingent from the Bach Choir (including Dr. R. Vaughan Williams) assisted. The soloists were Miss Vera Devna, Miss Beatrice Foster, and Mr. Charles Young. Mr. Henry F. Hall conducted, and Mr. Reginald Redman accompanied at the organ.

A series of cantata performances on Sunday evenings by an augmented choir has been started at St. Nicholas, Coogee, Sydney, N.S.W., a crowded congregation attending for the first, when Stainer's 'Daughter of Jairus' was given, conducted by Mr. G. G. Park, with Mr. David Brookes at the organ.

The Fylde branch of the Manchester Diocesan Church-Music Society held a Festival in Lytham Parish Church, on December 3, when the combined choirs of about two hundred voices sang admirably the Magnificat and Nunc Dimittis of Charles Wood and Stanford's anthem, 'Lo, He comes.' Dr. F. H. Wood conducted, and Mr. Arthur Abbott accompanied.

Brahms's 'Requiem' was sung at St. Stephen's, Bow, on December 6, conducted by Mr. W. E. Pepper. Miss G. S. Hancock played the organ. On Sunday, January 3, at 6.30, Parts 1 and 2 of the 'Christmas' Oratorio will be sung.

Mendelssohn's 95th Psalm, 'O come, let us sing,' was performed at Derby Road Baptist Church, Nottingham, on November 22, under the direction of Mr. C. E. Blyton Dobson.

Too late for detailed notice we have received reports of performances of Brahms's 'Requiem,' by the Doncaster Musical Society, in Doncaster Parish Church; and in Exeter Cathedral by the Auxiliary Choir.

Mr. Herbert Hodge has been appointed Great Organist in the Order of St. John of Jerusalem, Palestine, Rhodes, and Malta.

We have received from the Oxford University Press 'A Kalendar of Hymns A. & M., and the English Hymnal for 1926'—the thirtieth issue of this useful sixpenny annual.

RECITALS

Dr. A. W. Wilson, St. Alban the Martyr, Cheetwood, Manchester—Sonata No. 1, *Mendelssohn;* Minuet ('Samson'), *Handel;* Fugue in E flat, *Bach;* Grand Chœur, *Guilmant;* Prelude on 'Rockingham,' *Parry.*

Mr. E. E. Vinnicombe, St. Peter's, Sudbury—Sonata No. 20, *Rheinberger;* Minuetto in B flat, *Handel;* Fugue in C, *Bach;* Scherzo, *Hollins.*

Mr. R. Owen Terrington, St. George's, Leeds—Prelude and Fugue in B minor, *Bach;* Allegretto in B minor, *Lemare;* Prelude, 'La Demoiselle Elue,' *Debussy;* Rhapsody No. 2, *Saint-Saëns.*

Mr. G. W. Harris Sellick, Houldsworth Hall, Manchester—Minuet Gothique, *Boëllmann;* Allegretto, *Wolstenholme;* Finale (Symphony No. 1), *Vierne;* Festal Toccata, *Baynon.*

Mr. J. Spencer, St. Mark's, —— (?)—Rhapsody, *Rowley;* Chorale Preludes, 'Worcester,' *Ivor Atkins;* 'University,' *Grace;* Tonus Peregrinus, *Harrison;* Prelude on 'St. Michael,' *West;* Postlude in C, *Alcock.*

Mr. H. V. Spanner, St. Lawrence Jewry—Aria in F, *Bach;* 'Pignus Futuræ,' *Mozart;* Sonata No. 2 (first movement), *Rheinberger;* Bridal March and Finale, *Parry.*

Mr. George Ryan, Hornsey Parish Church—March Pontificale (Symphony No. 1), *Vierne;* Choral No. 3, *Franck;* Prelude and Fugue in B minor, *Bach.*

Mr. Paul Rochard, St. Mary's, Broughton Astley—Symphony No. 5 (first and last movements), *Widor;* 'April Song,' *Wolstenholm;* Passacaglia, *Reger.*

Mr. Henry Riding, St. Dunstan's-in-the-East—Variations on 'Edina,' *C. W. Pearce;* Legend, *Grace;* Gothic March, *Salome;* Vision, *Rheinberger.*

Dr. R. Walker Robson, Christ Church, Crouch End—Organ Concerto No. 2, *Handel;* slow movement from Pianoforte Concerto, *Tchaikovsky;* Prelude and Fugue in A, *Bach;* Sonata No. 3, *Mendelssohn.*

Mr. Cyril Pearce, Park Avenue Primitive Methodist Church, Northampton—Sonata No. 7 (Andante and Finale), *Rheinberger;* Adagio, *Bach;* 'The Curfew,' *Horsmann;* Postlude in G minor, *Stanford.*

Dr. William Prendergast, Winchester Cathedral—Chorale Prelude, 'Farewell, henceforth,' *Bach;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Chant Seraphique, *Guilmant;* Rêverie on 'University,' *Grace;* Kiev Processional, *Moussorgsky.*

Mr. Maurice Popplestone, All Saints', Weston-super-Mare—Sonata No. 1, *Borowski;* Finale in B flat, *Wolstenholme;* Evening Song, *Bairstow.*

Mr. James M. Preston, Cathedral Church of St. Nicholas, Newcastle-upon-Tyne — Symphony No. 3 (Allegro maestoso and Intermezzo), *Vierne;* Fugue à la gigue, *Bach;* Chant du Printemps, *Bonnet;* Prelude and Fugue in C, *Saint-Saëns;* Meditation in ancient tonality, *Grace;* Final, *Franck.*

Mr. Frederick J. Nott, St. Peter's, Melbourne—Two Chorale Preludes, *Bach;* Psalm-Prelude No. 2, *Howells;* Sonata (second and third movements), *Elgar;* Rhapsody No. 2, *Saint-Saëns.*

Miss Doris Marshall, St. Andrew's, Nottingham—Lamentation, *Guilmant;* Prelude and Fugue in G, *Bach;* Pièce Héroïque, *Franck.*

Mr. J. Roland Middleton, Mold Parish Church—'Come now, Saviour of the Gentiles,' *Bach;* 'Pilgrim's Progress' (Parts 10 and 11), *Austin;* Lament, *Middleton.*

Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Organ Sonata No. 5 (Scherzo, Chorale, and Fugue), *Guilmant;* Overture, 'A Midsummer Night's Dream'; Sonata in A, *Borowski;* Festal Toccata, *Baynon;* Sonata No. 1, *Mendelssohn.*

Dr. H. S. Middleton, Truro Cathedral—Three Chorals, *Franck;* Organ Concerto in B flat, *Handel;* Toccata in F, *Bach;* Introduction and Fugue (Concerto No. 1), *Harwood.*

Mr. Philip Miles, St. Alban-the-Martyr, Westcliff—Introduction and Fugue, *Reubke;* Scherzetto, *Vierne;* Trio in C minor, *Bach;* Toccata-Prelude on 'Pange Lingua,' *Bairstow.*

Mr. Ralph T. Langdon, St. John-the-Evangelist, Edinburgh—Kyrie Eleison, *Karg-Elert;* Fugue in E flat, *Bach;* Finale (Symphony No. 1), *Vierne;* Sonatas Nos. 5 and 6, *Rheinberger;* Lament, *Sowerbutts.*

Rev. G. S. Holmes, St. John-the-Evangelist, Upper Norwood—Psalm-Prelude No. 3, *Howells;* Sonata No. 3, *Rheinberger;* Chorale-Fantasia on 'Darwall's 148th,' *Darke.*

Mr. Leonard Henniker, St. Andrew's, Nottingham—Symphony No. 5 (third movement), *Widor:* Chorale Prelude, 'Come, Holy Ghost,' *Bach;* Sonata No. 20 (Finale), *Rheinberger.*

Mr. J. T. Horne, Unitarian Church, St. Stephen's Green, Dublin—Sonatas Nos. 6 and 12, *Rheinberger;* 'The Sea,' *Arnold Smith;* Psalm-Prelude No. 1, *Howells;* Adagio in E, *Frank Bridge;* Concerto No. 6, *Handel;* Choral No. 3, *Franck;* Intermezzo, *Stanford;* Passacaglia, *Bach.*

APPOINTMENTS

Mr. Walter Blake, choirmaster and organist, St. Michael and All Angels, North Kensington.

Mr. W. Chapman Crouch, choirmaster and organist, Sutherland Avenue Wesleyan Church, Paddington, W.9.

Mr. Sidney J. Coates, choirmaster and organist, Holy Trinity, Clifton, Ashbourne, Derby.

Mr. G. W. Harris Sellick, choirmaster and organist, Middleton Parish Church, Lancs, and musical adviser to the Stretford Education Committee.

Points from Lectures

Swansea was not attracted when Sir Walford Davies tried to set the people wondering what would be the answer to his query, 'Three Musical Minds—Who can they be?' The lecture itself, given at University College, was interesting enough, but instrumental trios do not attract locally. The illustrations were Handel's Sonata in E major, Beethoven's Trio in E flat, and Brahms's three Variations from the Trio in C major. These did not solve the riddle. The three great minds in music, the lecturer said, were the composer's, the performer's, and the listener's. The essential point was to find out how music moved these minds. There were three things of constant interest to the mind of Shakespeare, Michael Angelo, and Beethoven: (1), the vitality of the big artist; (2), the sense of mastery or control, and mastery in over-leaping obstacles; and (3), that single touch of exquisite wonderment. The talk became unconventional, and Sir Walford wandered off to the gramophone and jazz, and a little grumble that he was glad if he got half a roomful of people to a lecture in Wales, whereas in England he spoke to thousands.

Swansea had had a chamber music evening in the week preceding the above lecture, and as it did not conclude until eleven o'clock, people may have looked askance at announcements of the same sort. Mr. Leigh Henry's subject was 'Nationality in Music,' and he claimed much for Wales. 'The Celt and Welsh,' he said, 'were all we could speak of to-day as civilisation.' Dr. Vaughan Thomas, the lecturer added, showed the dawn of Wales, and three of that composer's songs were sung. Other illustrations were taken from Mozart, Scriabin, Debussy, Rimsky-Korsakov, and Byrd.

Sir Richard Terry addressed the University of London Catholic Society at Birkbeck College on Tudor music. In the direction of Church music, Sir Richard said that in spite of all the troubles of the 16th century there was a genuine continuity in Church music. That was due to Elizabeth's having practically made a law of her own regarding musicians, whom she protected as part of her own domestic property. Tallis, for instance, was made a Gentleman of the Chapel Royal, and so escaped the usual penalties.

That 'Music had done more than anything else in the world to reveal heaven to the human being,' was one of the leading phrases in a lecture by Mr. Rutland Boughton at Huddersfield Town Hall. Other theses advanced were that Bach showed music to have unity as well as contrast—After Bach, orchestral colour was introduced—Beethoven made music the expression of real living humanity and impulse—Wagner brought music into the real world of human beings.

In another lecture, at York, Mr. Boughton objected to personality in music. Composers, he said, should write for the glory of their art, and not impress their personality so greatly. Ugly music was doomed, and would be sooner if only audiences were honest and really said what they liked. The speaker qualified his censure of the taste for foreign music by saying that the best British work was not up to the standard of the best German, and never would be until we translated our English ideas into music and left foreign music to interpret foreign ideas.

Music is taking its turn in the courses of lectures which are given at the University of Aberdeen. It happens that the course coincides with the opening of a new hall given by Viscount and Viscountess Cowdray, for the encouragement of art and music. The first music course is being given by Mr. Willan Swainson, on the history of music, starting with the second period, that of polyphony. It was, he said, a choral age, while the present time was the instrumental age. The study of the former would wonderfully increase our sympathy with the modern musician. We should perceive clearly the difference, whether in composition or interpretation, between mere parade and feeling for empty effect on the one hand, and the sincere striving for the truest and noblest form of utterance on the other. We should no longer be irritated by the new men who wrote 'new music,' for we should know that right down the ages 'new music' had ever been the cry of the visionary musician. But, having been taught by study that the only new music which could hope to remain new was that whose originality was superimposed upon the sure foundation of the old, we should be able to distinguish pure and true art from that which was merely disordered sound.

Mr. Gustav Holst, lecturing at Bristol University Buildings, recalled the recent remark of a judge that he would like all children who were learning music to be drowned. Mr. Holst's experience was that all but one in a thousand of the general populace had a natural sensitiveness to music. The difficulty was that education in bad music was one of the most successfully commercialised forms of education. Children heard bad music—sung by the nurse—the moment they were placed in the cradle for the first time. He had a great admiration for the best of Mendelssohn's music, but when people were married they heard bad music played in a wedding march. As to what was played at funerals, perhaps he had better say nothing. The lecture had special reference to Vaughan Williams's 'Pastoral' Symphony. The composer first wrote the Symphony in the form of a pianoforte duet, and asked the Misses Lasker and Day to play it through to him several times. He then went home and completed the work, scored in form for orchestra.

In a survey of the evolution of chamber music down to the time of Bach, which Sir Henry Hadow gave in the Great Hall of Leeds University, the lecturer spoke of it as a development from the madrigal. When the vocal parts became more and more difficult to sing, the madrigal singers of the 16th century called in players on viols to double the parts, and from this they passed to a stage when the viols were left to speak for themselves. Sir Henry felt that we had lost a good deal in parting with the ideal softness in music that was prevalent in Elizabeth's day.

In a short report of a lecture given by Mr. W. A. Margerison, the *Preston Herald* mentions the subject of the lecture nine times as Crieg. One of the illustrations was No. 1 Suite of Peer Cynt. J. G.

BACH AT THE LEYS SCHOOL

'If it should come about that the Cantatas are performed publicly, but at the same time fall into disuse in domestic circles, in which the first enthusiasm for Bach sprang up about a century ago, we should have won only half the victory.' So Schweitzer. The domestic use of Bach's Church Cantatas is the ideal of Mr. J. F. Shepherdson, director of music at the Leys School, Cambridge. Mr. Shepherdson so organizes his music that no boy

need leave school without some acquaintance with J. S. B., nor without some idea of the delight which is to be extracted from him once one has got used to the contrapuntal idiom, and learned to enjoy a rhythm which is less explosive than Beethoven or modern jazz, but is no less compelling. Every year Mr. Shepherdson gives a Bach programme in the School Chapel, at which the choir of boys, without magistral aid, perform Chorales and florid choruses from the Cantatas, to the accompaniment of amateur strings recruited from an obliging University, and reinforced by professional players for the obsolete or more remote *obbligato* instruments. It is not a purely domestic occasion, it is true, for privileged visitors are admitted, but it is intended primarily for the School.

Last year (November 29), to provide a contrast to the programme of 1924—which was full of brilliant things with trumpets and drums—the idea behind all five works performed was that of eventide, the Cantata 'Bide with us' being the most important work chosen. But another Cantata, 'I will my burden gladly carry,' of which four out of five numbers are for bass solo (Mr. Clifford Lathlean), illustrated the eventide of life, and the longing for death which inspired so much of Bach's best music. An accompanied recitative, remarkable for the vividness of its description of life's stormy voyage, the towering billows of grief and pain, and the disembarcation on 'that fair shore which is my heavenly home,' was the most striking piece of music heard, and it was followed by a fast, joyous aria with oboe *obbligato*. All the *obbligati* of the programme were for double-reed instruments, a fact which gave a somewhat sombre colouring to an already sober scheme. It was, perhaps, a rather stern programme for boys, as it contained nothing that had any superficial attractiveness, but its homogeneity carried it through, and left the audience refreshed and more rather than less attentive at the end. Mr. Shepherdson's boys mastered Bach's idiom very well, though the long, sustained phrases of the Chorales gave them more difficulty than the florid choruses. The other soloists were Mr. T. Purvis, who has a smooth voice suited to Bach but the wrong style of singing, and Miss Millicent Russell, to whom Bach can be entrusted with entire safety. Mr. Bernhard Ord played the organ, Mr. Shepherdson conducted, and some very full and suggestive programme notes were written by a local Bach enthusiast, Dr. E. H. Ezard.

F. S. H.

A NATIONAL OPERA TRUST

A meeting was held on December 9, at Westminster Central Hall, to inaugurate the formation of a trust to encourage opera and to subsidise it by means of the income from a capital of £500,000, which the public is asked to subscribe. The Earl of Clarendon was in the chair (in the unavoidable absence of the Earl of Londonderry), supported by various notabilities, including the principals of the most important London colleges and academies of music. Indeed, the most promising feature of the meeting was the number of influential people who had come forward to give it a blessing. If these gentlemen do not succeed, it will not be because they have not cast their net far and wide. The Earl of Clarendon, in his opening speech, advocated opera as a national necessity to give scope to British composers and musicians generally. Opera, he said, was the best introduction to the higher forms of music. He read also messages from Mr. Winston Churchill and Mr. Ramsay MacDonald, regretting inability to attend, but expressing most hearty approval of the scheme and its aims. Mr. Clynes joined in commending the cause of opera to the public, and urged the necessity of the subsidy, which alone could enable opera to be produced at a cost that would bring it within the reach of 'the workers.' Thus spokesmen of all political parties have pledged themselves to support the movement. The main contention of the promoters stands beyond question or cavil. If public money is spent in the upkeep of museums, why not in the upkeep of a theatre? The one houses one art, as the other houses another art. If there is a public fund upon which trustees can from time to time draw to buy good pictures and encourage painting, why not another fund to buy operas and support music? The logic is unanswerable.

It is when we come to practical details that we cannot contemplate without misgiving the vague wording of the trust deed. The widest powers are given to the trustees to use the income for the encouragement of opera in Great Britain, Ireland, and the British Dominions. Even if we had unlimited confidence in the wisdom and discretion of the trustees, even if their good intentions were supported by practical experience of opera, we should feel that some explanation is needed before the scheme can appeal to the vast public. Is there not a disproportion between the amount available (the capital is to be invested in gilt-edged securities) and the vastity of the British Empire? Half a million is a good lump of money, but the income of it at five per cent. is only £25,000—far too little if we mean to support the operas produced in a year from Aberdeen to Adelaide. No doubt these eminent men have something more definite in their mind. It is a pity they have not thought it worth while to take us into their confidence. There is only one way in which opera can be established in the country on a firm basis. It is the way in which you can establish anything, a theatre for the drama, an emporium, or a grand hotel—by combining capital and organization. The National Opera Trust is appealing for capital. If the distinguished politicians and financiers who appeared on the platform bestir themselves the capital should be forthcoming. If Mr. Winston Churchill were to devote to the cause a twentieth part of the income he derives from the entertainment tax in one year, that alone would give the promoters all the capital they ask. Organization, however, suggests more difficult problems. With it—given capital—one could move mountains. Without it even an income of millions can be frittered away without any real benefit to anybody.

B. V.

Among the series of lectures and classes for teachers arranged by the London County Council are four on music. Mr. H. V. Spanner gives ten on the 'Appreciation of Music and its Power of Emotional Expression' (Thursdays, at 6.0, from January 14, at St. Clement Danes' School, E.C.); Dr. John E. Borland six on 'Musical Training in Schools' (Mondays, at 6.0, from January 18, at Toynbee Hall, 28, Commercial Street, E.); Mr. James Bates, ten on 'Children's Voice-Culture and Class Singing' (Mondays, at 6.0, from January 18, at St. Marylebone Grammar School, 248, Marylebone Road, W.); and Miss Mabel Chamberlain five on 'Songs Suitable for School' (Tuesdays, at 6.30, from January 12, at St. Aloysius Convent School, 50, Clarendon Square, Euston). Particulars as to fees, &c., from the Education Officer, County Hall, Westminster.

London Concerts

BERNARD VAN DIEREN

To some it seemed a noble and generous action on the part of Mr. John Goss to undertake, entirely unaided, the heavy financial responsibility of the Van Dieren concert at Wigmore Hall on December 14; to others, the fact perhaps appeared quixotic. Why, these others may well have asked themselves, should one of the best of our younger singers, who might, if he chose, command good money at the ballad concerts, devote a hundred pounds or so of hard-earned fees to giving public testimony to his belief in an almost unknown composer? Why, indeed? To feel passionately about any music is distinctly *démodé*; 'amusing' is the highest adjective of praise permitted in the best circles. The fact that Van Dieren has been acclaimed as a great master by a small group of musicians who have had the privilege of studying each successive work from the manuscript, and so following his development during the last ten years has been said, in the London press, to have prejudiced the public against him. I do not myself believe that the general public accounts it a crime when someone who has found a treasure invites his fellow-citizens to share it with him; but I am, of course, quite willing to admit that it is the height of bad form for mere composers and singers to pronounce emphatically upon the merits of any man's work without waiting for the verdict of the august fraternity of the musical critics. It is now nearly nine years since Mr. Cecil Gray gave the first public concert of Van Dieren's work in this country. On that occasion official critical opinion was unanimously hostile; indeed, so great was the derision this music aroused in the corner of Wigmore Hall reserved for official criticism that an attendant had to be deputed to endeavour to mute its all-too-audible expression. Now, after several years of neglect, this 'mystery Dutch musician' has bobbed up again, and has been most effusively greeted as the arch-blackleg of the musical profession. He cannot be classified, he belongs to no recognised school, and as each of his works actually sounds quite different from any of the others, he is said to have no style. It is insinuated that only those who care for no other music can possibly care for his; when Mr. Gray had the temerity to include an appreciation of Van Dieren in his 'Survey of Contemporary Music,' one critic went so far as to declare that 'Mr. Gray can find nothing to admire in the whole range of modern music except the unpublished and unperformed works of Bernard Van Dieren'—entirely ignoring the laudatory essays on Delius, Bartók, Schönberg, and Sibelius, and the appreciative tributes paid to the best work of Strauss, Debussy, Ravel, and many other composers. The injustice of such methods of so-called criticism is apparent. Equally unjust are the methods of those who, baffled at the first contact with something new and strange, seek to conceal their inability to make head or tail of it in a cloud of meaningless verbiage—as, for example:

> While Franck misses his melody note by a tone, another slides on to it chromatically; Van Dieren, instead of writing the notes he means, will substitute others for them and let them stand uncorrected.

The general opinion of Van Dieren's work may be aptly summarized by saying (as Mr. Sydney Grew said of the general opinion of Delius some years ago) that it is divided, those who do not know his works disputing the judgments of those who do. At the risk of being told that I am arousing further prejudice against Van Dieren, I am bound to say that a hearing of several works which I have known intimately on paper for a long time only confirms my opinion that Van Dieren is one of the two or three composers now living who are destined to be ranked among the masters. In his best work we find embodied so many qualities which have in the near past been thought, absurdly enough, to be mutually exclusive. The classical tradition of good craftsmanship has come to be regarded as a mere cloak for the lack of real musical invention, on the one hand, while on the other, a range of harmonic combinations whose limit is determined solely by æsthetic considerations, without regard for any theoretical system, is thought to be incompatible with a work conceived on classical lines. Thus Van Dieren falls between two schools: the older and more academic, which should at least admire the intellectual power and consummate technical mastery displayed in his work, is unable to assimilate his harmonic combinations, while the younger and more 'advanced,' whom the harshest and most arbitrary discord-for-discord's-sake fails never to delight, is repelled by the emotional quality of Van Dieren's music and by the essential seriousness with which it is conceived and planned. But to those who could listen with unprejudiced ears the String Quartet No. 3 and the songs performed at Mr. Goss's concert, and the Serenata for nine instruments (flute, bass flute, oboe, bassoon, horn, euphonium, violin, viola, and double-bass), which was played at the Contemporary Music Club's concert on December 2, under the capable direction of Mr. Anthony Bernard, must have come as revelations of a new and exquisite beauty in sound. The sheer sensuous beauty of the sound is the quality that strikes an unprejudiced ear most forcibly at a first hearing of Van Dieren's music. It is this same quality—a rare one in the music of to-day—that makes the deepest impression on anyone who listens for the first time to one of the great Masses of the Tudor period. After a while one sees deeper into the music, and begins to appreciate the spirit that conceived it and the intellect that constructed it; but at first one is enchanted by the sound alone. This quality is largely to be accounted for—in Van Dieren and the Tudor composers alike—by the polyphonic nature of the music. There is little or no mere filling-up of chords, for every instrument has an independent line of melody to sing, and these lines of melody are always beautiful in themselves. In reverting to the methods of the older polyphonists, Van Dieren has recaptured not only the serenity and sweetness of their melodic line, but also their sense of continuity and their ability to create works that are all-of-a-piece from start to finish. So much of the music of the last two decades has been made up of short and violently-contrasted sections, which themselves consist chiefly of harmonic repetitions rather than linear development, that the extraordinarily homogeneous nature of Van Dieren's larger works has obscured their structure for some hearers whose apprehension of musical form is entirely dependent on violent rhythmic or dynamic contrasts. But those who find monotony in his polyphonic methods would most assuredly find it also in the greatest works of the 16th century.

Of the songs which were interpreted with great insight by Miss Megan Foster and Mr. John Goss, with the very sympathetic and skilful assistance of Miss Kathleen Long at the pianoforte, special mention must be made of the two fresh and charming spring songs, on poems by King James I. of Scotland and Charles d'Orléans : the lovely 'Balow'—quite perfectly sung by Miss Foster—and 'Weep you no more, sad fountains,' of which Van Dieren has achieved a setting that loses nothing by comparison with Dowland's—and to say this is to rank it among the world's great songs. The Kutcher Quartet carried out its exacting task commendably on the whole, though the rhythm was at times sadly lacking in incisiveness. A long concert concluded with an excerpt from 'The Tailor,' an *opéra bouffe* on a witty libretto by Robert Nichols, which was excellently performed by Mr. Goss and a small orchestra, conducted by Mr. John Barbirolli. P. H.

LONDON SYMPHONY ORCHESTRA

The third concert of the London Symphony Orchestra, on November 23, was conducted by Bruno Walter, and Pablo Casals was the soloist, so that a full hall was assured. Mr. Casals has long had London at his feet, and on this evening he again played Schumann's Violoncello Concerto as he alone knows how. Others have convinced us—the look of the music on paper has convinced us—that this is far from being among Schumann's best works. But on what footing is the excellence of music to be judged? If it is to be allowed the advantage of ideal performance, the Concerto must be judged a work of overflowing poetic loveliness and charm. Others prove that Schumann wrote awkwardly and with exorbitant difficulties for the 'cello. But nothing of the sort struck Casals, or distracted him from his serene meditation.

Bruno Walter conducted the C major Symphony of Schubert. This zestful, irrepressible musician has won the greatest favour in London, thanks to the tirelessness with which he has guided to the end the movements of the longest Wagnerian operas. His unflagging, busy watchfulness has become enormously appreciated. He has reached that happy but dangerous point where he can do nothing wrong in the public's view. His Schubert was acclaimed as a triumph. Some of the applause was, perhaps, meant for the music—music that has been so repeatedly labelled as long that people were innocently surprised at finding it not long at all. Ah, this is music, indeed. Pegasus in glorious career across the firmament !

Our grievance against Bruno Walter lay in his disbelief that the music's natural self could beguile us sufficiently. Through three whole movements he fussed to exasperation. He was pointing out this and heightening the effect of that. He meant well, this busy, brilliant little man. Some music no doubt wants some such touching-up—but not Schubert's. Walter's fussiness was rather a reflection on our perception, and even a quite stupid man does not want an explanation openly to declare itself addressed to the meanest intelligence. However, the tremendous, driving *Finale* beat the conductor's little games. Here there was so clearly nothing to do but to ride where he was driven, and as he did it very cheerfully and with good grace all went capitally. At the end of the concert came 'Till Eulenspiegel.' C.

There was more than ordinary anticipation at the beginning of the L.S.O. concert on December 7, for it was to reveal a wider aspect of Casals's musicianship. It is an unmistakable sign of the times that so many musicians who have achieved greatness as soloists should find it necessary to turn to conducting. The famous lines beginning, 'Be not afraid of greatness,' divide the great ones into three categories. A fourth must now be added to include those who have thrust greatness from them. It could not be but that some of Casals's authority and lofty thought would find its way through the sensitive response of the L.S.O. For my part, too much of it was felt in the 'Tragic' Overture of Brahms. Music so laboured and labouring as this, breaks down as soon as it is called upon to bear more than its own weight. But the 'Don Quixote' Variations cry out for some solid content, lest they be discovered to be hollow, empty vessels. Strauss lives on because of his conductors, and who will deny that many a conductor lives on because of Strauss? But Casals can do without Strauss; that was plain enough at the end of the concert, when he brought all the genius of his 'cello-playing to draw out the essential lyrical beauty of the 'Unfinished.' The phrasing of each instrumental line here was of that quality and shapeliness which we meet with only in fine singing. Perhaps Casals will surprise us one day as an accomplished Schubert singer !

And this brings me back to my original point : the essence of greatness is that it should be accumulated, then concentrated upon one single spot. Its culmination comes upon you unawares, and for a fleeting moment only. Disperse its intricate organization, and culmination is impossible. Casals, as conductor, yielded none of those still, small moments which are distilled by his 'cello playing.

The soloist in 'Don Quixote' was Gaspar Cassado, a pupil of Casals. His performance was a worthy homage.

There were two failures at this concert—the famous 'realisms' in the Strauss work. The 'sheep' suggested amateur buglers, and the wind-machine was like nothing more than the creaking of a swing-door. There was no good cause for either of these 'effects.' B. M.

ORCHESTRAL CONCERTS

After opening its season with two brilliant concerts, the Royal Philharmonic Society gave us a rather hum-drum evening on December 3. Borodin's Symphony is a work of good character, barbarous enough without going so far as to offend drawing-room manners. But it has no tunes to bring away, except that belaboured eight-note figure in the first movement, which we never, never want to hear again. Dr. Malcolm Sargent, who is beginning to over-exert himself in bodily action, made a good account of the Symphony, and of the other works in the programme. For once it was the soloist who gave us the best moments of the concert. M. Jacques Thibaud played the Mozart E flat Violin Concerto with the right mixture of directness and expression.

The best orchestral playing of the season was enjoyed on November 21 when the Queen's Hall Orchestra, under Sir Henry Wood, gave the 'Italian' Symphony. Whatever one may think of the work there is no doubt that it tests an orchestra more

severely, say, than anything by Tchaikovsky. It is almost as searching as Mozart. The Concerto of the occasion was Dvorák's for violoncello, played by Madame Suggia. There was also a Symphony of Haydn in the programme.

Madame Suggia made her last appearance before her marriage at Queen's Hall on December 15, when she played the Haydn Concerto for the Audrey Chapman Orchestra. M.

LÉNER QUARTET

The Léner Quartet has undoubtedly added to its reputation by its recent series of recitals illustrating the historical development of quartet music. These players had done something of the kind before. This year, however, the programme was better chosen. The first recital included an English work of the Tudor period—a good choice, since the claims of the Tudor composers to be first in the field are now generally admitted by competent and unbiassed scholars abroad. No doubt where a mistaken patriotism prevails, fantastic arguments will be put forth to question their just title. We have known ingenious romanticists to maintain that the elements of romance were to be found first in Plato's 'Republic.' But these men are not scholars. 'Heed them not; glance and pass on.' There was also an English work in the modern programme of the last recital—Frank Bridge's Fantasy Quartet, which represented worthily enough the saner element in the modern movement. Of late years Bridge has shown an inclination to flirt with the advanced parties. We hope he will not carry the flirtation too far. His strength is in lyricism, and lyricism to be effective needs clearness no less than distinction. As for the playing, the Léner Quartet has never done anything finer than its performances of Mozart. Two evenings were devoted to him, and in both cases the playing was a sheer joy. In Brahms the execution seemed just a little below standard—probably because, like the rest of us, the Quartet has its good and bad days. On one occasion both the first and second violinists were playing on two 'Strads' of the same year, one of which had been lent by Mr. W. W. Cobbett. B. V.

'PRO ARTE' STRING QUARTET

The appearance of the 'Pro Arte' String Quartet from Belgium, at one of Mr. Gerald Cooper's concerts, excited a certain interest, for these players' fame had preceded them, and in Belgium quartet playing has always been an art which the best soloists have honoured. Rumour had not exaggerated their abilities. In modern music the 'Pro Arte' Quartet must rank with the foremost. The ensemble—which was put to some severe tests in a Quartet of Béla Bartók—was above praise. But the players opened the recital with a Quartet of Mozart, and their reading of this simplest and most direct music was, at best, not on the same level with their interpretation of modern composers. They seemed unable to divest themselves of the habit of making points, or to free their minds from anxiety and nervousness. They seemed inclined to hustle up matters, to 'register' effects in season and out of season. The one thing they could not (or would not) do was to let Mozart tell his own story in his own way. This is evidently a case of specialists who have given not their mind only, but their very heart to modernity. We shall hear them again with pleasure, whenever their programme includes the names of Ravel, Debussy, or even Reger. Mozart they will do well to leave alone. But it would be rather interesting to discover how Beethoven fares under such treatment. B. V.

ISOLDE MENGES

We have heard Miss Isolde Menges play better than she did at Queen's Hall, where she gave a concert in conjunction with the London Symphony Orchestra, conducted by Bruno Walter. One or two runs in the Beethoven Concerto went astray, and even in the Brahms—the finer performance of the two—there were anxious moments. It is just possible that these slight failings were due to the fact that Walter had his own ideas as to what this music should be, and did not seem at all inclined to fall in with the views of the soloist. This, of course, has nothing to do with his abilities as a conductor or with the appeal his readings may make to the public, critical or uncritical. It is a simple question of fact. His readings may be the best in the world, but they are his own—unlike Richter's or Nikisch's or Sir Henry Wood's, or indeed unlike those of any other conductor we have heard. The four taps of the drum which open the work, for instance, were played so slowly that for the moment we had the impression that this was not an 'individual' reading of the well-known Concerto, but yet another 'in memoriam' tribute. The orchestra in fact did not get into its stride before the first *ff*. Now, whatever were Miss Menges's sensations, it is certain that most others would have felt their hearts sink at being suddenly confronted with a brand new interpretation. We imagine the soloist wondering: 'What am I expected to do? Shall I fall in with the conductor's views or insist on my own? I know that if I accept his ruling I must jeopardise my work, as it is impossible to alter in one moment ideas formed in months if not years of preparation. On the other hand, if I insist on my right to interpret Beethoven, the performance must result in a tussle. In either case I must go through some trying experiences.' In the circumstances it must be admitted that Miss Menges came through the ordeal with considerable credit. B. V.

MOZART'S C MINOR MASS

The London Choral Society and Mr. Arthur Fagge keep up their habit of treading unfamiliar paths. They did a real service by producing for our curiosity Mozart's C minor Mass at Queen's Hall. Few of us had heard the work, and it will not in all probability be heard again for a long while. But parts of it are first-rate Mozart, and consequently it is proper for the world to be reminded from time to time of the existence of the work.

The Society used the edition of Alois Schmitt, which was made for the revival of the Mass by the Dresden Mozart Society in 1901. Schmitt's preface was quoted in the programme. It is not at all a satisfactory statement. If Schmitt had intended to conceal what his editing had amounted to he could hardly have been more obscure. His words flow forth, but he never comes to the point of saying exactly whence he drew the music to complete Mozart's unfinished Creed—for the C minor Mass was, like the 'Requiem,' unfinished. Mozart began it at the time of his marriage. Handel influenced his choral-writing (Schmitt says Bach, too). In the Gloria there is something very like the theme of the Hallelujah Chorus. The Mass, still unfinished, was sung at Salzburg on

August 25, 1783. The gaps (part of the Creed and the Agnus Dei) were filled in probably from other Church music of Mozart—but it is not known what, exactly. Eighteen months later Mozart quarried in the C minor Mass for material for his hastily compiled cantata, 'Davidde Penitente.' The Mass was published (as Mozart left it) in 1840, but it remained unsung until 1901.

Mozart left the Creed at 'Qui locutus est per prophetas' in G major, and Schmitt does not tell us whose are the modulatory bars that carry us in the E flat of the interpolated 'Credo in Unam Sanctam.' The 'Et Vitam,' likewise supplied, is a busy fugue on a dullish subject. Schmitt has used the 'Kyrie' music again for the 'Agnus Dei.'

Not the necessary additions, but the glaring inequalities of the completed portions, invalidate the work. Some of the choral numbers, above all 'Qui Tollis,' are Mozart at his grandest, but the solo music is frequently of an odd triviality and emptiness. The soprano's jump of two octaves in 'Christe eleison' is freakish. 'Laudamus te' (soprano) is the sort of music that dozens of composers of the rococo period were writing indiscriminately for Church and opera. 'Et incarnatus,' with its coloratura decorations and operatic *cadenza*, is really an amusing piece of Church music, *à la* Du Barry.

The soloists of the performance were Miss Dora Labbette, Miss Dorothy Moulton, Mr. Walter Hyde, and Mr. Harold Williams. Miss Moulton's improved technique was noticeable, but no one had quite the right art to cover up the weakness of the music. Mr. Topliss Green sang Brahms's 'Four Serious Songs' to a feebly orchestrated accompaniment.

C.

WESTMINSTER ABBEY SPECIAL CHOIR

The Westminster Abbey Special Choir sang on December 14, the choice of music ranging from Weelkes to Rachmaninov. There must be some shortcoming in the publicity given to these fine services, or surely the Abbey would have been overflowing that evening. It seems a great pity that when so much trouble has gone to the musical preparation, the public should not be there in the largest possible numbers to benefit by it.

The service opened with the setting of 'In Dulci Jubilo' of Pearsall, a name of which, in these days of a marked national revival in music, it is so surprising that we do not hear more. Stanford and Parry had a large share in the programme, the former with three of his 'Bible Songs,' and the latter with his fine setting of 'Never weather-beaten sail.' The Bach motet, 'The Spirit also helpeth us,' was admirably sung in the centre of the programme, but it is not music that can make the appeal of Bach's more passionate and more deeply felt works. An eight-part 'Hymn of the Cherubim,' by Rachmaninov, was distinctly effective—the writing of a man who knew what would best 'come off' in regard to cathedral acoustics. But Dr. Charles Wood's new motet, 'Glory and Honour,' was much more considerable stuff. Surely this is one of the finest pieces of *a cappella* writing of our time? If it did not make a great impression at the Gloucester Festival, it must have been that listeners were unduly jaded by the musical excesses usual at these functions.

P. W.

THE CIVIL SERVICE CHOIR

The Civil Service Choir, which gave a concert under the direction of Mr. Rutland Boughton and Mr. A. Davies Adams at Central Hall, on December 2, resembles several other small choral societies in London inasmuch as it rather rushes into public performance with but too little preparation. The programme showed up one failing which exclusively unaccompanied singing entails, and that is limpness of rhythm. On the strength of this concert I can only say that it has the elements of a good choir. The tone was never less than pleasing, but the singers had not realised the interest and vividness that the appreciation of words can give to choral singing. The result was that a promising programme (twelve masterpieces of modern English part-song and other quite jolly things of the second rank) made a disappointing effect. Holst's 'This have I done for my true love' was one of the capital things of the programme, and we should well like to hear these people sing it again in a year or two's time. Mr. Angus Morrison played English pianoforte music that included a Toccata by Holst on a Northumbrian Pipe Tune which was, we fancy, a novelty. The new part-song, selected by competition, was a 'Song of Colours' by Alec Rowley.

C.

HAROLD BROOKE CHOIR

The Harold Brooke Choir (formerly the Novello Choir) gave its first concert in its new form on December 10, at Bishopsgate Institute. This useful hall is close to Liverpool Street Station. It appears worth while to mention that fact, for there was not the audience that the programme deserved—concert-goers, no doubt, imagining Bishopsgate to be somewhere in the wilds.

The programme included Bach's cantata 'Give the hungry man thy bread,' Gibbons's 'What is our life?' and modern pieces by Holst, Vaughan Williams, and others—altogether a dainty choice. The new choir invites more members, and is indeed not yet ideally balanced. But it contains some excellent voices, most notably in the sopranos and basses. In a way Gibbons's madrigal was the most exacting thing on the programme, or at least it was that the style of which the choir had least grasped. The singing was all too rigid and plodding, and also too little shaded. There was good choral singing in Bach, and the choir evidently enjoyed Vaughan Williams's 'Fantasia on Christmas Carols'—as well it might.

The soloists in the cantata were Miss Maryan Elmar, Miss Cathcart Lynn, and Mr. Clifford Lathlean. Miss Elmar also sang Herbert Brewer's genial little set of Irish airs, 'A Sprig of Shamrock,' the first of which makes use of a particularly lovely old tune. Miss Cathcart Lynn, a newcomer, appealed to the ear with a contralto tone of beautiful and even quality, but her Bach-singing was too diffident and non-committal. In Gluck's 'Che faro,' later, she raised her eyes and head, and made a more vivid impression. Mr. Lathlean sang frankly and sensibly, if with a rather dry sort of tone. The chief instrumental piece was Holst's 'Fugal' Overture (oboe, Mr. W. S. Hinchliff; flute, Mr. W. S. Slater).

C.

OTHER CHORAL CONCERTS

The Oriana Choir was not in its best form throughout its Christmas concert at Æolian Hall, on December 15. There were some ragged edges here

and there, and the quality of the tone did not endure some of the forcing that the singers gave it in climax. This by way of thanks for a first-rate concert, with a deal of rare good singing and a Kennedy Scott programme. Between the acts the English Folk-Dance Society gave us some folk-dancing for a delightful half-hour.

Mr. Kennedy Scott's other choir, the Philharmonic, gave its first concert of the season on November 30 and sang what was to these singers a new work, 'The Messiah.' The performance is reported to have been the best heard at Queen's Hall for many years—moderate praise in view of the facts. The solo singers were Miss Dora Labbette, Miss Margaret Balfour, Mr. Walter Hyde, and Mr. Robert Radford.

'The Messiah' was also sung by the Westminster Choral Society, at Central Hall, on December 3, Mr. Vincent Thomas conducting.

In the outer ring, the most notable choral performance has been that of 'The Kingdom,' given on November 28, at the Baths Hall, Croydon, by the Croydon Philharmonic Society. This Society is well trained in choral matters, and boasts an amateur orchestra of unusually professional gifts. So the performance under Mr. Alan Kirby, besides being expressive, could be heard without any aural distraction. Miss Dorothy Silk and Mr. Howard Fry were conspicuous among the soloists. Mr. W. H. Reed, who usually conducts the orchestra, led it.

'King Olaf' was performed on the same evening by the always competent Ealing Philharmonic Society, under Mr. E. Victor Williams.

Other concerts too numerous for detailed reference have taken place in the suburbs. Berlioz's 'Faust' was performed by the South London Philharmonic Society on November 21; 'Hiawatha' by Bromley Choral Society on November 24; 'A Tale of Old Japan' by the West Middlesex Musical Society on December 16. Coleridge-Taylor's 'Meg Blane' served to open the season of the Crystal Palace Choral and Orchestral Society on December 5, under Mr. Hedgcock's direction. M.

SOME PIANISTS OF THE MONTH

There have been several recent recitals of more than common vitality and quality. But despite these virtues, they lead one to ask why it is, and where it is, that so many players fail to establish and maintain an atmosphere which is something apart from work-a-day experience. There must be some more definite reason than that of 'The prophet without honour,' &c., to account for the fact that it is more easy to fill a concert-room for our Continental visitors than for our home-grown pianists.

Have our visitors a wider intellectual outlook, a greater power of personal expression? Are they more spontaneous, less imitiative and academic? Perhaps so. It is a matter of common observation that their temperament and education enable them fully to express their feelings. With them, it is not 'bad form' to be individual. Given the same amount of original talent and equal technical training, it is more easy for a foreigner than an Englishman to 'arrive.' How few of our hundreds of students get as far as the concert-room, and of those that do, how few are able to create the atmosphere hoped for by their audience! There is enough and to spare of technical ability; but there seems to be a lack of intuition, cultivated imagination, and real personal conviction.

If we could have something more of the freshness of dawn, the glamour of sunset, the spaciousness of a moonlight and starry night, and less of what is all too frequent—a twelve o'clock noon effect, hard, clear-cut, devoid of character, all so obvious and commonplace—one feels that there would be a better future for pianoforte recitalists.

Surely there must be too much time devoted to overcoming technical difficulties, and far too little to cultivating the intelligent and imaginative attributes. There is no dearth of talent, but there is a very definite lack of insight and interpretation.

Mlle. Guiomar Novaes, a young Brazilian pianist, and rare visitor to London, has all the qualities of a fine pianist, with a strong conviction of what she wants to do and the ability to do it with grace and charm. Fluent and delicate in her readings of Chopin, she has power also to interpret the more severe themes of Beethoven. She plays with the ease and spontaneity of the finished artist, although one may not always agree with her temperamental representations.

Mr. Lamond, in concluding a series of six Beethoven recitals at Queen's Hall, played in a manner which tended towards dreariness and monotony. There was a lack of rhythm, and the *tempi* of some of the movements seemed abnormally slow. Perhaps he was tired after his strenuous programmes, and the mood of the 'Funeral March,' with which he opened his last concert, appeared to permeate all the succeeding numbers. The programme was a big one—four Beethoven Sonatas, including Op. 109, and the fifteen Variations!

Miss Beatrice Snell and Mr. F. W. Holloway opened their two-pianoforte concert with great spirit and at great pace with Mozart's Sonata in D. Obviously enjoying it, they succeeded in carrying their audience with them—though one member, at least, refused to follow quite as far as the *fortissimo*. A criticism of loud passages is almost inevitable if one's ears are sensitive. These two capable players exceeded the limit allowable for producing loud tone, and the music tended to become noise. How rare it is that we escape hearing this hammering of loud passages! Even one pianist can achieve tremendous results, but two . . . ! One's ears refuse to convey any message of beauty or pleasure to the mind, but on the contrary, repelled and upset, tell us so emphatically. A first performance of a composition by Mr. Holloway, the main theme of which is reminiscent of Chopin, proved a well-balanced piece of writing for two pianofortes.

The Palladium was crowded for M. Cortôt's last recital. He is a temperamental pianist, possessed of poetic feeling and great delicacy of touch. His interpretation of the twenty-four Chopin Preludes was more convincing than the descriptive titles he had invented for them. It was delightful to hear Schumann's Études Symphoniques, including the five Posthumous Études, but it is doubtful whether their inclusion enhances the value of a work which is so complete in its original form. Moussorgsky's 'Pictures from an Exhibition' were played with much charm and humour.

Mr. William Murdoch, a pianist brilliant and straightforward rather than imaginative, had arranged an interesting programme for his recital at Wigmore Hall—three incomparable Bach Chorale Preludes and the D minor Toccata, arranged and embroidered by Szanto and Busoni, Franck's Prelude, Aria, and Finale, some lighter Spanish pieces, a final

(*Continued on p. 56.*)

O Trinity, most Blessed Light

MOTET FOR EVENING USE (*UNACCOMPANIED*)

Words by J. M. Neale, from the Latin,
(*Hymns A. & M.* No. 14, verses 1 and 2)

Music by Healey Willan

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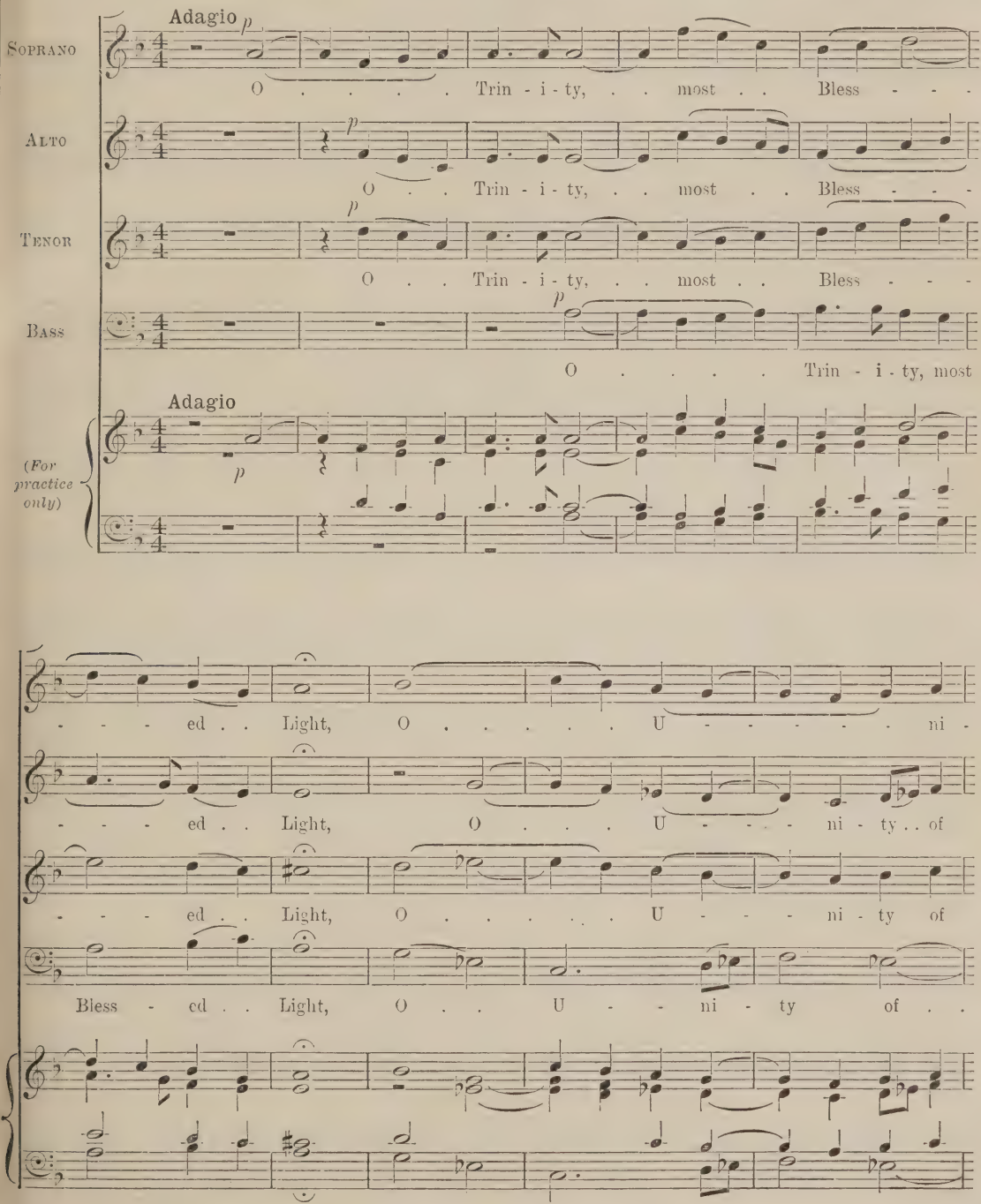
Adagio
Soprano
O . . . . . Trin - i - ty, . . most . . Bless - - -
Alto
O . . Trin - i - ty, . . most . . Bless - - -
Tenor
O . . Trin - i - ty, . . most . . Bless - - -
Bass
O . . . . Trin - i - ty, most
Adagio
(For practice only)
- - - ed . . Light, O . . . . . U - - - - - - ni -
- - - ed . . Light, O . . . U - - - ni - ty . . of
- - - ed . . Light, O . . . . . U - - - ni - ty of
Bless - ed . . Light, O . . U - - ni - ty of . .

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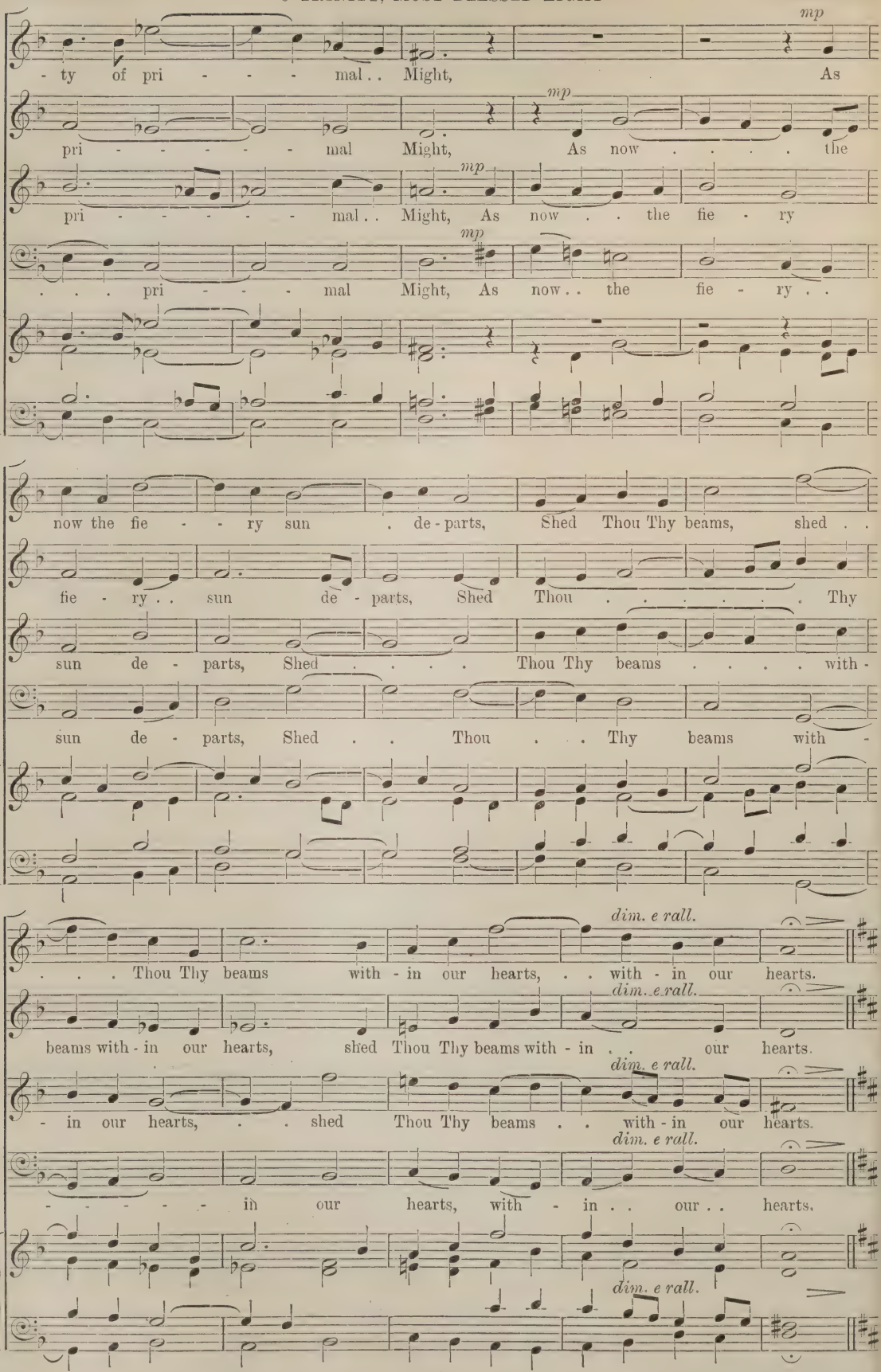
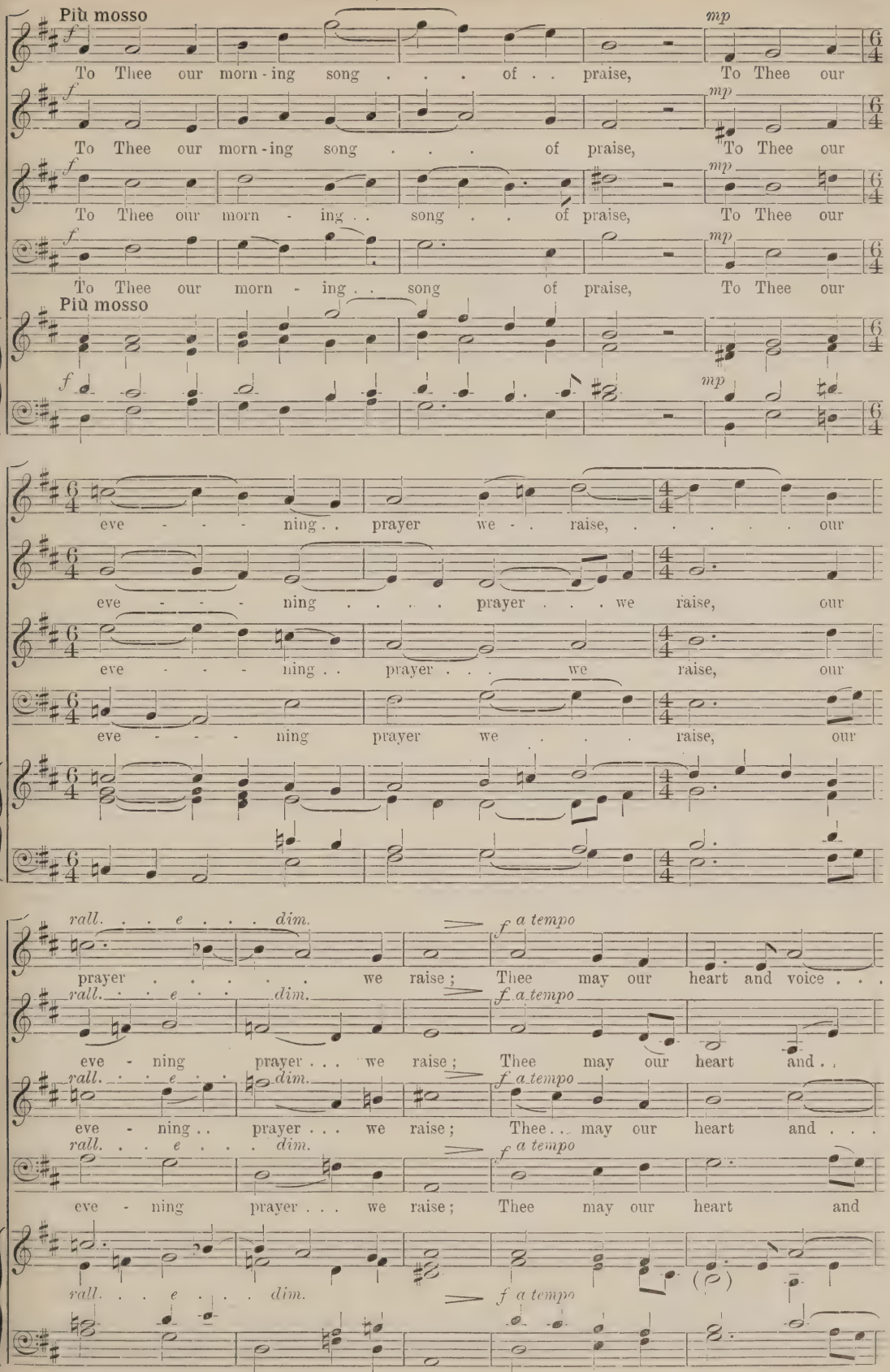
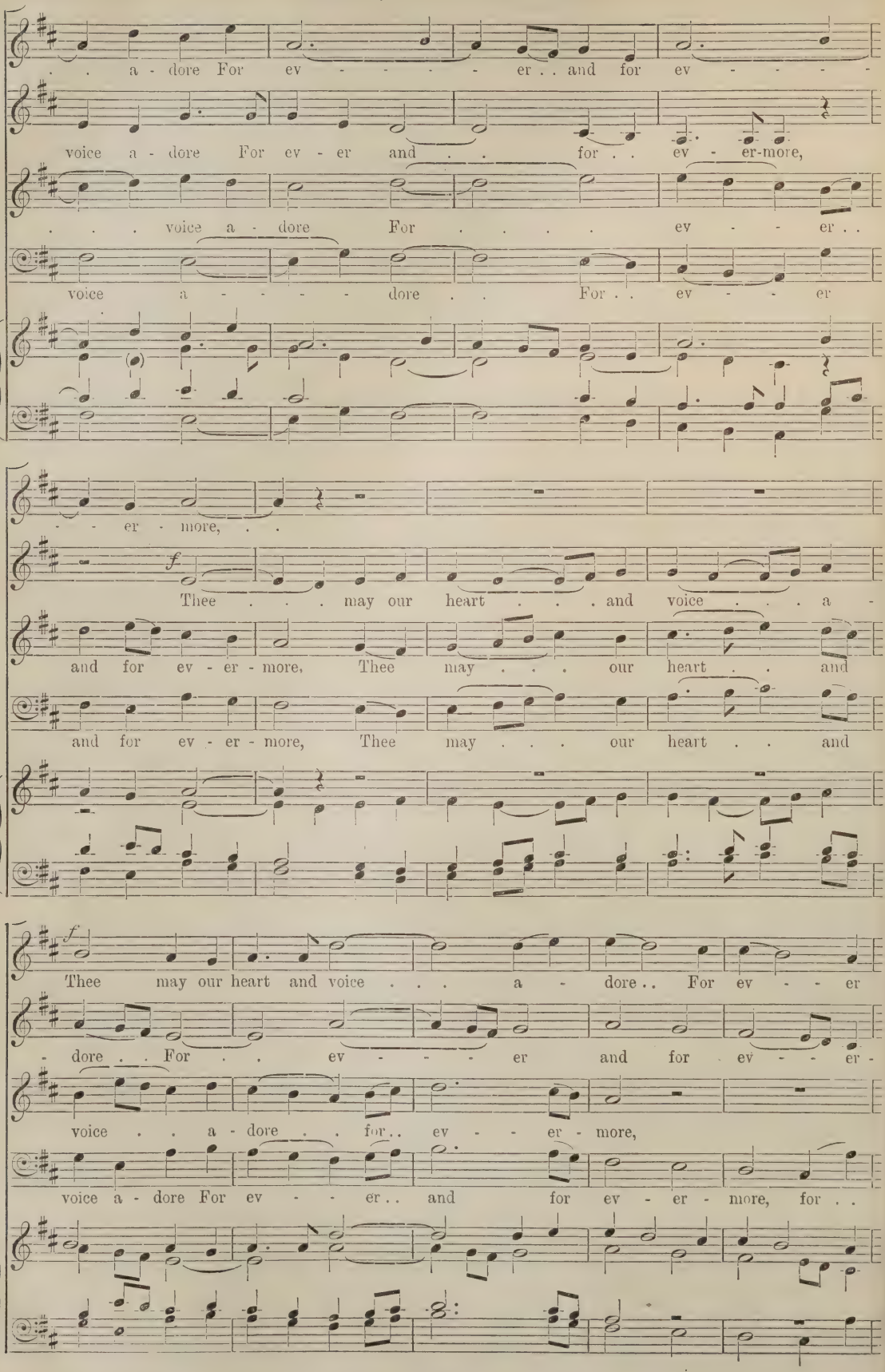
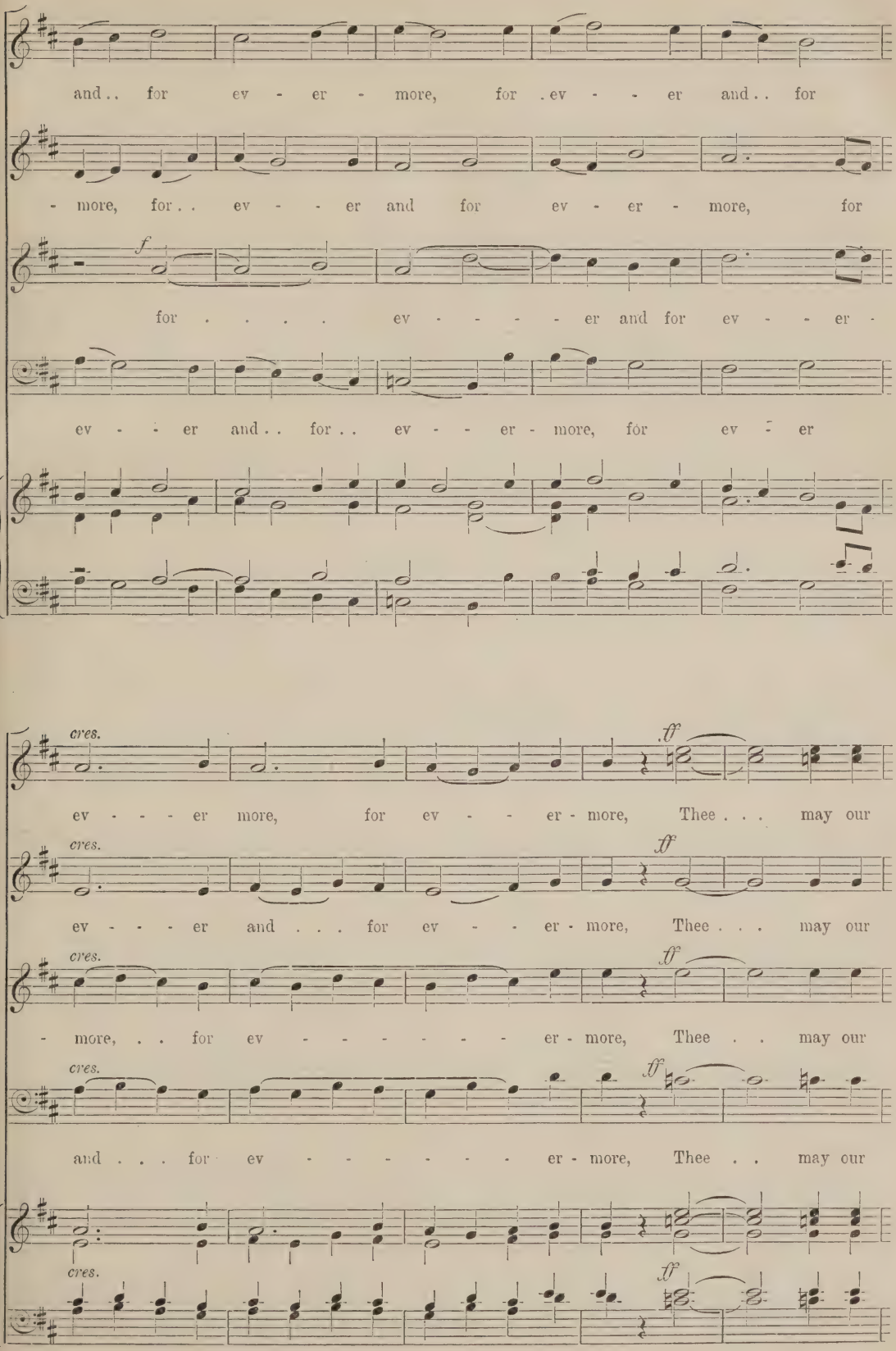
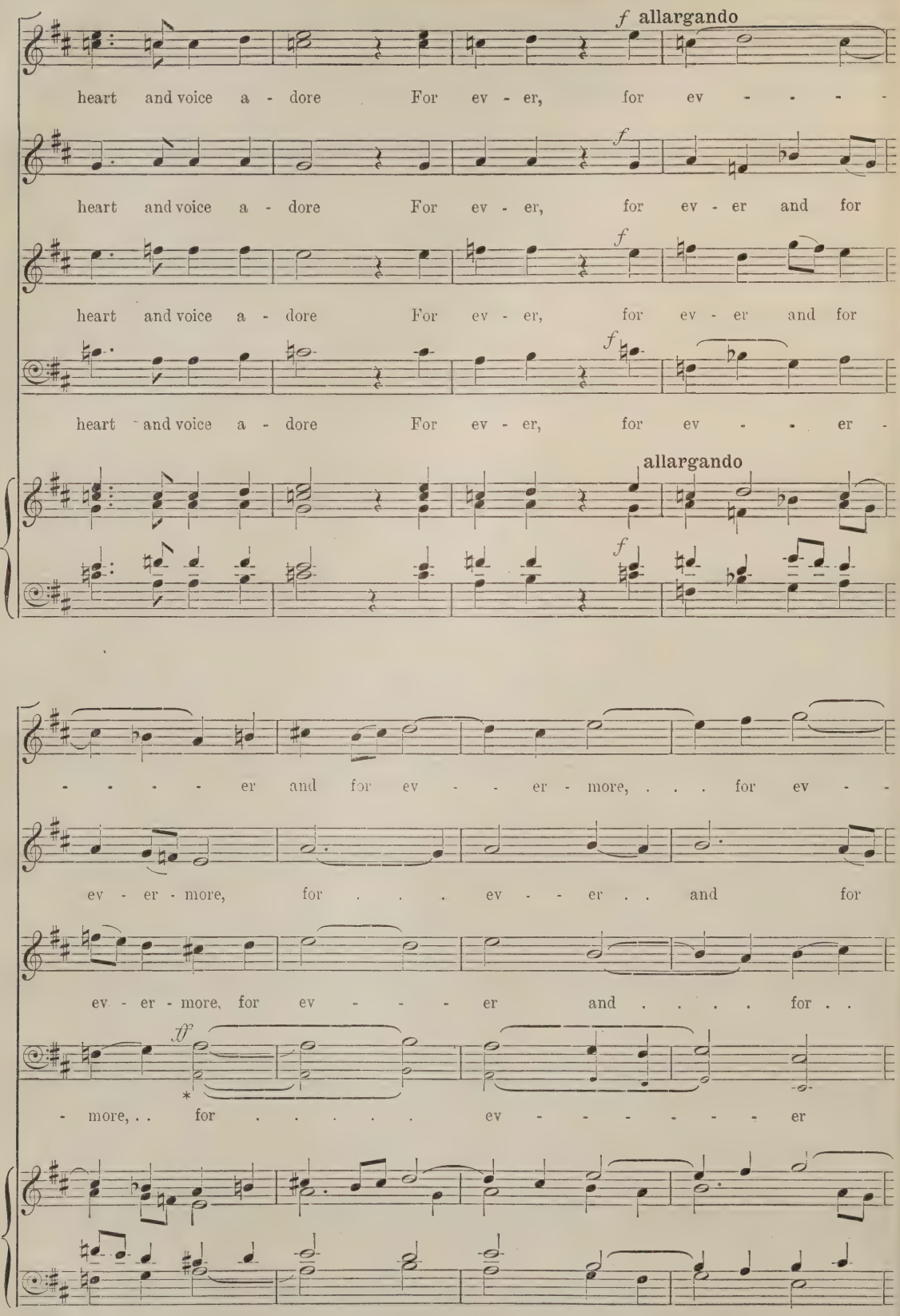
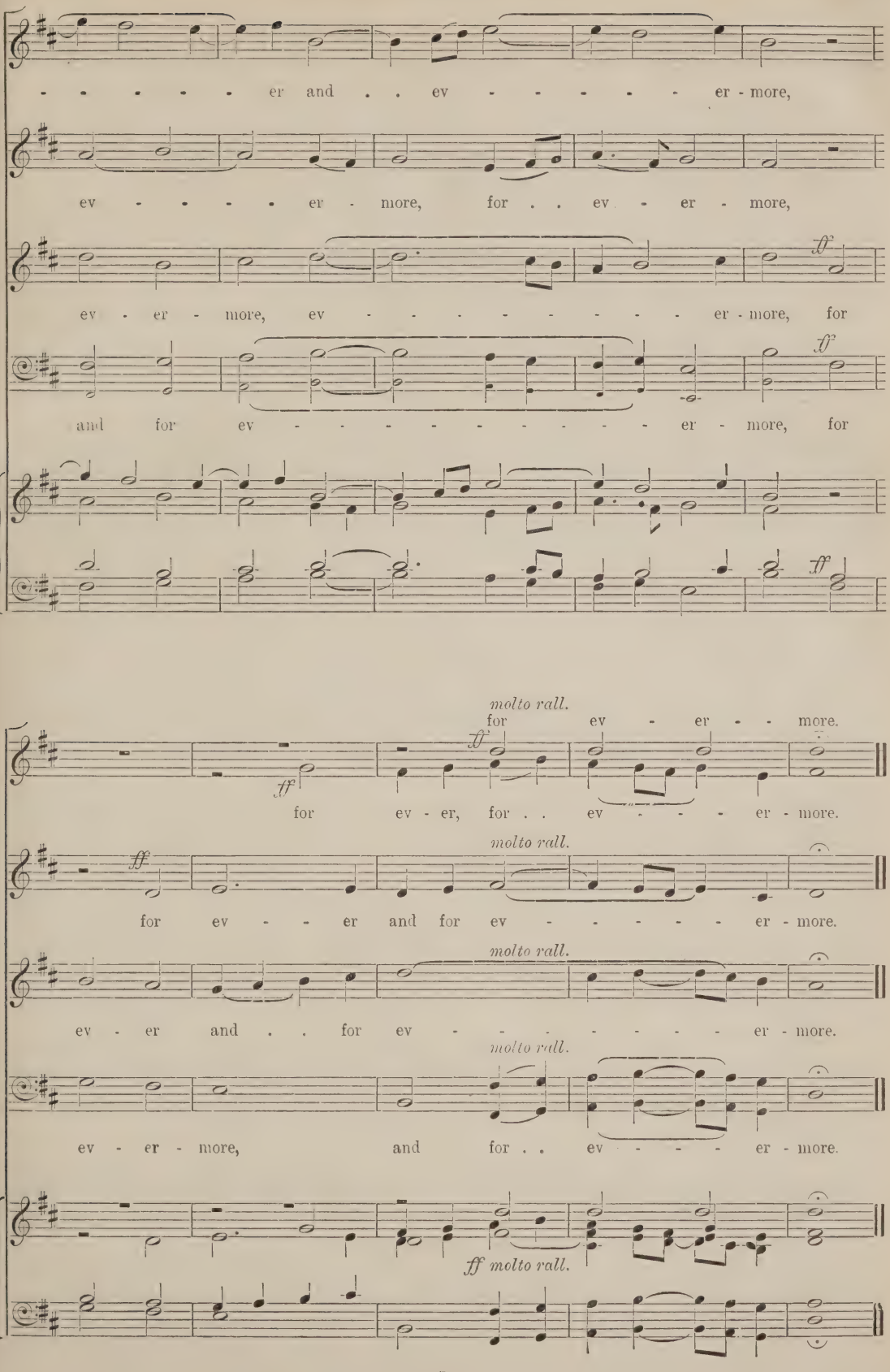

mp
- ty of pri - - - - mal . . Might, As
mp
pri - - - - - - - mal Might, As now . . . . the
mp
pri - - - - - - - mal . . Might, As now . . the fie - ry
mp
. . . pri - - - - mal Might, As now . . the fie - ry . .
now the fie - - - ry sun . de - parts, Shed Thou Thy beams, shed . .
fie - ry . . sun de - parts, Shed Thou . . . . . Thy
sun de - parts, Shed . . . . Thou Thy beams . . . . with -
sun de - parts, Shed . . Thou . . Thy beams with -
dim. e rall.
. . . Thou Thy beams with - in our hearts, . . with - in our hearts.
dim. e rall.
beams with - in our hearts, shed Thou Thy beams with - in . . our hearts.
dim. e rall.
- in our hearts, . . shed Thou Thy beams . . with - in our hearts.
dim. e rall.
- - - - - - in our hearts, with - in . . our . . hearts.
dim. e rall.

Più mosso
f
mp
To Thee our morn-ing song . . . of . . praise, To Thee our
To Thee our morn-ing song . . . of praise, To Thee our
To Thee our morn - ing . . song . . . of praise, To Thee our
To Thee our morn - ing . . song of praise, To Thee our
Più mosso
eve - - - - ning . . prayer we . . raise, ... our
eve - - - - ning . . . . prayer . . . we raise, our
eve - - - - ning . . prayer . . . we raise, our
eve - - - - ning prayer we . . . raise, our
rall. . . . e . . . . dim.
f a tempo
prayer . . . . . we raise; Thee may our heart and voice . . .
eve - ning prayer . . . we raise; Thee may our heart and . .
eve - ning . . prayer . . . we raise; Thee . . . may our heart and . . .
eve - ning prayer . . . we raise; Thee may our heart and


. . a - dore For ev - - - - - er . . and for ev - - - - -
voice a - dore For ev - er and . . for . . ev - er-more,
. . . voice a - dore For . . . . ev - - - er . .
voice a - - - - - dore . . For . . ev - - - er
- - er - more, . .
f
Thee . . . may our heart . . . and voice . . . a -
and for ev - er - more, Thee may . . . our heart . . and
and for ev - er - more, Thee may . . . our heart . . and
f
Thee may our heart and voice . . . a - dore . . For ev - - - er
- dore . . For . . ev - - - - er and for ev - - - er -
voice . . a - dore . . for . . ev - - - er - more,
voice a - dore For ev - - - er . . and for ev - er - more, for . .

and . . for ev - er - more, for . ev - - - er and . . for
- more, for . . ev - - - er and for ev - er - more, for
f
for . . . . ev - - - - - er and for ev - - - er -
ev - - er and . . for . . ev - - - er - more, for ev - er
cres.
ff
ev - - - er more, for ev - - - er - more, Thee . . . may our
cres.
ff
ev - - - er and . . . for ev - - - er - more, Thee . . . may our
cres.
ff
- more, . . for ev - - - - - - - er - more, Thee . . may our
cres.
ff
and . . . for ev - - - - - - - er - more, Thee . . may our
cres.
ff


f allargando
heart and voice a - dore For ev - er, for ev - - - - -
f
heart and voice a - dore For ev - er, for ev - er and for
f
heart and voice a - dore For ev - er, for ev - er and for
f
heart and voice a - dore For ev - er, for ev - - er -
allargando
f
- - - - - er and for ev - - er - more, . . . for ev - -
ev - er - more, for . . . ev - - er . . and for
ev - er - more, for ev - - - - er and . . . . for . .
ff
*
- more, . . for . . . . . ev - - - - - - - er

* 2nd Bass *ad lib.*


er and . . ev - - - - - - er - more,
ev - - - - - er - more, for . . ev - er - more,
ff
ev - er - more, ev - - - - - - - - - er - more, for
ff
and for ev - - - - - - - - - - - - er - more, for
ff
molto rall.
for ev - er - - more.
ff
for ev - er, for . . ev - - - - er - more.
molto rall.
ff
for ev - - er and for ev - - - - - - er - more.
molto rall.
ev - er and . . for ev - - - - - - - - er - more.
molto rall.
ev - er - more, and for . . ev - - - - - er - more.
ff molto rall.

(*Continued from p.* 48.)

group of Chopin, and the inevitable Liszt. His playing of the Toccata was perhaps the most satisfying of the afternoon. Fear of that unforgivable fault, dullness, sometimes drives pianists to the other extreme, and Mr. Murdoch appeared to be thus driven when playing the Franck Prelude. It was taken in a light-hearted, if not superficial manner, and lacked dignity and breadth. Mr. Murdoch's qualities are more fully brought out in concerted music. Solid and accomplished, he is lacking in that indefinable quality which may be described as vision.

Miss Denise Lassimonne is a gifted and musicianly young pianist. At her recital at Wigmore Hall, Chopin's G minor Ballade proved to be as yet somewhat beyond her powers, but she played a Mozart Sonata and Bach's Chromatic Fantasia and Fugue in a convincing and finished manner, the Fugue of the latter being particularly well built up. D'A.

SOME SINGERS OF THE MONTH

Mr. John Coates gave his second concert at the New Chenil Galleries, Chelsea, on November 27. The programme was 'from Purcell to Parry.' It was full of good things. We wish Mr. Coates would publish his repertory. There is a lack of a convenient volume of the classic English songs. Not even Purcell's songs are adequately published. Mr. Coates made a jolly choice from the 18th century. He sang the beautiful 'Self-banished' of Blow with fine seriousness; 'Golden Slumbers' with a wonderfully sustained softness; and two songs of Leveridge, 'Maidens, beware' and 'To all you ladies,' with all his irresistible fun. The later 18th century could not show quite such taking music. Storace's 'Pretty creature' is over-rated. As for the 19th century, Mr. Coates could find only two names, Hatton and Parry—the latter an under-estimated song-writer, still.

Mr. Parrish Williams gave three recitals at Æolian Hall. He possesses a fine, unforced voice, which is, after all, a singer's first need. His general technique, then, enabled him to build up effects without strain, and no little intelligence was used therein. Having done so much, Mr. Parrish Williams might do more. One felt that technical considerations were dictating the limits of his art. The range was not small. Still, the singer should aim at a greater freedom—a freedom to follow his every casual fancy, or at least give the impression of as much. Some soft singing in Schumann was what he did best at his first concert.

Mr. Kenneth Ellis sang Schumann's 'Poet's Love' at Grotrian Hall. It was a curious choice for a bass. He had a very fair success, but something less than a triumph. Arias of Handel ('Si, tra i ceppi') and Verdi (from 'Don Carlos') suited better this firm, resonant voice, which boasts a capital top E flat, and should at a later stage be useful in opera. Its expression was not flexible or finely shaded enough for Schumann's lyrics.

The 'Old Vic.' operatic performances are not only a source of intense pleasure to the frequenters; they also are giving experience to some very interesting young singers. Such a performance as that of 'Rigoletto,' on December 3, had no need to ask for any special indulgence. It was well sung all round, and the lesser parts, such as Maddalena (Miss Gladys Palmer), Sparafucile (Mr. Arnold Beauvais), and Monterone (Mr. Frank Sale) were in the hands of performers gifted enough to deserve principal parts when the occasion arises. Miss Joan de Ferrars was Gilda. She looked 'pretty as a picture,' and had a voice to match. True, her wide vowels were too 'white,' and her diction was mannered. It was singing that would have better suited the Italian text. Another thing: she must modify the hardness of her high notes. But her coloratura decorations were good.

The Rigoletto was Mr. Herbert Simmonds, who is a useful actor and a singer of talent. On various details he was open to criticism, but nothing was fundamentally wrong. Above E flat he was weak, but his middle notes were excellent. Rigoletto should, of course, be a high baritone, with brilliant, tenor-like top notes. In that direction, and in the acquiring of a greater physical vehemence (for instance, in the appeal to the courtiers), this singer may advance. He was best in recitative and semi-recitative. His expressive inflections here, and some resolute tones at other times, proved that the mind of a true opera singer is in him.

The Duke was a newcomer, Mr. Heddle Nash, and it was a pleasure to welcome a very beautiful tenor voice. Every word he sang could be understood. Yet he was not laboriously 'making' his diction. He was singing properly, and consequently the words slipped naturally into place. His success brought home the motto, 'Take care of your breath, and the words will take care of themselves.' This sounds like heresy, perhaps, to some. But the writer feels strongly on this point—having to listen to so many recital-givers whose singing seems to be some sort of phonetic exercise, studiously and uselessly verbal, because not song-like. Mr. Nash's wide throat and free jaw gave him command of a caressing *legato*, and at the end of the last Act one felt that the newcomer should be, barring accidents, one of the eminent lyric tenors of the future H. J. K.

Letters to the Editor

CHORALISM

SIR,—I have read the article in your December issue by 'Feste.' I do not intend to shower him with half-bricks, as he expects and deserves, but I want to show how foolish it is to compare the performance of Holst's 'Choral' Symphony at the Town Hall, Leeds, with the performance of the same Symphony given at the Royal Philharmonic concert at Queen's Hall on October 29.

First I would point out that owing to the limited accommodation of the orchestral platform and to the expense of conveying a large body of singers from Leeds to London, the choir at Queen's Hall consisted only of two hundred and fifty singers, and was not the full Leeds chorus. (I would also mention in passing that every one of these singers voluntarily gave up his time without fee or reward to take part in this concert.)

The orchestra at the performance in the Town Hall, Leeds, was the London Symphony Orchestra, and the players had three rehearsals of the work for orchestra alone, and three rehearsals with the choir. The orchestra at Queen's Hall was with few exceptions composed of entirely different instrumentalists, and I am informed that they had only one rehearsal of this difficult work.

When the choir arrived at Queen's Hall, at about 1.30 p.m., on the day of the concert, there was no opportunity for a rehearsal. Surely this is no fault of the choir's. The orchestra was not there. How can any sensible person expect a performance under these circumstances—the choir singing accompanied by a strange orchestra, and without rehearsal—to be as good as that given at Leeds?

The Musical Times. EXTRA SUPPLEMENT. January 1, 1926

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MUSIC BY

HERBERT E. CRIMP

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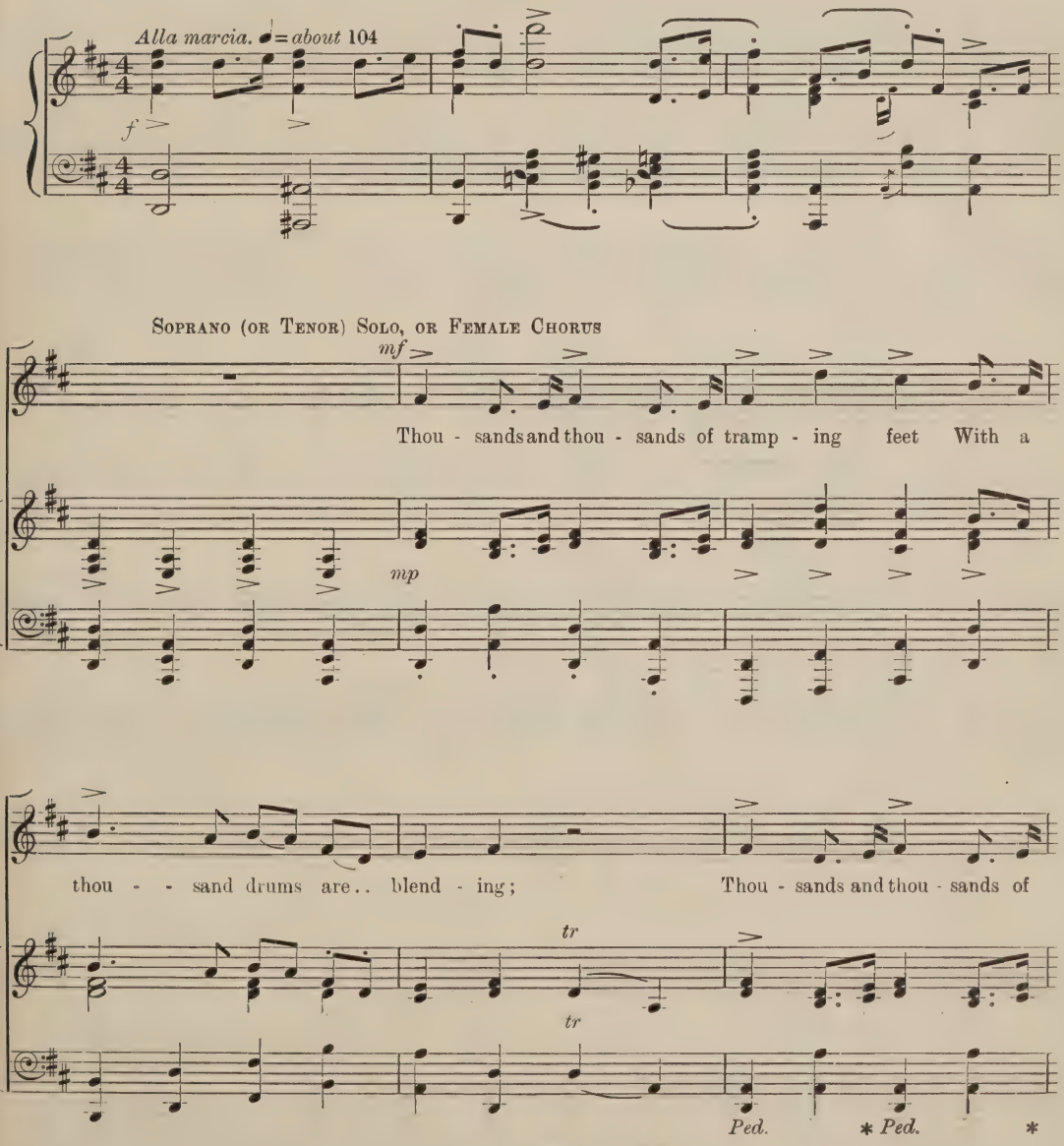
Alla marcia. ♩ = about 104
f
SOPRANO (OR TENOR) SOLO, OR FEMALE CHORUS
mf
Thou - sands and thou - sands of tramp - ing feet With a
mp
thou - - sand drums are.. blend - ing;
Thou - sands and thou - sands of
tr
tr
Ped.
* Ped.
*

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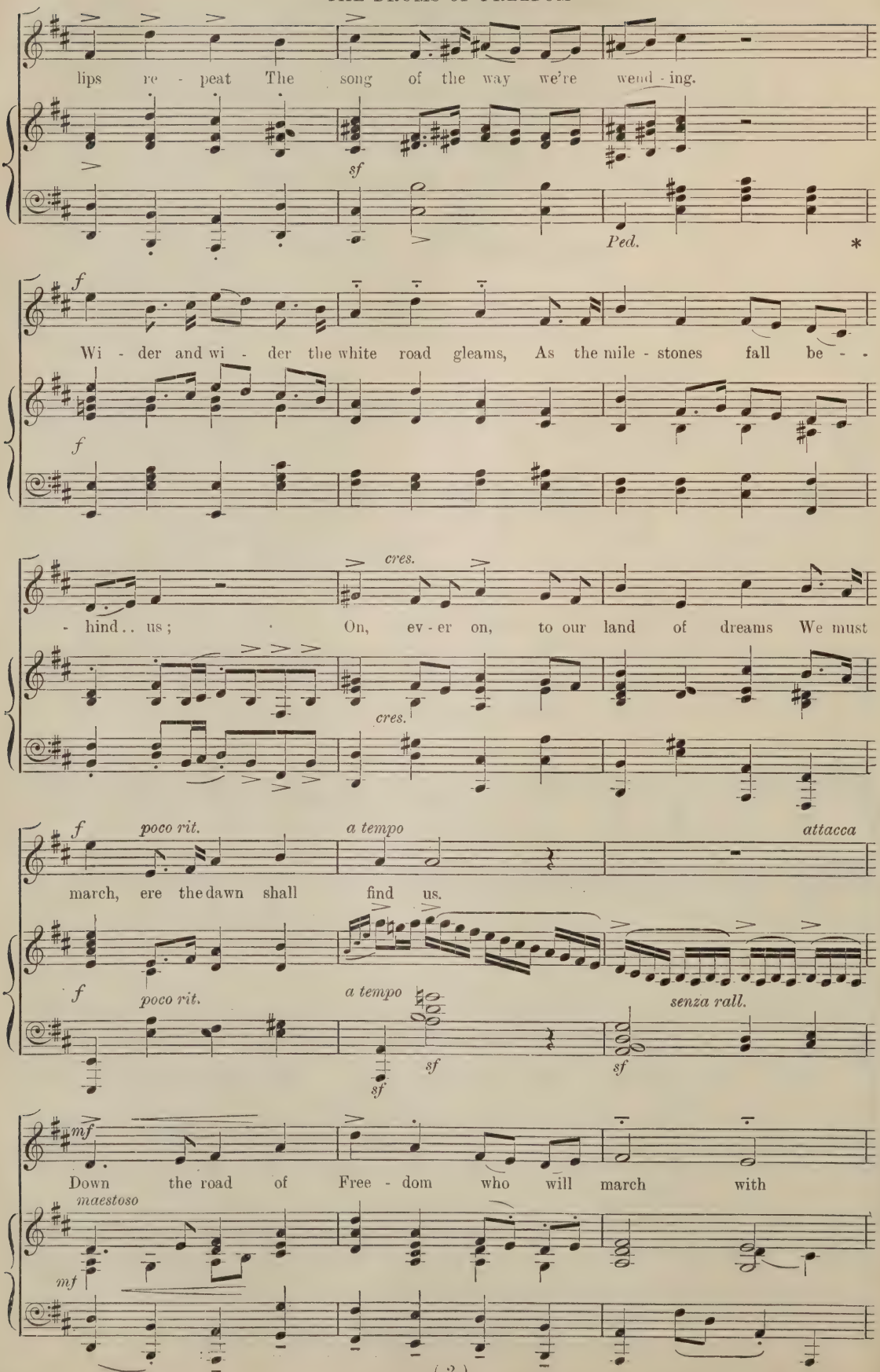
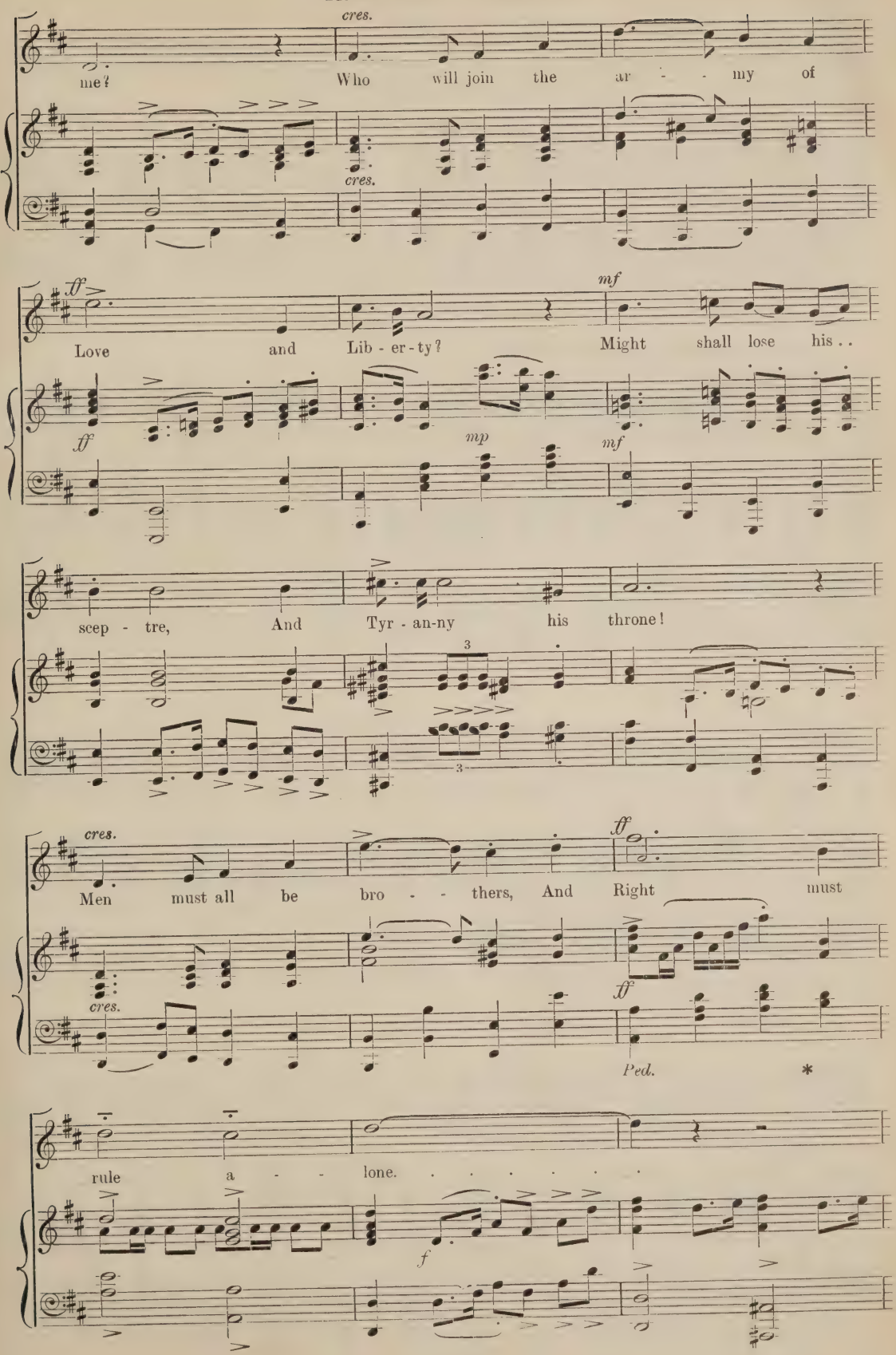
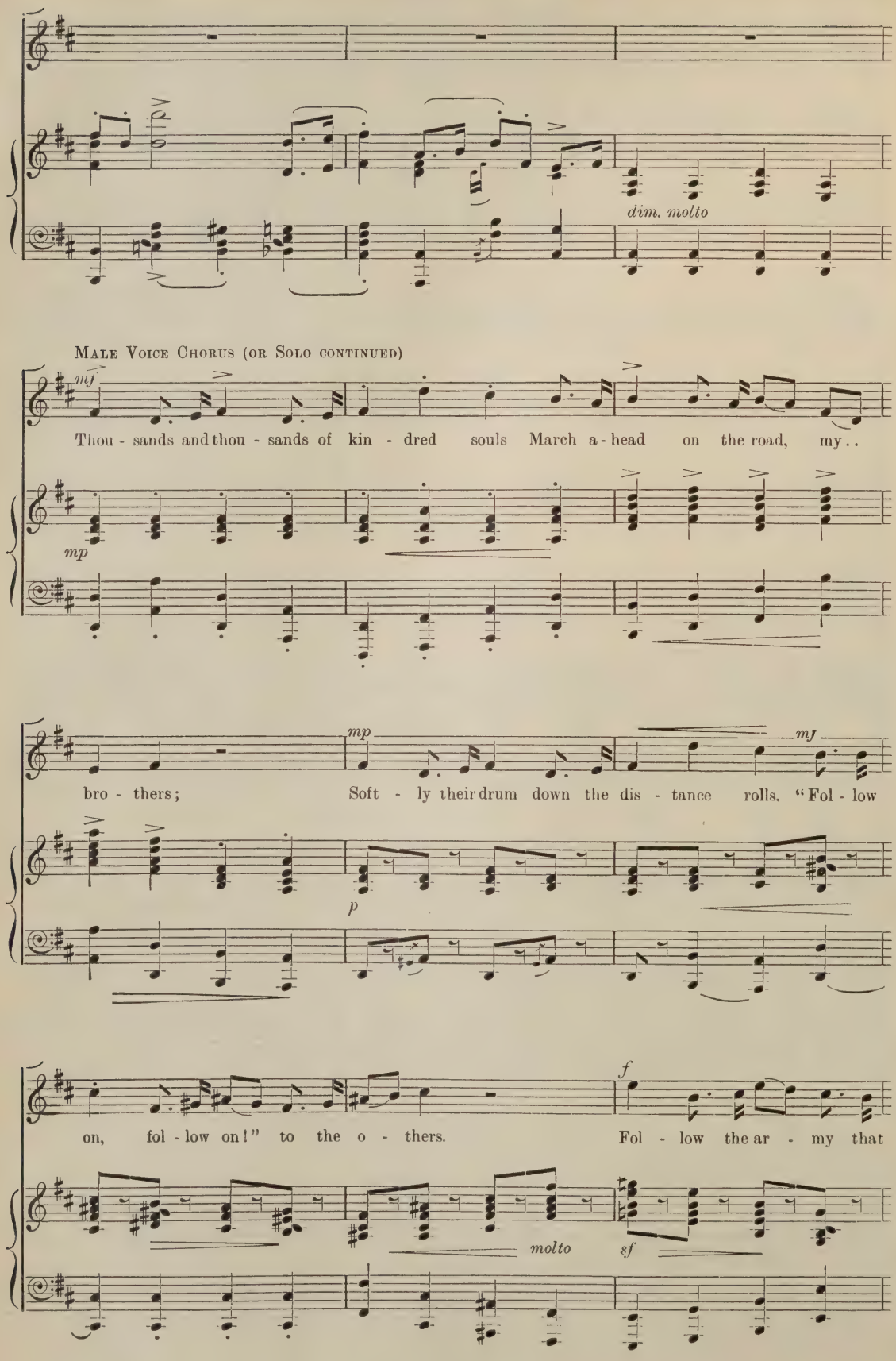
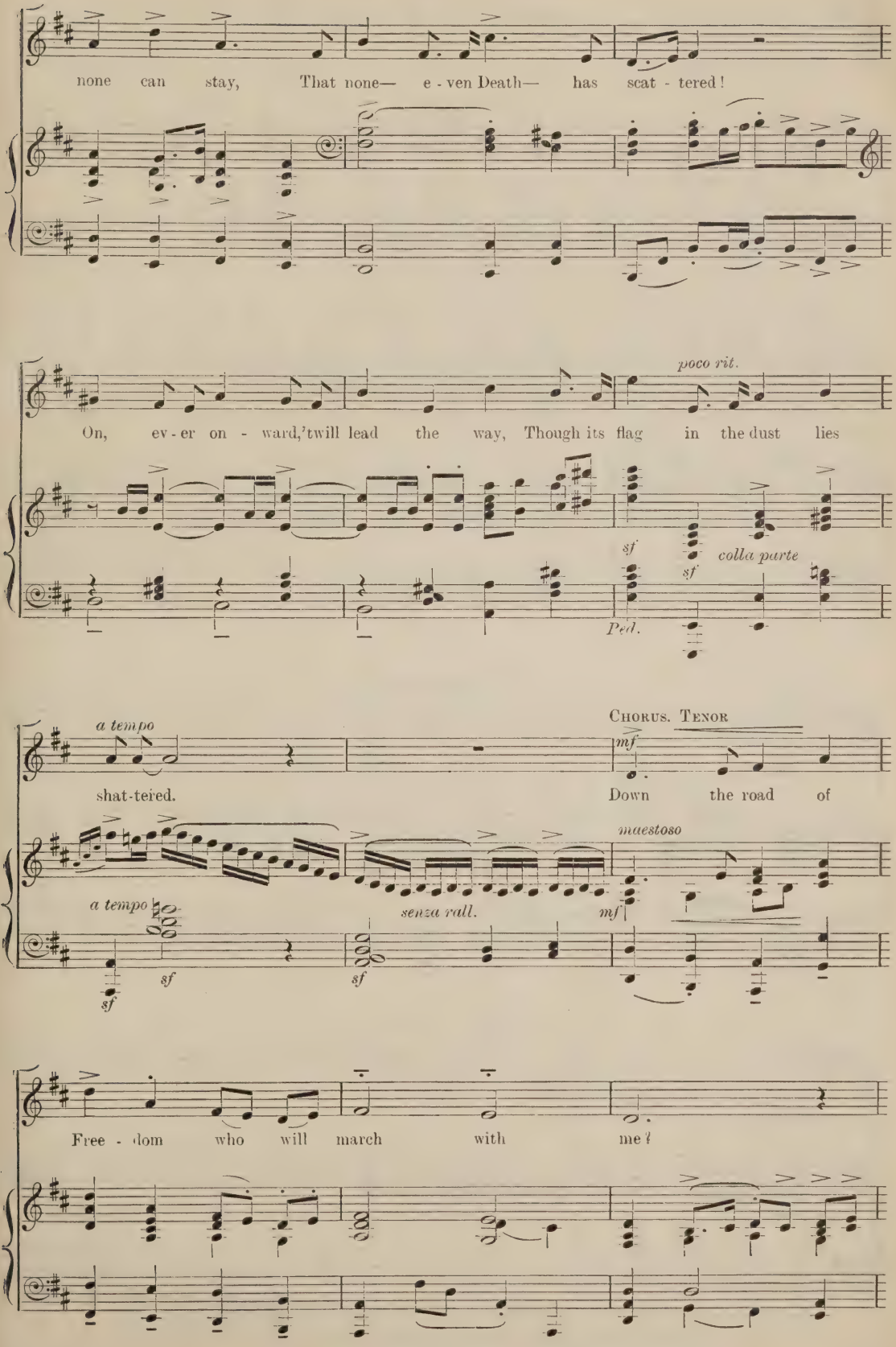

lips re - peat The song of the way we're wend - ing.
sf
Ped.
*
f
Wi - der and wi - der the white road gleams, As the mile - stones fall be - -
f
cres.
- hind.. us; On, ev - er on, to our land of dreams We must
cres.
f
poco rit.
a tempo
attacca
march, ere the dawn shall find us.
f
poco rit.
a tempo
senza rall.
sf
sf
sf
mf
Down the road of Free - dom who will march with
maestoso
mf

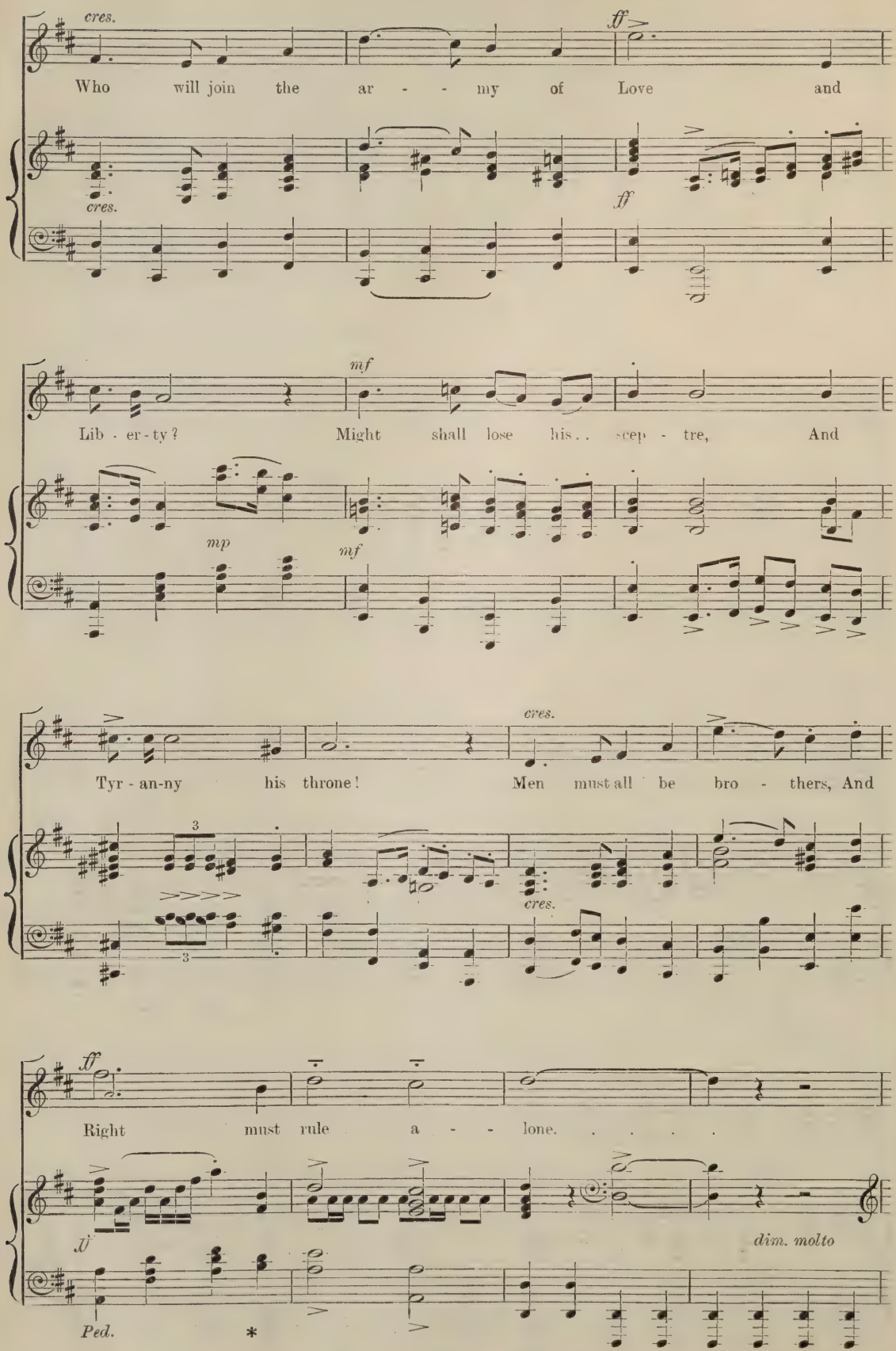
THE DRUMS OF FREEDOM




dim. molto
Male Voice Chorus (or Solo continued)
mf
Thou - sands and thou - sands of kin - dred souls March a - head on the road, my..
mp
mp
mf
bro - thers; Soft - ly their drum down the dis - tance rolls. "Fol - low
p
f
on, fol - low on!" to the o - thers. Fol - low the ar - my that
molto
sf

THE DRUMS OF FREEDOM




cres.
ff
Who will join the ar - - my of Love and
cres.
ff
mf
Lib - er - ty? Might shall lose his.. scep - tre, And
mp
mf
cres.
Tyr - an-ny his throne! Men must all be bro - thers, And
3
3
cres.
ff
Right must rule a - - lone. . . . .
ff
dim. molto
Ped.
*

TWO EXAMPLES

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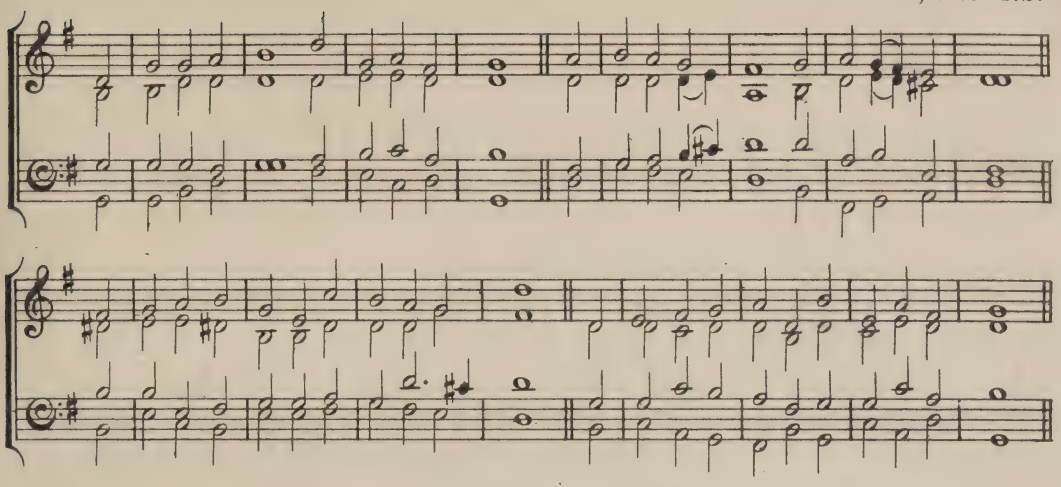
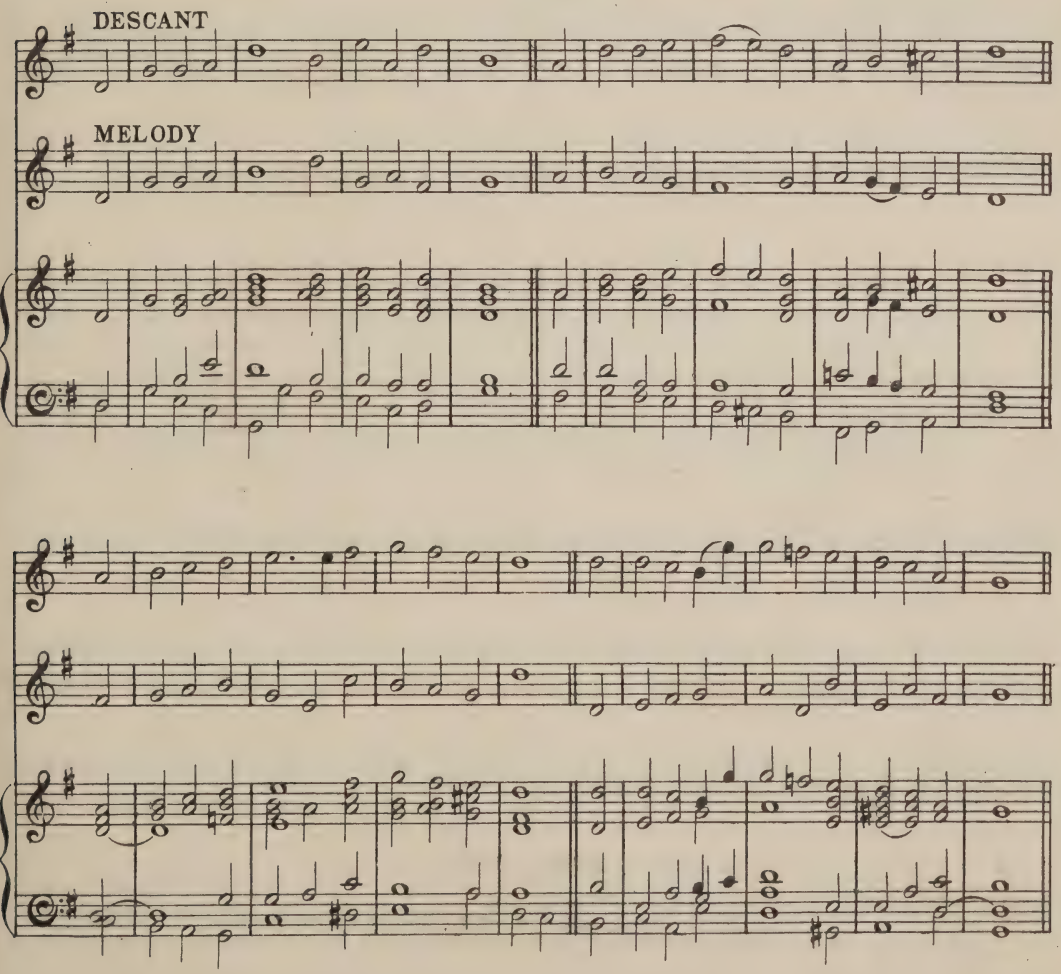
HANOVER

10. 10. 11. 11.

W. Croft, 1678—1727

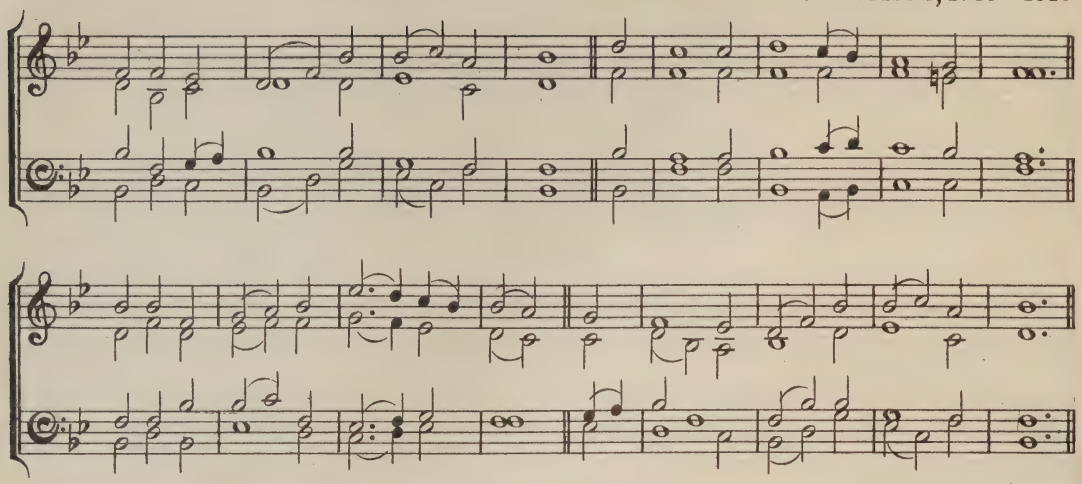


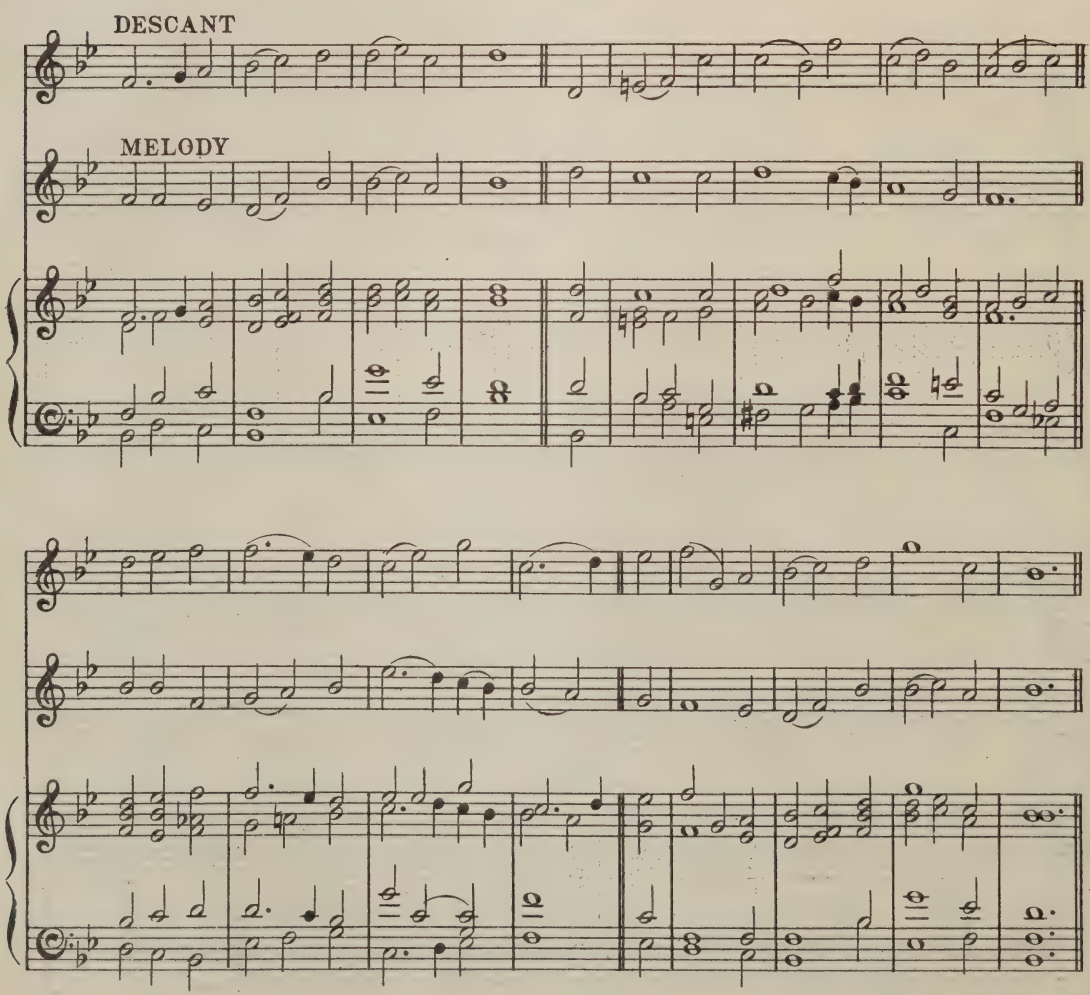


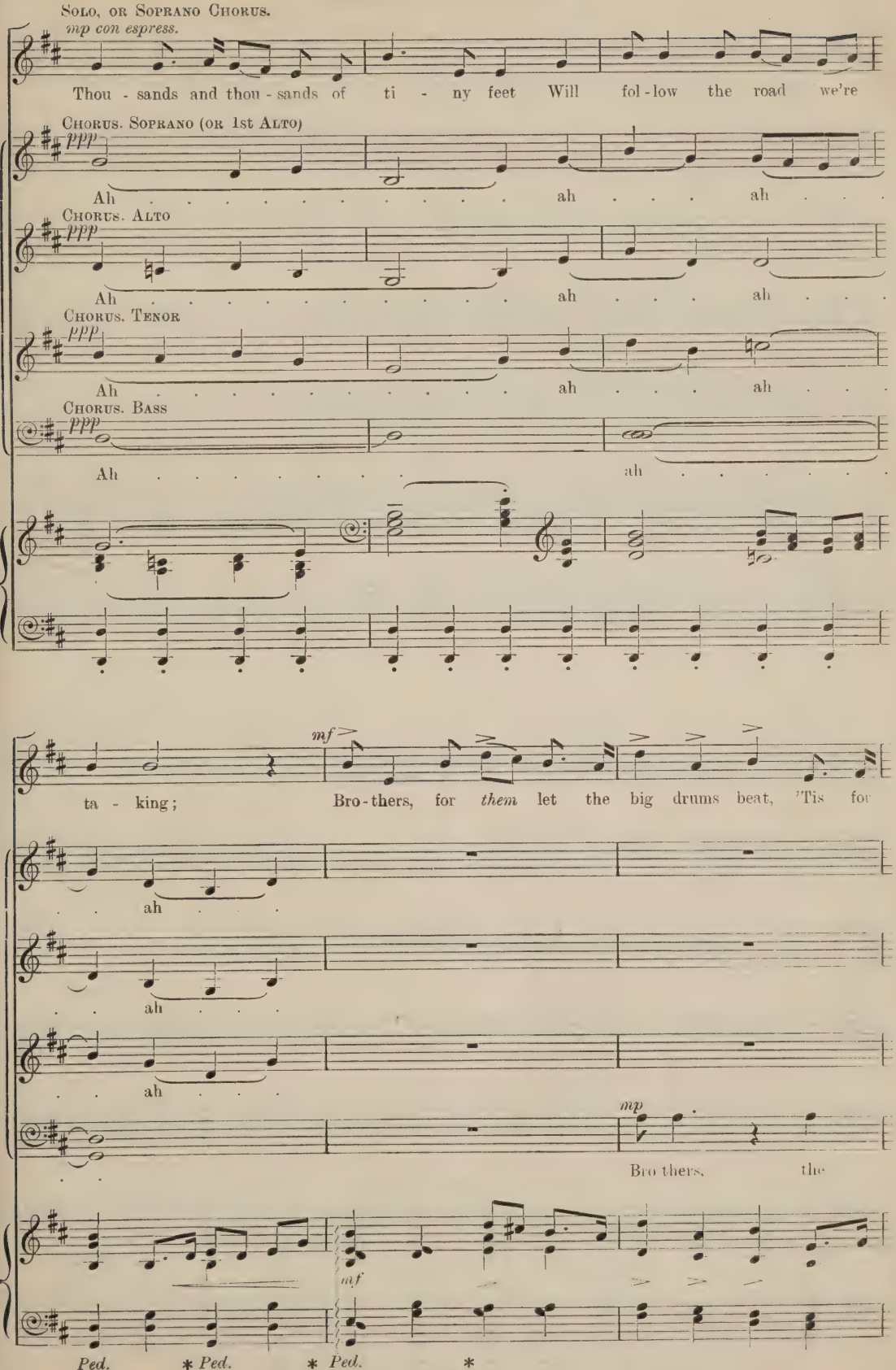
WARRINGTON

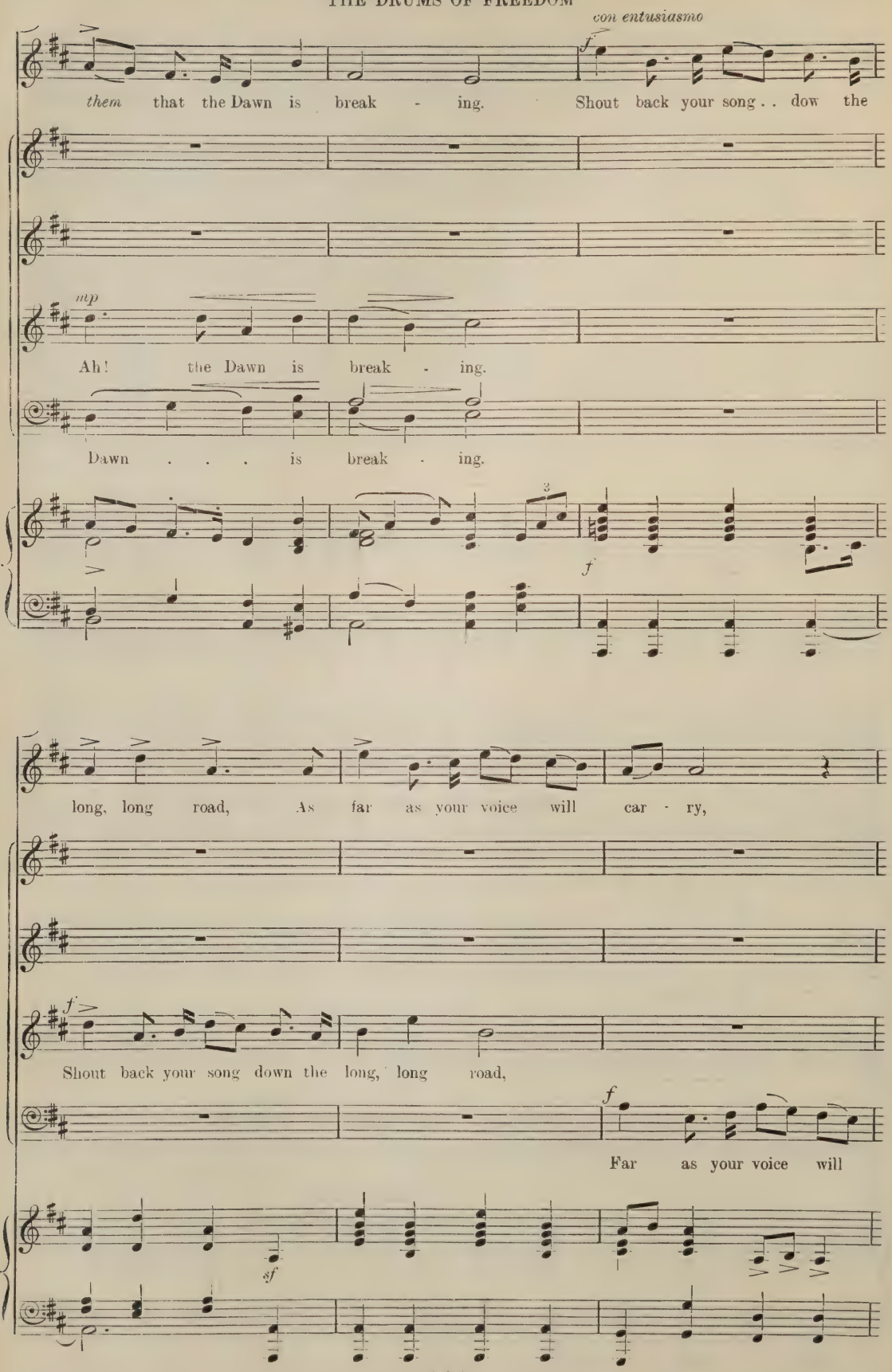
L. M.

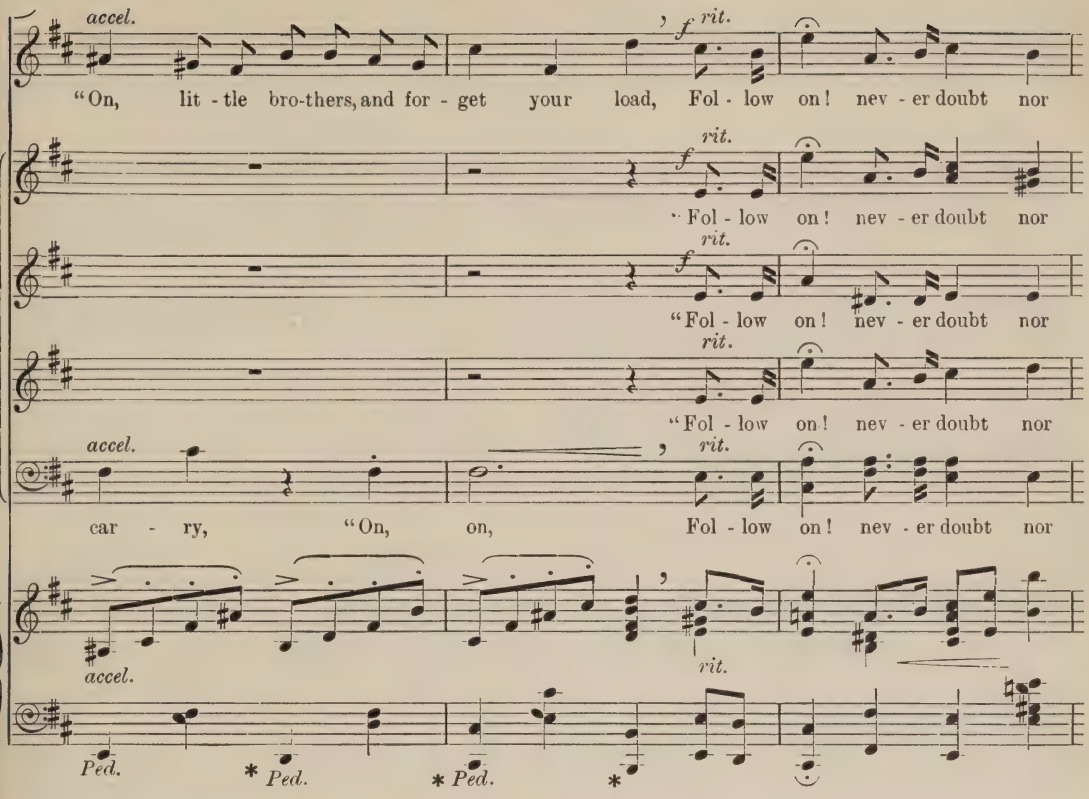
R. Harrison, 1748—1810

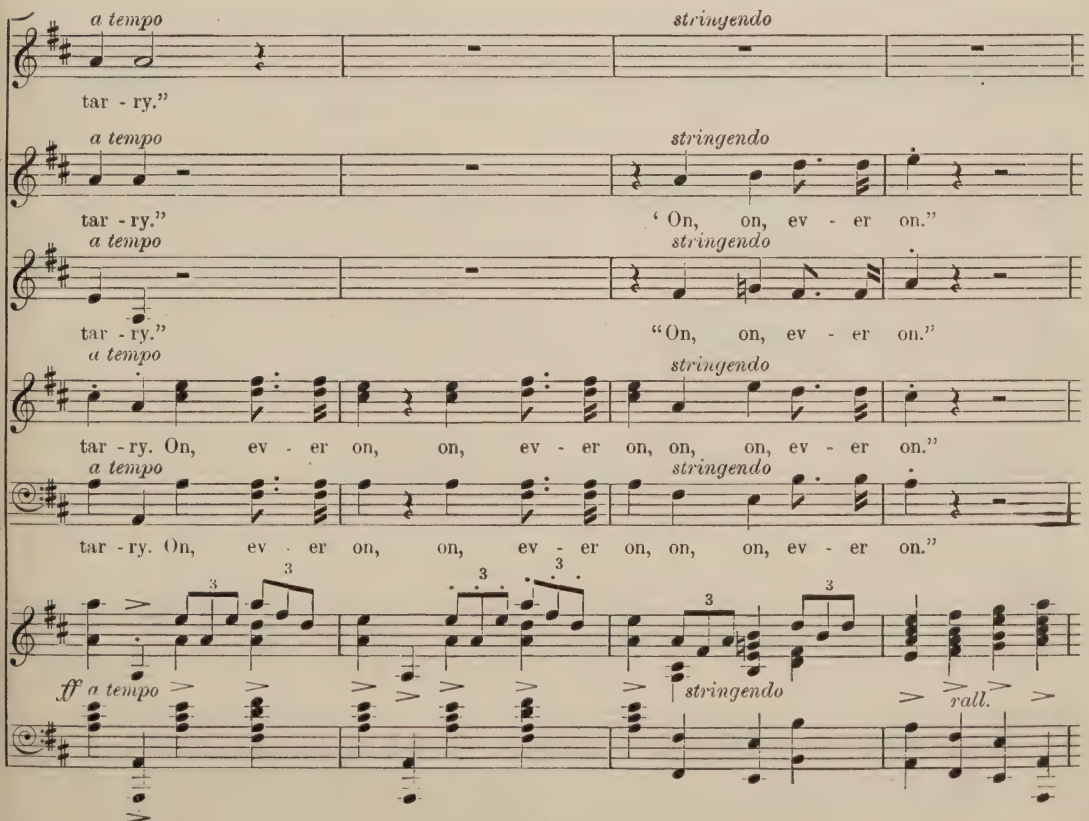


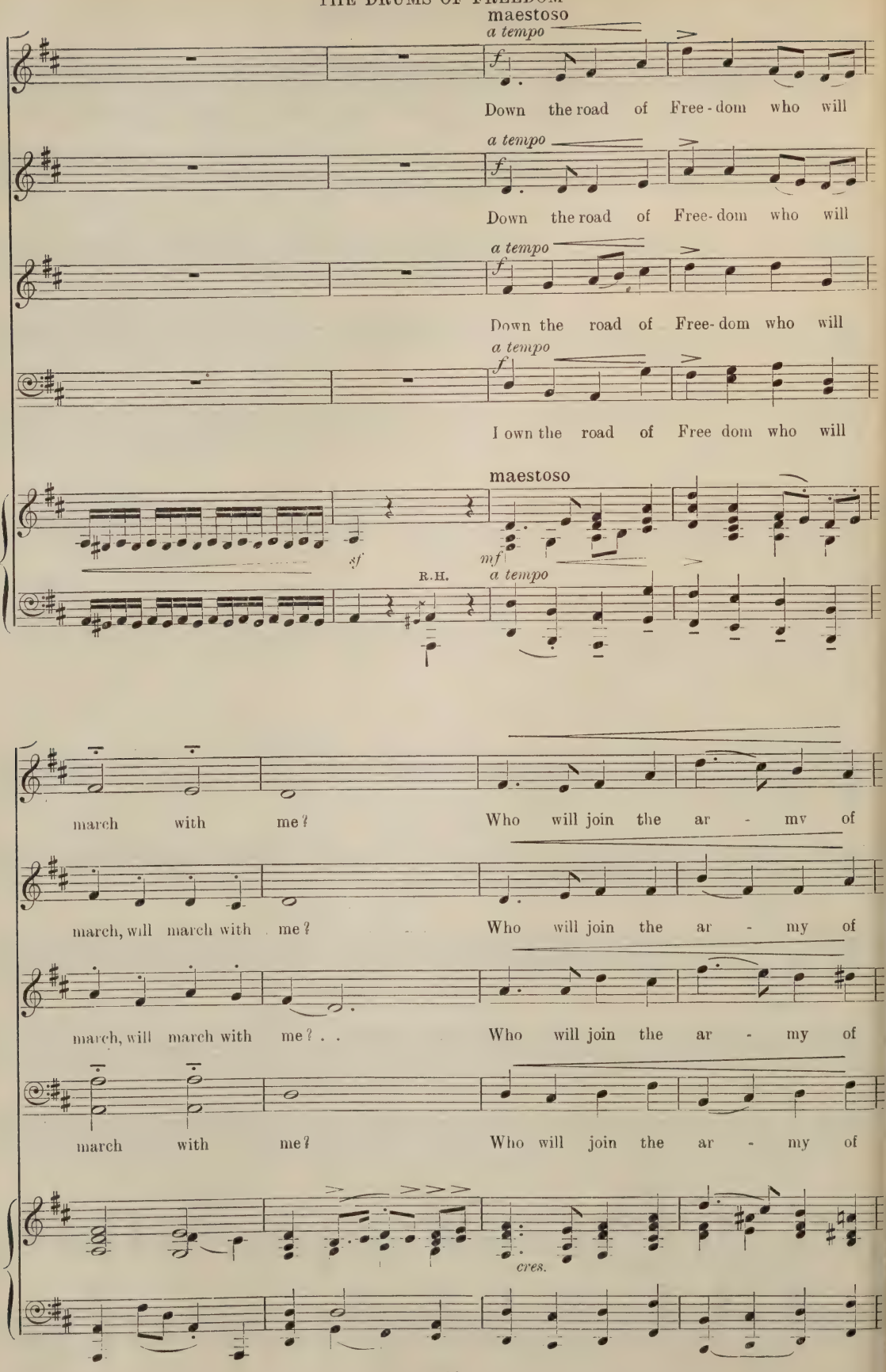


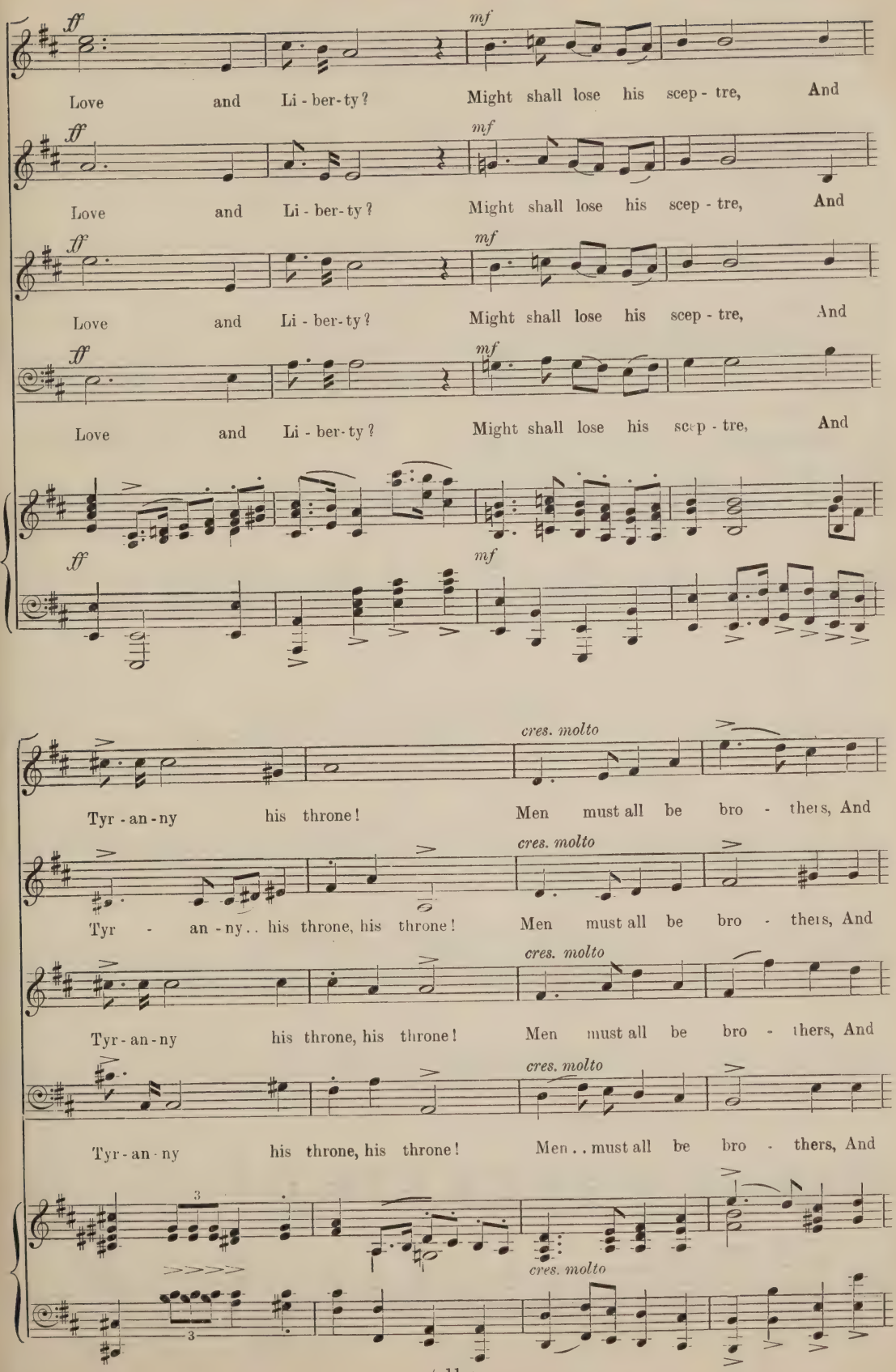

Solo, or Soprano Chorus.
mp con espress.
Thou - sands and thou - sands of ti - ny feet Will fol - low the road we're
Chorus. Soprano (or 1st Alto)
ppp
Ah . . . . . ah . . . ah . . .
Chorus. Alto
ppp
Ah . . . . . ah . . . ah . . .
Chorus. Tenor
ppp
Ah . . . . . ah . . . ah . . .
Chorus. Bass
ppp
Ah . . . . . ah . . . . . .
mf
ta - king; Bro - thers, for them let the big drums beat, 'Tis for
ah . . .
ah . . .
ah . . .
mp
Bro thers, the
mf
Ped. * Ped. * Ped. *

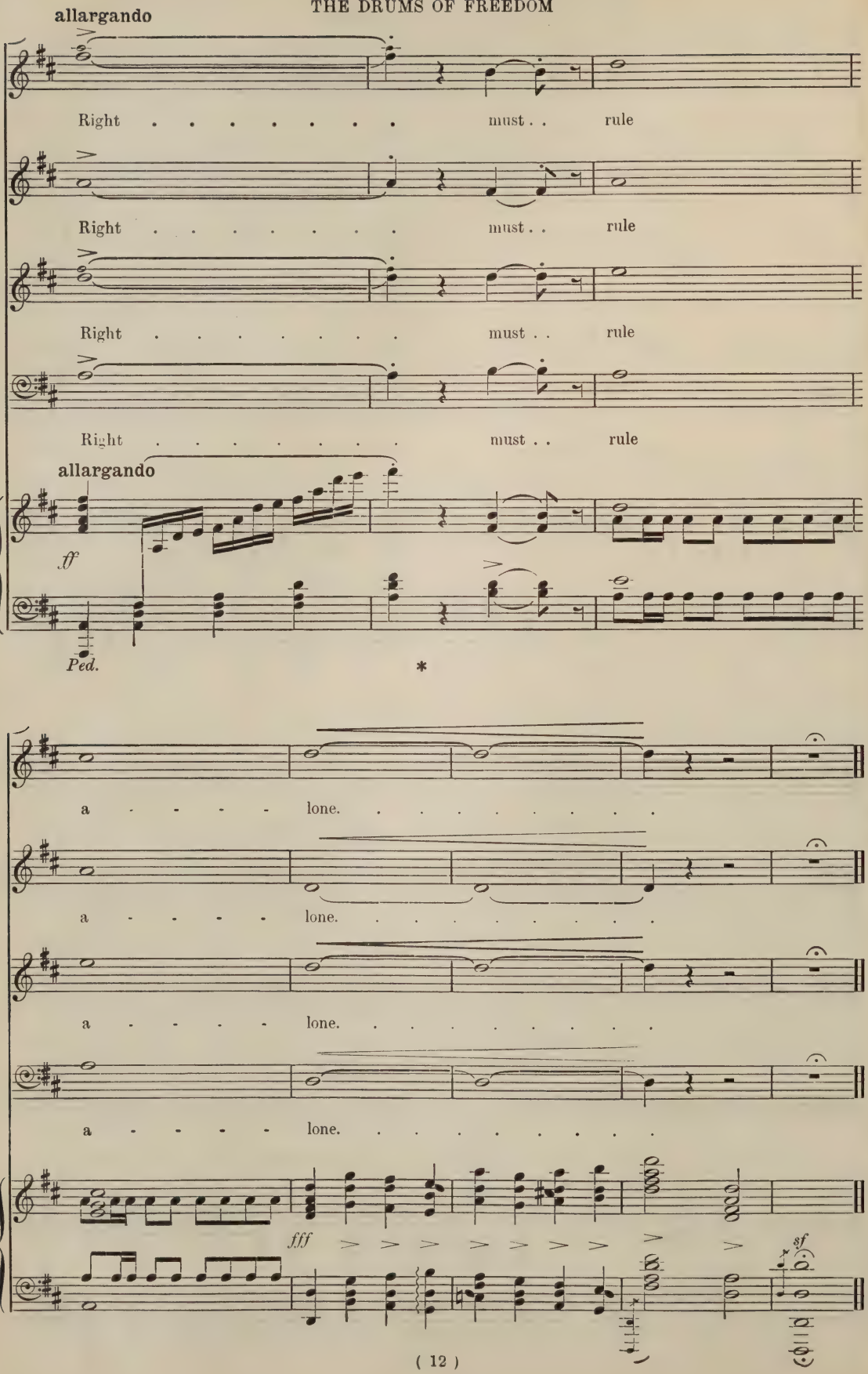

con entusiasmo
them that the Dawn is break - ing. Shout back your song . . dow the
mp
Ah! the Dawn is break - ing.
Dawn . . . is break - ing.
long, long road, As far as your voice will car - ry,
Shout back your song down the long, long road,
Far as your voice will


accel.
rit.
"On, lit - tle bro-thers, and for - get your load, Fol - low on! nev - er doubt nor
rit.
Fol - low on! nev - er doubt nor
rit.
"Fol - low on! nev - er doubt nor
rit.
"Fol - low on! nev - er doubt nor
accel.
rit.
car - ry, "On, on, Fol - low on! nev - er doubt nor
accel.
rit.
Ped.
Ped.
Ped.


a tempo
stringendo
tar - ry."
a tempo
stringendo
tar - ry."
'On, on, ev - er on."
a tempo
stringendo
tar - ry."
"On, on, ev - er on."
a tempo
stringendo
tar - ry. On, ev - er on, on, ev - er on, on, on, ev - er on."
a tempo
stringendo
tar - ry. On, ev - er on, on, ev - er on, on, on, ev - er on."
3
ff a tempo
stringendo
rall.


maestoso
a tempo
f
Down the road of Free-dom who will
a tempo
f
Down the road of Free-dom who will
a tempo
f
Down the road of Free-dom who will
a tempo
f
I own the road of Free dom who will
maestoso
sf
mf
R.H.
a tempo
march with me?
Who will join the ar - my of
march, will march with me?
Who will join the ar - my of
march, will march with me? . .
Who will join the ar - my of
march with me?
Who will join the ar - my of
cres.


ff
mf
Love and Li - ber - ty? Might shall lose his scep - tre, And
Love and Li - ber - ty? Might shall lose his scep - tre, And
Love and Li - ber - ty? Might shall lose his scep - tre, And
Love and Li - ber - ty? Might shall lose his scep - tre, And
cres. molto
Tyr - an - ny his throne! Men must all be bro - thers, And
Tyr - an - ny.. his throne, his throne! Men must all be bro - thers, And
Tyr - an - ny his throne, his throne! Men must all be bro - thers, And
Tyr - an - ny his throne, his throne! Men . . must all be bro - thers, And


allargando
Right . . . . . must . . rule
Right . . . . . must . . rule
Right . . . . . must . . rule
Right . . . . . must . . rule
allargando
ff
Ped.
*
a - - - - - lone. . . . . .
a - - - - - lone. . . . . .
a - - - - - lone. . . . . .
a - - - - - lone. . . . . .
fff
sf

If London is prepared to pay the cost of a visit of the full Festival Chorus, including that of travelling up the day before, and to provide the singers with an orchestra familiar with the works they are asked to sing, and, further, give them an opportunity for rehearsing in the hall where they are to sing with the orchestra, I feel satisfied that the Leeds Festival Chorus will sustain the reputation which it at present has, and which 'Feste' and other southern writers endeavour to whittle away.

I can hardly believe that 'Feste' went to Queen's Hall prepared to be enthusiastic, and he appears to have spent his time with his nose in the score trying to ascertain where leads were missed—with such skill that he gives the actual page and bar!

The reception of the work by the audience is a far better test of how it was done, and is far more reliable than the prejudiced criticism of 'Feste.'

The Royal Philharmonic Society sold every seat in the house, and I say unhesitatingly, after forty years' experience, that the ninth 'Choral' Symphony of Beethoven was never more brilliantly sung than on October 29, 1925, when a section of the Leeds Festival Chorus sang it at Queen's Hall, London.—Yours, &c.,

Musical Festival Office, 30, Bond Street, Leeds. CHARLES F. HAIGH.

[Mr. Haigh's letter is discussed in 'Ad Libitum.']

'THE MALADY OF CHOPIN'

SIR,—I note Mr. Suckling thinks that when I objected to his description of Schubert as 'the most shallow Teuton who ever covered up a painful poverty of musical ideas by providing factitious opportunities to be soulful,' it was 'in despair at being unable to pick holes in the rest' of his 'argument,' and he calls this the only part of his letter 'which could possibly be conceived as a mere attempt at cleverness.'

Mr. Suckling is mistaken. I should never regard his 'little epigram,' quoted above, as an 'attempt at cleverness.' Nor am I concerned with his 'argument.' But I was concerned to find Schubert regarded as a blockhead with an undeserved reputation, for that is what Mr. Suckling's view amounts to. In a further letter to the *Musical Times* of December, Mr. Suckling justifies his censures by the comments:

> 'It [meaning Schubert's music] usually resolves itself into a series of tonic-and-dominant or similar threadbare progressions . . . outworn before the time of Beethoven, and the opportunities to be soulful are provided by . . . "lilt" or by an occasional sugariness of harmony.'

Mr. Suckling clearly mistakes the means for the end, and cannot see the wood for the trees. The music, as a whole, is lost upon him, and his sole response is in the direction of his objections that I have quoted above. This bears out my original view, that he must suffer from a fundamental weakness of musical appreciation; for not to see beauty in Schubert is on a par with failing to appreciate (say) Shelley or Burns. But that is no reason for traducing Schubert. As for his objection against tonic-dominant progressions, all geniuses have their mannerisms—not only Schubert—and all arts their necessities. A poet would not quarrel with his nouns and verbs, or a painter with his primary colours. And there is no reason why musicians should recoil in horror before such a fundamental—and quite pleasant—progression as the tonic and dominant progression.

What Mr. Suckling means by 'the deadening tradition of the Lied,' I am unable to understand.

In conclusion, may I say that while every individual's views of the great composers are bound to vary, to publish, like Mr. Suckling, a view so extremely opposed to the general estimation without adducing sufficient reasons to justify his standpoint, is likely to appear in the eyes of most musicians as ludicrous.—Yours, &c., L. J. GREEN.

49, Manor Road, Stamford Hill, N.
December, 1925.

[This correspondence is closed.—EDITOR.]

'ORFEO' AT OXFORD.

SIR,—I was beguiled, by reading Mr. Westrup's interesting article, into going to Oxford to hear Monteverde's 'Orpheo.' It was a pleasant entertainment: the colour schemes were beautiful, the choruses good, and the singing generally excellent; but when Mr. Westrup compared the music with that of the Elizabethans, to the detriment of the latter, he surely lets his enthusiasm get the better of his judgment. Beside such intricate and masterly polyphony as, for instance, Wilbye's 'Stay, Corydon,' or such models of deep expressiveness as Morley's 'Hark, Alleluia,' or Gibbons's 'What is our life?' Monteverde's music sounds like naive and child-like prattling. Even the works of lesser Elizabethans, such as the 'Ayres' of Pilkington and Dowland, sound melodious and finished by comparison.

The recitative in 'Orpheo' became to me (and to others) monotonous, and oftener unmeaning. May I suggest that the harmonium would better supply the place of the organ if the bass were played in octaves, to give the 16-ft. effect? It sounded thin in the body of the hall.—Yours, &c.,

Teddington. ARTHUR M. FOX.

CLEMENTIANA.

SIR—Since the appearance in your September issue of my article on Clementi, I find that, as kindly suggested to me by Mr. Southern, the author of a most interesting paper on Clementi, read before the Dorset Society, the Dorsetshire village which, in common with the 'Dictionary of National Biography' and the information supplied me by the Rev. Percival Clementi-Smith, I described as Stapleton, should really be spelled Stepleton or Steepleton, the latter form being that adopted in Cassell's Gazetteer. Mr. P. Cameron, the present occupier of Stepleton House, in the chapel of which Peter Beckford was buried, very courteously informs me that 'Stepleton is spelled indiscriminately with one, or two *e*'s, but never with an *a*.' Unfortunately, the descendants of Peter Beckford have no records of Clementi's residence at Stepleton House, although all reliable evidence points to the fact that it was on Peter Beckford's Dorsetshire estate that the great master lived for the first six years of his life in England. As I stated in my article, Stepleton is not far from Yeovil, being about equidistant from Yeovil and Dorchester, and a few miles from the little market town of Blandford.—Yours, &c.,

Sirsa House, Cheltenham. ORLANDO A. MANSFIELD.

'THE NATURE OF HARMONY'

SIR,—A curious *lapsus calami* occurs in Dr. Shirlaw's interesting article on 'The Nature of Harmony' (December issue, p. 1082). In Exx. 4 and 5 the combination tone is written an octave too low. The major sixth = 3 : 5; Therefore the combination (difference) tone = 2. In Ex. 12, F sharp should of course be natural.—Yours, &c.,

ARTHUR T. FROGGATT.

5, Richmond Mansions, Denton Road, Twickenham.

OBITUARY DATE OF THOMAS HAYDON.

SIR,—I wish to ascertain the date of the death of Thomas Haydon, a pianist, who, I believe, studied under Neate and Crotch. He was a professor at the Royal Academy, soon after its foundation. Ella, in his 'Sketches of Music at Home and Abroad,' mentions that Haydon gave him lessons in 1824. I think, therefore, he must have been a fairly well known pianist and teacher. I should be glad if any of the readers of your paper could give me the desired information.—Yours, &c.,

ARTHUR F. HILL.

[We regret being obliged to hold over a good deal of correspondence.—EDITOR.]

The Loughton Choral Society and Orchestra gave 'Merrie England' on November 26, and the 'Hymn of Praise' on December 13, both performances being directed by Mr. Henry Riding.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist-violinist (medium ability) wishes to meet another player for mutual practice.—RYLEY, 32, Stanway Road, Coventry.

Baritone wanted for amateur male-voice quartet. London.—OLIVER, 25, Rosehill Road, East Hill, Wandsworth, S.W.18.

Young lady pianist wishes to meet vocalist for mutual practice.—E. G., c/o *Musical Times.*

Violinist (gentleman) wishes to meet other musicians. Classics only.—GEORGE BURL, 2, Doddridge Street, Hall Lane, Liverpool.

Male vocalist wishes to meet accomplished accompanist for mutual practice of classical music.—F. PARSONS, 2, Felday Road, Lewisham, S.E.13.

Violinist wishes to form string quartet or pianoforte trio in N. London. Musicians (especially viola) interested, please write.—J. D. B., 9, Green Dragon Lane, Winchmore Hill, N.21.

Advanced pianist (amateur) wishes to collaborate with advanced violinists to study classics or moderns. E.17 district, or near.—S. M., c/o *Musical Times.*

Good accompanist (sight-reader) wishes to meet vocalist, violinist, or 'cellist for mutual practice. Torquay district.—M. C., c/o *Musical Times.*

Young lady pianist (L.R.A.M.) wishes to meet other good instrumentalists for the practice of classical works. Would like to form quartet or trio, or would accompany singer.—Miss AYTON, 35, Camynge Square, Clifton, Bristol.

'Cellist (lady) wishes to meet good pianist for mutual practice. Sonatas, &c. Kensington district.—M. R., c/o *Musical Times.*

Violinist wanted (good reader) to join pianist and 'cellist for practice of sonatas and trios. Excellent library.—G. L., 1, Fontaine Road, Streatham, S.W.16.

Lady pianist wishes to meet violinist and 'cellist to form trio. Leeds district.—G. G., c/o *Musical Times.*

Sharps and Flats

Do you mean that the orchestra is so loud that the singers cannot be heard? If so, it must be an exceptionally nice orchestra. (Laughter.)—*Mr. Justice Horridge.*

I cannot think of anything more likely to send one off one's head than to have children strumming on a piano. The bathroom may be convenient for drowning musical children even in the day-time. That is what I would have felt inclined to do with them. (Laughter.)—*Mr. Justice Eve.*

I have no ear for music; it is the torture of the damned for me to hear a child playing the piano. I should like to drown them, but I cannot do that. I do not like the piano, because I have no ear for music. The big drum and cornet I can stand. (Laughter.)—*Mr. Justice Eve.*

I have no ear for music—a misfortune that I attribute to the fact that I have always had my hair cut very short.—*Mr. Justice Eve.*

He [M. Pachmann] is certainly eccentric, and possesses a powerful personality, but he never descends to showmanship—that *bête noire* of the modern concert-platform.—'S.' in the *Hull Daily Mail.*

I am retiring.—*Vladimir de Pachmann.*

The Welsh way in music leads, not astray from the great march of world-evolution, but away from the comparatively straitened German *cul-de-sac*, whence all the leading musical races to-day are retracing their steps—in France, Italy, Russia, Spain, and Great Britain—to the main paths of natural human feeling and thought in music which were florescent before the four-square barrier of Germanic academicism was set about music and its bloom ravished to be preserved in the chemical jars of the German academic musical museums.—*Leigh Henry.*

I can sing splendidly in English.—*Chaliapin.*

It will, indeed, be a great day for art when Schumann's music will have wrested the monopoly which Chopin's puling, trivial, or merely acrobatic strains have obtained in piano recitals.—*James Corbin.*

I have recently attended many meetings [on grand opera] and have heard many well-meaning people talking and talking, when they didn't even know the price of a pair of tights.—*Charles Manners.*

The soloist was Mr. ——, who sang with taste, feeling, and power, 'On, away, awake Beloved.'—*Local Paper.*

It is clearly evident that a sense of spontaneous and clean humour and sincere emotion are parts of the necessary equipment of the successful syncopated composer. The nearer we can get to the natural care-free—one might almost say child-like—mind of the true American negro, the nearer will we be to success in this department of composition.—*The Director of the London School of Syncopated Music.*

Far too much nonsense is talked about the decay of the music-hall and the passing of the British songs and singers of the older sort. Take it from me, the music-hall stage is as virile and as human to-day as ever it was. The chairman and the beer may have mostly vanished, but the hearty old British beef and beer school is as popular to-day as all the jazz bands, Russian ballets, and similarly sophisticated diversions of these later days. Ask any income-tax man!—*George Robey.*

Sixty Years Ago

From the *Musical Times* of January, 1865:

SIGNOR ARDITI'S CONCERTS

The enterprising director of these concerts has succeeded in the task of making a portion, at least, of the 'music of the future' popular, even with the mixed audience proverbially to be found at these entertainments. Whether Signor Arditi has carefully picked out all the melodies to be found in Wagner's 'Tannhäuser,' or has dressed up his materials in such a fashion that the cookery has thoroughly disguised the ingredients, remains to be proved at that problematical period when the opera shall have been submitted by Mr. Mapleson to his expectant subscribers; but certain it is that the applause is prodigious and the excitement immense at the selection now nightly performed to crowded audiences. Should the enthusiasm for this music spread beyond the walls of the theatre, and errand-boys be heard whistling the March from 'Tannhäuser,' we cannot but smile, in anticipation, at the astonishment of the many critical judges who, in Wagner's case, as in many others, have commenced a trial by pronouncing a verdict. Signor Arditi deserves much credit for having allowed Wagner to speak for himself; and the artistic vigour he has shown in the direction of these concerts leads us to hope that we may look forward to their annual repetition with full confidence that the public will hear not only what they know, but what they ought to know.

Madame Kirkby Lunn presented the awards at the annual concert of the Metropolitan Academy of Music, at Queen's Hall, on December 12. She commented favourably on the standard reached by the performers, and spoke of the valuable work done by the branches of the Academy throughout the Essex suburbs. The fortieth annual report of the Academy shows that there are now about 5,500 students being taught at fourteen branches by 230 professors. During the past year nearly 200 concerts have been given at various centres, the performers numbering about 2,850, and the audiences about 23,000. The list of honours gained at the Stratford, North London, London, and Southend Festivals was a very long one.

ROYAL ACADEMY OF MUSIC

An important and highly interesting item of news is the fact that a beginning has been made with the new buildings at York Gate. Very shortly the demolition of the old houses will be complete, and it is confidently hoped that the handsome addition to the accomodation will be complete and ready for the opening ceremony by next July. The erection of this valuable and necessary annex is long overdue, owing to the protracted negotiations with the ground landlords, and it is a relief to the Academy authorities to know that before long the inevitable congestion consequent upon the large increase of students will be relieved. The plans provide for a finely commodious practice hall, in addition to a number of professors' studios, and other much-wanted rooms. When finished, the new buildings should prove an effective architectural gain to the neighbourhood.

The Students' Chamber Concert held at Duke's Hall on November 2 made an extremely interesting entertainment. The Academy at the present moment is to be warmly congratulated on having an exceptionally good string quartet, and a company of six most efficient madrigal singers. The performances of these talented combinations added real distinction to an admirably constructed programme. The balance and ensemble of the instruments in the performance of Vaughan Williams's Quartet in G minor were first-rate, and some of the *pianissimo* passages in the *Allegro* section could not have been better played. M. Jean Pougnet is a discriminating and sympathetic leader. The madrigal singers made a notable impression in 'The little turtle dove,' and it is no exaggeration to say that they compared favourably with a famous organization which has been specialising within recent months in this charming trifle. Very beautiful, too, was the sextet's conception of Morley's 'April is in my mistress' face.' Another item worthy of commendation was the first movement of an Oboe Quartet by Mozart, played with great taste, and much appreciated by the large audience. It says a good deal for the worth of the performance of the Ravel Septet, that Mr. Lionel Tertis expressed his especial pleasure at its interpretation.

There were two notably outstanding features in the half-yearly Students' Orchestral Concert on December 8, which was conducted by Sir Henry Wood. The orchestral playing was of exceptional excellence, and Mr. Arthur Fear's singing of the air 'Ella giammai m'amo,' from Verdi's 'Don Carlos,' proved a real revelation. His voice is a bass baritone of fine quality and resonance, and he sings with rare dramatic sense. This most promising student has been awarded the Ruston Prize, the adjudicator being Sir George Henschel. In Bizet's 'Suite L'Arlesienne,' the three movements were conducted by three students, all of whom showed an intimate knowledge of the score. A sparkling performance was given of the *Scherzo* movement from Beethoven's ninth Symphony, but the high standard of playing was remarkable throughout.

During the past term two effective and well-conducted students' compositions have been heard. A Sonata in F minor for violin and pianoforte shows great promise, so much so that it was played twice at the chamber concerts by M. Jean Pougnet, with the composer, Mr. Reginald King, at the pianoforte. A Celtic Sketch No. 1, 'The Shore Road,' for orchestra, by N. McLeod Steel, made a good impression at Queen's Hall. This young composer should be encouraged to do further work in this direction.

On Tuesday, October 27, at a Livery Dinner of the Worshipful Company of Musicians, Mr. Roy Henderson, who gained the Medal given by this Company to the most distinguished student of the year in the Royal Academy of Music, received this award at the hands of the Worshipful Master, Mr. H. D. Truscott. The musical programme during the evening was provided by students of the R.A.M., and included songs by Mr. Roy Henderson, pianoforte solos by Miss Virginia Maclean, viola and pianoforte duet by Mr. Harry Berly and Miss Doris Sheppeard, and madrigals sung by six students.

The following awards have been made: Hine Gift (composition) to Edward Blyth (Bradford), Grace M. Evans being commended. Rutson Memorial Prizes (contraltos) to Freda Rich (London), Nancy Dyson being very highly commended); (baritones) to Arthur Fear (Blaina, South Wales), Glyndwr Jones being very highly commended. Sainton-Dolby Prize (sopranos) to Lesley Duff (Hendon), Maud Bostock being highly commended. Battison Haynes Prize (composition) to Madeleine Windsor (Bath). Philip L. Agnew Prize (pianoforte) to Francis G. Britton (London), Norman Franklin being highly commended, and Robert Edwards commended. Fred Walker Prize (baritones) to Edward Jones (Llanelly), Arthur Fear being highly commended, and Glyndwr Jones commended. Charles Lucas Medal (1925) (composition) to Guirne Creith (London), Arthur C. Gregory being commended. R.A.M. Club Prize (violin) to Hilda Parry (Harrogate), Enid Bailey and Phyllis McDonald being highly commended. Westmorland Scholarship (female vocalists) to Vera Kneebone (Plymouth), Leonore Weeple and Mary Durham being highly commended. Potter Exhibition (male pianists) to Richard V. Aldridge (London), Dennis L. V. Dance and Wilkinson Urquhart being very highly commended.

ROYAL COLLEGE OF MUSIC

The last half of the term has been so crowded with performances of all kinds that it is not possible to do more than mention the principal events. Of the three orchestral concerts, in the last week of the term, the most interesting, educationally speaking, was, perhaps, that given by the third orchestra and the junior conductors' class, for on this occasion no less than fourteen students appeared as conductors, gently shepherded by Mr. W. H. Read. As an artistic achievement, the programme by the first orchestra takes first place; under Mr. Adrian C. Boult, the first Symphony of Beethoven, Rachmaninov's third Pianoforte Concerto, and the Prelude and a scene from 'Parsifal' were given. Mr. Norman Greenwood, as the soloist in the Concerto, made a great impression in this complicated and exacting work; Mr. Trefor Jones and Miss Carys Davies attacked the big scene between Parsifal and Kundry, in the second Act of 'Parsifal,' with courage and success.

The Patrons' Fund Rehearsal for composers was noteworthy for a new Viola Concerto, by Mr. Gordon Jacob, in which Mr. Bernard Shore gained a personal triumph by reason of the ease with which he surmounted the difficulties of the soloist's part. This work is short and attractive, and should prove a welcome addition to the viola répertoire.

Mr. W. W. Cobbett, the donor of the Cobbett Chamber Music Prizes, visited the College recently, and in presenting the prizes to the fortunate winners, gave them an illuminating discourse on 'Chamber Music,' warning them against the temptation to neglect old masters for new.

Under the auspices of the London University, a lecture was given by the Rev. Greville Cooke on 'International Folk-Song,' the director, Sir Hugh Allen, taking the chair and welcoming a distinguished visitor from a sister institution.

The first performances under the new scheme of the 'Ernest Palmer Fund for Opera Study' take place in November. The opera chosen was Nicholas Gatty's 'The Tempest,' and in accordance with the provisions of the scheme the cast included performers not connected with the College. It may be of interest, in this connection, to outline the objects which the founder, Sir Ernest Palmer, had in mind when establishing the Fund:

(1.) To assist the study, in the College, of all kinds of opera (especially British opera), and any music requiring stage presentation (including ballets and plays with incidental music.

(2.) To afford facilities to British operatic composers and Performers, not necessarily connected with the College, for rehearsal and trial performances in the College Theatre;

(3.) To further the development of the resources of the College Theatre in these respects;

(4.) To provide Operatic Exhibitions, tenable at the College, to be called the 'Ernest Palmer Operatic Exhibitions,' for performers of opera who are British-born subjects.

The following awards have been made: Leo Stern Memorial Gift.—Ida Starkie. Lesley Alexander Gift.—E. Gwendolen Windsor and Joyce Cook. Gowland-Harrison Exhibition.—Reginald S. Oakley and Gwendolen Higham. Ashton Jonson Exhibition.—Winifred Bowden and Gwendolyn Bray. Dove Prize.—John Robinson. Manns Memorial Prize.—Reginald B. Morley. Henry Blower Memorial Prize for Singers.—Trevor Jones. Bristol Scholarship.—Albert J. W. Foster. Lilian Eldée Scholarship.—Renewed for one year to Dorothy Augood.

TRINITY COLLEGE OF MUSIC

In pursuance of the special scheme inaugurated at this College, and based on the principle that a broad, informed view of the various arts is an essential in the education of the music student, a course of three illustrated lectures on 'Gothic Architecture' was recently given by Mr. Fred H. Crossley. Judging from the attendance last term when 'Poetry' was the 'course' subject, and that of the recent 'Architectural' course, the interest and appreciation shown have vindicated the inauguration of this scheme.

It is with pleasure that we record the success of Francis R. Mitchell, a past singing scholar of the College, who, after leaving, went to Worcester Cathedral, and was recently appointed to Christ Church Cathedral, Oxford.

The College is sustaining a loss by the resignation of the curator, Mr. J. A. King, who leaves after thirty-six years' good and loyal service. He will be much missed by the professors and students.

The College has been notified that the University of Birmingham will in future accept the Licentiate (Practical) diploma as exemption from the playing test for the degree of Bachelor of Music. It will be recalled that the Victoria University of Manchester similarly recognises this diploma.

The Dando Mesham Silver Medal, the Naismith Silver Medal, and the Gold Medal for 1925 have been awarded respectively to May Roberts, Roberta Geneviève Spencer, and Elga V. Collins.

A well attended recital of music for two pianofortes, given by Mr. Geehl and Mr. William Lovelock, was a distinctive feature of the last week of term. In this same week the terminal orchestral concert took place at Queen's Hall, when an interestingly varied programme was performed under the direction of Mr. Joseph Ivimey. Amongst the items given were: Overture, 'The Bartered Bride'; Symphony in E flat ('Rheinische'), Schumann; Concertino for flute, Chaminade; Ancient Airs and Dances, arranged by Respighi; and Concerto for pianoforte and orchestra, Mendelssohn. In the last-named, Miss Irene Kohler greatly distinguished herself.

An enjoyable and seasonal feature of the students' chamber music and choir concert, conducted by Mr. Lebell and Mr. Alec Rowley respectively, at Æolian Hall, was the singing by the choir of half-a-dozen carols. The chamber music class played very commendably Schönberg's Sextet for strings, 'Verklarte Nacht.'

SOCIETY OF WOMEN MUSICIANS: ANNUAL GENERAL MEETING

At the fourteenth annual general meeting of the Society of Women Musicians, on Saturday, November 21, a very satisfactory report of progress was presented. In the absence of the president, Miss Fanny Davies (on tour in Holland), and of the chairman, Lady Cooper (through illness), the chair was taken by Madame Lily Henkel. The report of the year's work showed progress in all branches of the Society's activities—orchestral, conducting, chamber-music, singing, &c.—and a satisfactory balance-sheet and substantial increase in membership were also recorded.

A short musical programme followed the business meeting and election of council and officers. Miss Evelyn Suart, who had been absent from the concert-platform for some years, showed her wonted clarity and facility equally in groups of pieces from the classical period and in more modern works.

Miss Janet Campbell-Fisher gave a seletion from Mrs. Kennedy-Fraser's settings of Hebridean songs to the Celtic harp, and Miss Anne Liddle sang 'Extase,' by Lewis Carey, as a tribute to the memory of the late Miss Lucie Johnstone, whose recent death has deprived the Society of one of its best-known and loved members. The Society has also lost two other valued members during the year, Miss Marie Brema and Mrs. Hutchinson.

The outlook for 1926 is very encouraging, and an interesting programme of events is in course of preparation.

'THE RING' AT MANCHESTER

A NOVEL SUBDIVISION

[FROM OUR MANCHESTER CORRESPONDENT]

A happy combination of circumstances led to the staging of the 'Ring' dramas here in November last. The only three weeks in 1925 for which Mr. Albert Coates was free from engagements were November 2-21. The Opera House happened also to be available, and the B.N.O.C. was able to call, for the same period, on the finest English-speaking Wagnerian singers who could give time to study and rehearsal. The performances were without cuts, but it was hopeless to expect an industrial community to follow Bayreuth or even Covent Garden custom and spend hours from 4.30 onwards in or about the opera-house for four evenings. There was some chance of attracting them, however, if normal hours of theatre arrival and departure could be observed, hence the consideration of a subdivision of Acts spread over six evenings.

Until the actual experiment had been made, the possible clash of economic and æsthetic considerations might seem likely to bear results detrimental to the artistic unity of the 'Ring' dramas. To listen to such a sequence when on holiday or unpreoccupied with other affairs is one thing; to take it at the close of a normal day's work is a vastly different matter.

The subdivision decided upon by Mr. Frederic Austin and Mr. Albert Coates was: 'Rhinegold'; 'Valkyrie,' Acts 1 and 2; 'Valkyrie,' Act 3, and 'Siegfried,' Act 1; 'Siegfried,' Acts 2 and 3; 'Dusk of the Gods,' Prelude and Act 1; and 'Dusk of the Gods,' Acts 2 and 3.

The only impression of incongruity was on the evening when we started with 'The Ride of the Valkyries.'

Even the purist in these matters could hardly argue that Wagner's four-night lay-out was the only feasible one, for not only was the serial started at the last chapter but one, but the sequence of the composition-periods of its beginning and middle chapters was broken up by events, and Wagner certainly had no definite knowledge of how his four-night division would work out or what its effect would be on the powers of endurance of all concerned. The six-night arrangement has the supreme advantage that the big climaxes come when everyone taking part is fresh in body, mind, and voice, and the buoyancy of the whole mighty work gained in an incredible degree.

The orchestra was neither of Bayreuth, Covent Garden, nor Hallé dimensions; but no more was the opera house. The band of fifty or fifty-five players was as much as the scale of the building permitted, and a bigger one would have merely spoiled the entire scheme of musical and histrionic perspective. Similarly the scenic setting would have been useless on Drury Lane or Covent Garden stages. Very wisely Messrs. Austin and George King did not overdo elaborate detail; steam curtains were dispensed with, but the Verwandlungs-musik did not suffer in effect on that account. Brünnhilde did not pass to slumber on an illuminated hillock, but we had the much better idea of a mountain girt with fire, and in this and numerous other instances the suggestive electrical devices employed were beyond praise, providing a real stimulus to the imagination, which is a great gain over the excessive literalness experienced elsewhere. Some idea of the special nature of the difficulties to be overcome may be gained from the fact that not since 1911 had Mr. Robert Parker had the opportunity for singing the Wotan music in a non-cut performance of the 'Ring.'

Of the five 'Ring' presentations heard by me in England and abroad, this has been the only one where all the characters made the great argument perfectly clear even to the tyro's intelligence, with the consequence that the whole thing was listened to with a degree of concentrated interest

quite unusual. In this great feat Robert Parker played a noble part, not only in the monumental periods, but also in the sections where the ultra-heroic must be abandoned for the more human note. The majestic *sostenuto* of Miss Austral's Brünnhilde was even more memorable, for not even Ternina at her best in the late 'nineties sang with more supreme nobility. Norman Allin's Fasolt, Hunding, and Hagen were miracles of just impersonation. Gladys Ancrum's Sieglinde had, too, the ultra-romantic quality without which that part becomes an impossibility. Briesemeister and Hans von Breuer, in 1905, at Bayreuth, were not more challenging in their characterisation of Loge and Mime than were Walter Hyde and Sydney Russell, and Hyde's Siegmund recalled Van Dyck in its resourcefulness. Widdop as Siegfried fulfilled the Wagnerian ideal of a revelation of sensual life in its natural and joyous fullness—voice, movement, and gesture abounding in vital force. Over all was the commanding presence of Coates, wise in counsel, ceaselessly active in rehearsal, ever watchful in performance.

MONTEVERDE'S 'ORFEO' AT OXFORD

Claudio Monteverde, so vivid a personality in life, has long lain in the valley of dry bones. 'And lo! they were very dry.' From time to time a historian has come and looked at them (*e.g.*, Parry), and some even have prophesied unto them (*e.g.*, Malipiero), so that sinew and flesh have come upon them; but it has been left to Dr. W. H. Harris and his Oxford collaborators to breathe upon them that they may live. Can these bones then live? They can indeed; for that is the outstanding fact that emerges from the production of the opera at Oxford on December 7 and the two following days. A modern audience may look for lyrical moments in Mozartian or Puccinian form, or, accustomed to the recitative and choruses of Bach and Handel, it may have few operatic preconceptions, or it may be more familiar with drama than with music of any sort. The audiences at Oxford contained listeners of these and other types, yet all were agreed that the work had astonishing vitality and beauty. Yes, beauty; for it is no longer possible to accept the judgments of former critics about the formlessness of the recitative or the harmonic crudities of the writing, or even of the recklessness of the instrumentation—though here the proof is naturally less direct, since no one will ever hear the original. It may be that our new appreciation of the Elizabethan idiom, both in its rhythmic freedom and in its methods of word-painting, has opened our ears to the extraordinary beauty, subtlety, and simplicity of Monteverde's recitative, and our release from the consecutives complex which darkened the emotions of our fathers has enabled us to listen without prejudice to what Monteverde says so forcibly and directly.

Recent articles in the *Musical Times* have pointed out the manifold beauties of the work, so that it is only necessary here to say that actual performance justified the claims therein made for it, and furthermore showed it to possess unsuspected virtues as a piece of stage-craft. It will be enough to make a few miscellaneous observations on the actual performance.

Mr. Westrup's orchestration (*Musical Times*, December, 1925) worked out well; it was both economical and dramatically effective. A doubtful place was the seven-part sinfonia, where oboes and clarinets formed a top to a brass foundation, and resulted in a lack of homogeneity in the tone. On the other hand, Monteverde's own cornetti may quite possibly have made a noise like that. It was unfortunate that practical difficulties compelled the use of a pianoforte instead of a harpsichord, since it meant the complete absence of plucked string-tone, which is a marked feature of Monteverde's instrumentation *(duoi gravicemballi, un arpa doppia, duoi chitoroni)*. Dr. Harris, however, realised the basso continuo, and welded the whole work together on that useful maid-of-all-work, so that it went very smoothly. The translation, specially made by Mr. R. L. Stuart, proved to be nimble enough for the recitative and respectful of the quantities of the original; best of all, it was decent English, not translationese. The *décor* and the dancing were both designed by Mr. Michael Martin Harvey, and had the great virtue of signifying the emotions proper to every scene and situation. The producer was Mr. Nugent Monck, of the Maddermarket Theatre, Norwich, whose knowledge of music was a great help in the co-ordination of the dramatic with the musical department. The chorus knew the work well. The singers were best as Mortals. As Spirits of the Underworld, in Act 4, where minus sopranos they sing moral sentiments, their words could not be heard, and their gesticulations made the singing lumpy. This is one of the rough places in the opera, which could have been made plain only by more altos. Of the many soloists, Mr. Sumner Austin sang his recitative and his two solos—the song to charm Charon and his Song of Triumph—with great freedom and a keen sense of their dramatic possibilities. Miss Denne Parker doubled the parts of Music, who sings a prologue, and the Messenger; she too mingled dramatic interpretation with sheer beauty of tone. Miss Marie Howes, who doubled the parts of the Nymph and Hope, was particularly good in her diction and phrasing. Mrs. Bertha Phillips took the small part of Eurydice, and while at her first appearance she hardly sang with sufficient simplicity, the mute appeal of her acting, followed by her bitter cry of loss in the fourth Act, were poignant. The undergraduate singers all had good voices and sang out well. Mr. Mullens was hardly vigorous enough to be god-like as Apollo, and physical illness robbed the last scene of its feeling of triumph and climax. Charon was admirably done by Mr. R. Clotworthy, and the Shepherds, who had duets and trios to sing as well as solos, were more than adequately represented by Mr. Stuart (the translator) and Mr. Evernden. Enthusiasm, skill, and hard work on the part of all concerned made a great success of a very bold venture.

F. S. H.

Competition Festival Record

We have received a number of letters concerning the adjudication of the mixed-voice class at the recent Blackpool Festival. As no useful purpose can be served by their publication, we cannot afford the space for them. They include a long one from our Manchester correspondent, and another from the conductor of the choir whose inclusion in the final has caused so much discussion. Our Manchester correspondent's letter adds nothing to his original article. He quotes the marks allotted to certain choirs, overlooking the fact that such figures alone mean next to nothing. They have practically no significance unless they are studied in relation to the critical judgments on which they are based—*i.e.*, the judges' comments. As the judges had no opportunity of delivering their comments, it is obviously unfair to discuss the marks. Nothing in our correspondent's letter alters the fact that, as we tried to show last month, the judgment of a choir rests not only on its faults, but on its virtues. How far the latter are to be allowed to atone for the former is purely a matter for the judges to decide; and, in any case, the balancing of interpretative virtues against technical faults—the spirit *versus* the letter—can be done only by those who are both listening intently and following the text closely.

The letter from the conductor of the choir concerned flatly contradicts our Manchester correspondent's statement in last month's *Musical Times* as to a breakdown. The conductor says that he did not miss a beat, and that there was no suspicion that he 'had practically to stop and try a re-start, only to end in hopeless confusion.' This agrees with our memory of what happened. The conductor quotes from the mark sheet the judges' view, 'we felt this choir gave us the atmosphere, and it was a pity they

failed at page 12.' As he says, this proves that the judges were well aware of the mishap, and had taken it into account.

One other letter calls for a word. The writer, who seems to be decidedly anti-judge in every way, refers amongst other things to the fact that a judge at Blackpool some years ago admitted that he had not seen a certain test-piece until the morning of the performance. This is true. As this case has been quoted by more than one correspondent, it ought to be made known that the omission was not the fault of the judge—nor, indeed, of anybody: the copy had gone astray in the post. His only mistake in the matter was his public mention of the fact—an excess of candour. Judges prefer to study the tests beforehand; it enables them to do their work better, and far more easily.

The controversy has been honoured by a good deal of notice, including a leading article in the *Manchester Guardian* of December 8. We quote the following, which seems to us to hold the balance fairly between the judges in the box and those in the audience:

> The challenge [of the *Musical Times* Manchester correspondent] is made in the name of the man in the crowd whose horse-sense was violated by the passage into the final rounds of choirs one of which had had a practical breakdown, while another had shown a persistent flatness. The adjudicators naturally answer the correspondent's letter with reasons enough for their decisions, and ask why the more obvious judgment of the crowd should have any consideration in the matter. Surely this answer is complete so far as the authority of the particular competition goes. And it may be said that the great progress of the competition movement since the war, and of the Blackpool Festival especially, has been due to the eminence of the musicians who have consented to act as judges. There is, of course, the possibility that these eminent musicians take casually what to the competitors is a matter of intensive study. The answer to that possibility is that the judges have given intensive study to related problems of music all their lives.

The article ends with an implication that the competitive side of musical festivals is undesirable. That is not our experience in general. The vital factor is proportion. At festivals where the social, educative, and communal sides of music-making have full play, the competitive element merely adds an enjoyable touch of spice. On the other hand, where it is allowed to dominate the proceedings to such an extent that only marks and results matter, the cause of music is poorly served. Happily the present tendency is in the right direction, and where it is not, the cause is to be found in the congested programmes due to the popularity of the movement, rather than in any lack of vision on the part of the executive.

NORTH LONDON FESTIVAL

One of the difficulties of holding a large competition festival is that of finding sufficient accommodation. The North London Festival has been well suited at the Northern Polytechnic, but two halls are necessary. The Central Library Hall is too far away, though quite satisfactory for solo competitions. A new venue has been found for 1926, close to Camden Town, the chief converging centre of the district, where two competitions may proceed simultaneously under control of the same staff, thus allowing also of a competitor who has entered for two subjects to appear on the same day.

The Festival—which ended on November 28—was regarded by the judges as the finest in its six years' experience, especially in point of choice of music and high standard of performance. The tendency latterly has been for teachers and conductors to submit only their best pupils and choirs, thus missing the stimulus which beginners need. This problem is being tackled, so that there may not again be a slight decrease in entries, as happened this time, though an increase in choral competitors accounted for a larger total number of performers. On one afternoon, Sir Richard Terry heard nine choirs from girls' elementary schools in a sight-singing competition and again in prepared pieces, and in the evening he judged fifteen adult choirs from Chatham, Bedford, Portsmouth, Goodmayes, Enfield, and other places. A striking achievement was that of Mr. Leslie Mackay's (Chatham) choirs in winning the challenge shields for mixed, ladies', and men's choirs. The judge's remarks as to *tempo* may have a far-reaching effect upon the question of future singing of madrigals, though they may have been annoying opinions to conductors who had followed existing editions.

In competitions which lasted eight days in two halls and covered a hundred classes, there were many interesting features. Others of the judges were Miss Louie Bagley (elocution), Mrs. Jeannie Murray MacBain (nursery songs and singing-games), Messrs. Ernest Fowles and Frederick Moore (pianoforte), Spencer Dyke (violin, 'cello, flute, and string orchestras), Charles Knowles (vocal), Harvey Grace, Granville Humphreys, and Stanley Marchant (vocal and choral). The best attendances were those at the closing concerts, when thirty challenge shields and cups, a hundred and fifty medals (no money), and seven hundred graded certificates were distributed by the Mayors of Islington and St. Pancras. J. G.

BOY SCOUTS' COMPETITION FESTIVAL

The first competition Festival of the Boy Scout Association was held on Saturday, December 5, when classes were judged in Memorial Hall, Farringdon Street, by Mr. Geoffrey Shaw, and by Mr. Gerald Bullivant and Mr. Thomas Armstrong in rooms lent by the Guildhall School of Music. In the evening a concert was given in Memorial Hall by the winners, at which certificates were presented by the chief scout, Sir Robert Baden-Powell, whose presence gave prestige to the occasion and delight to the assembly. Sir Robert in his speech urged the winners to beware of swollen head, a disease to which boys who could play or sing were sometimes subject: but the atmosphere that prevailed on Saturday was not one in which the airs of a would-be prodigy are likely to flourish.

The entries were good: competitors came from places as far distant as Harwich, Hitchin, Shoreham, and Aldershot; and the performances, judged by standards applicable to the circumstances, were most encouraging. The solo singing class produced a very fresh and charming performance of Sullivan's 'Orpheus with his lute'—no mean test—by Scout E. Grimble, 17th S. Poplar, who beat Scout Rolfe, Caldicott School, Hitchin, by only two marks. There was also unmistakable talent and musicianship in the playing of Scout G. Woods, 2nd Harwich, winner of the solo violin class: and several good performances were given in the class-singing tests.

As was to be expected at a Scouts' competition, entries were made and success or failure taken in the most sporting way. Personal keenness, however strong, was always tempered with generosity; and Mr. Shaw noted this in his speech, wishing that a similar spirit were to be found in some larger competitions. Of all the first festivals he had seen, few promised as well as this one, on account both of the spirit behind it, and also of the great possibilities within it.

It is safe to say that next year's Festival will be on a far bigger scale, with larger entries, competitors from a wider area, and higher standards altogether. But competition, however helpful it may be, is not the final aim of those in charge of the music of the Boy Scout movement; and Mr. Sydney H. Nicholson, Commissioner of Music, who was responsible for the organization of this first Festival, made it clear that he and his colleagues will be content with nothing less than to make the whole Scout movement a really musical concern. The enormous opportunities are obvious; and the success of Saturday's beginning shows that those in command can be trusted to make the most of them. T. A.

The thirty-second Annual Eisteddfod of Oaklands Congregational Church, Uxbridge Road, W., will take place on February 11. Syllabuses can be obtained from the secretary, Mr. Gordon Sutherwood, 17, Cromwell Grove, W.6.

GUERNSEY.—A popular Eisteddfod concluded, on November 13, with a concert by the competitors and a prize-giving by the Lieutenant-Governor. The keenness with which a great number of musical competitions were supported, and the good standard of performance shown, spoke well for the musical gifts of the islanders. The chief contest was for the trophy offered by the Guille-Allès Orchestral and Choral Association for church choirs. It was won by St. Paul's U.M. Choir (Mrs. A. A. Noel).

HALIFAX.—This Festival (November 27 and 28) received an encouraging increase of support in the shape of audiences, but the district does not yet fully realise what a good thing it has at its doors. There was a good entry, and a very high standard of work all round, a gratifying feature being the large number of young men taking part in the instrumental solo classes, especially for strings. Close choral contests ended in Huddersfield Vocal Union winning the mixed-voice, and Manchester Orpheus the male-voice. A capital class for mixed-voice church and chapel choirs was won by the Unitarian Church Choir, Todmorden. The judges were Mr. Julius Harrison, Mr. Harvey Grace, and Mr. Acton Bond.

LONDON LABOUR CHORAL UNION.—The second annual Festival took place at Kingsway Hall on December 11, Mr. Thomas F. Dunhill judging some very keen contests. Ten choirs competed, the winners being the Lewisham and District Labour Choir (Mr. Sidney A. Court)—a body formed only ten months ago. Massed singing was a fine feature of the ensuing concert, at which Mr. Ramsay MacDonald distributed the prizes.

MILLOM.—Choral singing of a high class prevails at this Festival (November 26-28), and there is keen rivalry. In the chief male-voice choir contest the Bach Choir, Barrow (Mr. W. Broome), and the Millom Choir (Mr. J. Bond) were given a tie. In the mixed-voice class the first two were Millom United Choir (Mr. H. H. Thomas) and the Barrow Bach Choir.

SOUTHEND.—The Festival held at Victoria Hall, on November 6-14, brought in thirty choirs—ten more than in 1924. Among them were choirs from Purley and Beaconsfield. Solo singing and playing and junior competitions of various kinds, took up the bulk of the time, and kept the adjudicators busy distributing awards and praise.

Music in the Provinces

ARUNDEL.—The Choral Society, conducted by Mr. Norman F. Demuth, gave a concert of Bach's music at the Baron's Hall on December 8. Between Parts 1 and 2 of the 'Christmas' Oratorio came the 'Giant' Fugue and the Prelude from the fifth 'English' Suite, both arranged for orchestra, the third Suite, and an aria sung by Mr. Edward Nicholl.

BIRMINGHAM AND DISTRICT.—The performance of a pianoforte concerto without the presence of a solo pianist is no ordinary event, yet this is what actually happened when Sir Landon Ronald visited the city and conducted the City Orchestra on November 27. The Concerto was Saint-Saëns's G minor, and the work was played by the 'Duo-Art' pianola. The recording was of Mr. Harold Bauer. Apart from a slightly 'plunky' pianoforte tone, such as is often heard on gramophone records, the reproduction was remarkably good. Paderewski, Katharine Goodson, and Irene Scharrer also gave us solos through the same medium. Sir Landon Ronald gave a very fine interpretation of Elgar's 'Enigma' Variations, and Miss Florence Austral sang Weber's 'Ocean, thou mighty monster' with the orchestra.——Mr. Harold Samuel was the soloist at the City Orchestra's concert on November 17. He was heard in Bach's Triple Concerto in D major, assisted by Mr. Paul Beard (violin) and Mr. Walter Heard (flute), and Brahms's Pianoforte Concerto No. 1, in D minor. The latter was played very beautifully, particularly the slow movement, which was made deeply moving. Mr. Adrian C. Boult conducted.—— Vaughan Williams's 'Pastoral' Symphony was the principal item at one of the Orchestra's Sunday concerts. It was well given, for Mr. Boult has a 'feeling' for this kind of music, and the passages for solo trumpet were beautifully played. At another Sunday concert Sibelius's 'En Saga' was given. Mozart's C minor Symphony was also included in this programme, and Mr. James Howell sang Iago's 'Credo,' from Verdi's 'Otello.'—— The C minor Symphony of Beethoven had a forthright interpretation at Mr. Boult's hands on December 8. At this orchestral concert Pouishnov was the soloist in Rachmaninov's Pianoforte Concerto No. 2. His playing had a good deal of brain behind it, though it lacked the warmth and passion displayed by Miss Irene Scharrer when she played the same work at a concert given by the 5 IT Orchestra at Wolverhampton on November 29. Mr. Percy Pitt was to have conducted on this occasion, but was prevented by illness. Mr. Joseph Lewis took his place at short notice, and in the circumstances did remarkably well. The Wolverhampton Musical Society Choir sang a number of pleasant little part-songs by Percy Pitt. Saint-Saëns's 'Carnival of the Animals' was given, and caused much amusement.——One of the musical treats of the season was provided by a concert in the Max Mossel series when three great artists, Casals, Cortôt, and Jacques Thibaud, joined forces and played pianoforte trios to an audience spell-bound with admiration. Schubert's B flat Trio, the Schumann Trio, and Beethoven's Trio in B flat were the works chosen.——In essaying a performance of Parry's 'Job,' the Birmingham Festival Choral Society did a courageous rather than a wise thing. The performance of Ethel Smyth's Mass in D, which followed, was less good, and the *tempi* were sometimes out of hand, but the strong choral writing made its effect even against such handicaps.— The Philharmonic Quartet, assisted by Miss Beatrice Hewitt, gave a performance of Brahms's F minor Pianoforte Quintet at one of the Mid-day concerts, and on another occasion Beethoven's C minor Quartet was heard.——Under the leadership of Mr. Joseph Lewis a Community Singing concert was given at the Town Hall on November 23. Mr. Parry Jones and Mr. Dale Smith were the soloists.

BOURNEMOUTH. — Glazounov's fourth Symphony and Strauss's 'Till Eulenspiegel' were played under Sir Dan Godfrey at the Winter Gardens, on November 26. Beethoven's fourth was the principal attraction on December 7.——The Municipal Choir opened its season in November with a concert performance of 'Carmen.'—— The Norman and Saxon Dancing Studio has produced a new ballet, 'Dust,' composed by Cyril Crabtree, a pupil of Vaughan Williams and Holst, who writes novel and arresting music.

BRADFORD.—The twenty-fourth season of concerts by the Bradford Permanent Orchestra opened under the direction of Mr. Julius Harrison, on November 14, with a programme that included Holst's 'Beni-Mora' Suite.——Dr. Malcolm Sargent, who has been appointed conductor of the Bradford Festival Choral Society, made his first appearance with Bach's B minor Mass.

BRIGHTON.—M. Belinfante led a quartet party in the G minor Quartets of Vaughan Williams and Debussy at the West Pier on November 19.——Mr. Herbert Menges conducted the Symphonic String Players on December 4 in Gluck's 'Orpheus' ballet music, Holst's 'St. Paul's' Suite, and Bach's E major Violin Concerto, the soloist being Miss Isolde Menges.

BRISTOL.—Brahms's 'Requiem' was performed by the Bristol Choral Society on November 14. Mr. George Riseley, now in his eightieth year, conducted with unimpaired vigour and musicianship.——The Philharmonic Society opened its twenty-fifth season on December 5 with a miscellaneous concert to which the choir contributed Parry's 'Ode to Music' and Harold Darke's 'The Kingdom of God.' Mr. Arnold Barter conducted an excellent performance of Vaughan Williams's 'Pastoral' Symphony.

BURTON.—The Town Hall was crowded on December 2 for a performance of 'The Golden Legend' by the Burton Musical Society. The principal parts were taken by Miss Dorothy Silk, Miss Gladys Palmer, Mr. John Coates, and Mr. Andrew Shanks. The Society's president, Mr. T. E. Lowe, conducted in the absence of Dr. Gilbert Stocks.

CAMBRIDGE.—A programme of Bach was given by Mr. J. F. Shepherdson at the Saturday Popular concert on November 14. The choir sang 'Sleepers, wake' and the six-part cantata, 'God the Lord is a Sun and Shield.' Three pianists played the Concerto in C major, accompanied by strings. The University Chamber Orchestra assisted, under Mr. J. A. C. Rogers.——Madame Frieda Hempel, still unrepentantly costumed as Jenny Lind, sang at the Town Hall in November.——The London String Quartet gave a Beethoven Festival week on November 30-December 4.

CHESTER.—The Musical Society gave Mendelssohn's 'Hymn of Praise' and Holst's Psalm 148, on December 2, in the Cathedral, Mr. J. T. Hughes conducting.——Two important chamber concerts have occurred recently: the Catterall Quartet played Armstrong Gibbs's work in E major and Wolf's 'Italian' Serenade; the London String Quartet played the second 'Rasoumovsky.'

COLCHESTER.—The Musical Society, under Mr. W. F. Kingdon, gave an excellent programme on December 2. The composers represented were Vaughan Williams (Fantasia on Christmas Carols), Bach (choruses from the Mass in B minor), Morley, Gibbons, Elgar, Stanford, Parry, Rathbone, and Balfour Gardiner.

DARLINGTON.—Stanford's 'The Revenge' and Eaton Faning's 'The Song of the Vikings' were performed by Corporation Road Choir at its annual concert on November 18. Mr. Ben Bishop recited 'The Revenge' before conducting it.

DISS.—'A Tale of Old Japan,' performed by the Choral Society, under Mr. W. H. Aldrich, on December 8, had not previously been given in the district.

DONCASTER.—The Musical Society set itself a difficult task at its first concert of the season on November 19, and came through with the highest credit. Under Mr. H. A. Bennett's direction the singers gave Parry's 'The Vision of Life' and Hamilton Harty's 'The Mystic Trumpeter.' The orchestra supported the choir well, and also played Schubert's 'Unfinished' Symphony. Mr. Bennett opened the concert with a brief account of 'The Vision of Life.'

EXETER.—Mozart's G minor String Quintet and the first movement of Schumann's Pianoforte Quintet were in the programme of the Chamber Music Club on December 16.——Future plans of the Oratorio Society (under Mr. Allan Allen) include 'Elijah' and 'A Tale of Old Japan' in April.

GUILDFORD.—Elgar's 'Enigma' Variations formed the principal feature of the Symphony concert under Mr. Claud Powell on November 26.——At a special concert on December 16 the Guildford Choral Society and the Symphony Orchestra joined in two performances of 'The Song of St. Francis' by Walford Davies.

HALIFAX.—On November 19 Parry's 'King Saul' was performed with great credit by the Halifax Choral Society and the Leeds Symphony Orchestra, under the direction of Dr. A. C. Tysoe. The principals were Miss Elsie Suddaby, Miss Etty Ferguson, Mr. Raymond Hartley, and Mr. Roy Henderson. The same Society had last sung the work in 1898.

HAZEL GROVE (CHESHIRE).—The Choral Society gave a Coleridge-Taylor evening on November 21. The works sung by the choir were 'Hiawatha's Wedding-Feast,' 'Dead in the Sierras,' 'Summer is gone,' and 'The Viking's Song.' Mr. J. Worsley Hatrop conducted.

HUDDERSFIELD.—The Choral Society was true to its reputation on November 13 when, under Dr. Henry Coward's direction, it gave a fine and memorable performance of Verdi's 'Requiem,' with well-known principals. The 'Requiem' was followed by Brahms's 'Song of Destiny,' and the orchestra also played the *Largo* and *Finale* from Dvorák's 'New World' Symphony.

HULL.—On November 26 Sir Henry Wood conducted the Philharmonic Society's orchestra in a well-chosen programme that included Beethoven's fifth Symphony.——Miss Eleanor Coward's Ladies' Choral Society sang a good deal of Bach in the course of an excellent programme on December 8. Both concerts were well attended. Meanwhile the Saturday 'popular' concerts, which offer chiefly solo singing and playing, are in want of audiences. Hull is threatened, it is said, with the loss of its 'celebrity concerts' for being so unmusical.

IPSWICH.—Beethoven's fourth Symphony was played by the Orchestral Society under Mr. E. R. Wilby on November 25—the Society's thirty-fourth concert.——The Male-Voice Choir appeared at the Municipal concert on December 2 and sang, among other things, Walmisley's 'Music, all-powerful' and Cyril Rootham's 'Jemima.' Mr. J. Job conducted.——Works of Fauré, Brahms, and Beethoven were played at the Chamber Music Society's concert on December 2.

JARROW.—The Jarrow Philharmonic Society (founded in 1890) sang Elgar's 'The Black Knight' and Bach's 'Be not afraid' on December 9. Mr. George Dodds conducted, and he and his brother, Mr. Yeaman Dodds, played duets for two pianofortes.

KIDDERMINSTER.—Mr. J. Irving Glover and the Kidderminster Choral Society opened their season on December 3, with a well-attended concert, at which the principal works performed were Brahms's 'Song of Destiny' and Elgar's 'The Banner of St. George.'

LEEDS.—On Armistice night the Philharmonic Society chose Stanford's 'The Last Post,' Elgar's 'For the Fallen,' and Parry's 'A Vision of Life.' This was a thoughtful and commendable choice on the part of Dr. E. C. Bairstow. 'A Vision of Life' is the most deeply reflective of Parry's works, too remote and philosophical for every-day popularity, but relevant to the mood of commemoration. The performance was in keeping with the high quality of the music, on the part of both the choir and the soloists, Mr. Harold Williams and Miss Elsie Suddaby.——An uncommon programme of music was played by the Edward Maude String Orchestra on November 21. It included Handel's Overture to 'Siroë,' Julius Harrison's 'Prelude Music' for strings and harp, a 'Neapolitan Suite' by Esposito, and a Pavane and Galliard by Orlando Gibbons.——Mr. Rutland Boughton conducted the Leeds Choral Union on November 25 when, with a little cutting, 'The Immortal Hour' and 'Bethlehem' were fitted into one programme. The chief solo parts in the opera were sung by Miss Dorothy Silk, Mr. Steuart Wilson, Mr. Arthur Cranmer, and Mr. Frederick Woodhouse.——The Orchestral Society played Brahms's second Symphony on December 5, under Mr. Julius Harrison.——Recent visitors included Madame Makushina, Cortôt, and the London String Quartet.

LEICESTER.—At the second meeting of the Chamber Music Club on November 19, the Léner Quartet played Schubert, Haydn, and Beethoven (Op. 74).

LINCOLN. — At the Musical Society's concert on November 25, the programme included Stanford's 'Elegiac Ode,' Brahms's 'Song of Destiny,' and Vaughan Williams's 'Fantasia on Christmas Carols.' Dr. G. J. Bennett conducted.——The Kendal String Quartet played Quartets by Beethoven (Op. 59, No. 3) and Dohnányi (Op. 15, in D flat), in the Cathedral.

LIVERPOOL.—Strauss's 'Also sprach Zarathustra' was conducted by Bruno Walter at the Philharmonic concert on November 17, the rest of the programme being Wagner.——On December 2 the conductor was Sir Henry Wood, who gave an admirable interpretation of the 'London' Symphony of Vaughan Williams. Miss Jelly d'Aranyi played a Mozart Concerto in D.——The Welsh Choral Union opened its season with Berlioz's 'Faust,' well performed under Mr. Hopkin Evans.——Dvorák's 'Stabat Mater' was given by the Post Office Choral Society on December 3, Mr. W. Matthews Williams conducting.——A Holst evening waa held, in the composer's presence, at Sandon Studios on November 28, the principal event being a stage presentation

of 'Savitri.' The producer was Mr. F. Wilkinson, who also arranged, and danced in, a Ballet to two movements from the 'St. Paul's' Suite. The Fugal Concerto was also in the programme. Mr. Gordon E. Stutely conducted.——The Liverpool Chamber Music Players gave the Franck Quintet at a Crane Hall matinée.——Recitals have been given by M. Lamond, Messrs. Thibaud, Casals, and Cortôt, and Mr. John Tobin.

LUTON.—An excellent performance of 'A Tale of Old Japan' was given by the Choral Society on November 25, under the direction of Mr. William Mitchell.

NEWCASTLE (STAFFS).—The programme of the Male-Voice Glee Union on November 26 included Walmisley's 'Music, all-powerful,' Ireland's 'Heraclitus,' Elgar's 'Inside the bar,' and Mackenzie's 'A Franklyn's Dogge.' Mr. S. E. Lovatt conducted.

MANCHESTER.—The fifth Hallé concert on November 19 brought the first performance of Inglebrecht's 'Rhapsodie de Printemps.' He terms them word-pictures musically illustrated. The first, entitled 'In the Esterel on an evening in May,' is a dreamily languorous nocturne, leading quite simply to a suggestion of Vespers in an adjoining church; the children's voices, accompanied by harmonium, viola, and triangle, bringing a happily natural touch of colour into the general scheme. The Cathedral boys were very effectively utilized in this device. The second part of the rhapsody is styled, 'In the morning by flowery ways,' which, while expressive of somewhat pensive joy at the return of springtide, has not the same spontaneity of inspiration as the earlier section.——The sixth concert, on November 26, was devoted to excerpts from 'Siegfried' and 'Götterdämmerung.' Miss Austral and Mr. Mullings were the vocalists.——On December 3 the 'Hebridean' Symphony of Bantock replaced the 'Pastoral' Symphony of Vaughan Williams (announced as being its first performance at Manchester). Sir Hamilton Harty has since stated in a letter to the Press that he decided on the substitution because on maturer consideration he had come to the conclusion that the 'Pastoral' would not have appealed to a sufficiently wide public. Apart from the 'Sea' Symphony no considerable orchestral work of this composer has yet been performed here, and under the circumstances the 'Pastoral' might surely have been granted a hearing. Much less substantial and unsatisfying novelties have been introduced. Casals played the Concerto in D by Boccherini.——On December 10 the Schubert C major Symphony 'of heavenly length' displaced Strauss's 'Domestica' (postponed to March 18). Vincent d'Indy's Fantaisie for oboe and orchestra was played by Mr. Alec Whittaker.——The 103rd and 104th Hallé performances of 'The Messiah' on December 17 and 18 concluded the first half of the season.——At the Lane concerts Pachmann bade farewell to Manchester on December 2, leaving for Rome a fortnight later. His adieu took the form of our National Anthem, played very slowly and softly in D flat. We all stood as though he were giving the blessing, and walked out of Free Trade Hall with this solemn, prayerful benediction singing in our inner consciousness. It produced a bafflingly strange complex of emotions. At the first Bowdon Chamber concert the Hungarian String Quartet played Mozart, Hugo Wolf, and Dvorák, and Helen Henschel was the vocalist. At the second, on December 14, Mr. John Coates gave a recital.——The third Catterall Quartet evening (clashing with Pachmann's farewell) was devoted to Bax in G major and Dvorák in the same key, with a novelty in the shape of an Idyll by Alfred Wall (a Newcastle Conservatoire professor). Interest in this slighter work hardly reached the enthusiastic heights attained by his chamber Trio played here two or three years ago.——The Tuesday Mid-day Series has introduced Miss Joan Elwes to Manchester in a manner calculated to make her next appearance one of eager anticipation.——The Brodsky players in the Beethoven B flat major appeared on November 24; Miss Lucy Pierce in a Bach recital on December 1; Mr. John Goss (his first time here) and Miss Jessie Hinchliffe (from Huddersfield) on December 8, and Miss Irene Scharrer on December 15, the Cathedral choir winding up the year with carols on December 22.——At the first concert of the Manchester Vocal Society, Vaughan Williams's G minor Mass was the chief work, performed under Mr. H. M. Dawber.

MARLBOROUGH AND DISTRICT. — Elgar's 'For the Fallen,' Beethoven's 'Equali,' and the incidental music to 'A Midsummer Night's Dream' have been the contribution of the Choral and Orchestral Society (under Mr. Francis Hill) to the town's music this term.——A new string quartet of former London players (Miss Yvonne Mont Clar, Messrs. C. and A. Hoggett and Francis Hill), lately settled in Wessex, made a successful début in the first three String Quartets of Beethoven, and also played at the College terminal concert. This concert, conducted by Mr. Ivimey, was broadcast.——Dauntsey College Musical Society gave an excellent concert under Mr. J. A. Davison—Bach's double Violin Concerto, Holst's Psalms, part-songs (Byrd, Holst, and Vaughan Williams), and half of 'Elijah.

NEWCASTLE-ON-TYNE.—A selection of well-known music was finely played by the Philharmonic Orchestra on November 22, under Mr. Edgar Bainton. It consisted of Vaughan Williams's Overture, 'The Wasps,' Strauss's 'Death and Transfiguration,' Debussy's 'L'Après-Midi,' Mozart's E flat Violin Concerto (Miss Jelly d'Aranyi), and 'The Mastersingers' Overture.——The programme of the concert given on December 8 by Armstrong College Choral and Orchestral Society included Bach's Cantata, 'Ach Gott, wie marches Herzeleid,' and Holst's 'Ode on a Grecian Urn' (from the first 'Choral' Symphony).

NORTHAMPTON.—The 'Siegfried Idyll' and the two middle movements from Tchaikovsky's 'Pathetic' Symphony were played on December 3 at the forty-eighth concert of the St. Cecilia Orchestral Society.——The programme of Mr. Cyril Pearce's second chamber concert with his string orchestra included a Boyce Sonata, Holst's Fugal Concerto, a Sinfonietta in D by Mozart, and a Concerto Grosso (No. 11, in F) by Corelli.

NORWICH.—The Schumann Quartet in E flat, a Bach Trio, and the Franck Pianoforte Quintet were heard at the String Quartet Club's concert on December 3.

NOTTINGHAM.—Works of four Nottingham composers made up the programme of the Concerto Club on November 25. They were Stanley Wagstaff, Gerald Marshall, Bernard Johnson, and W. Gaze Cooper. At Mr. William Turner's twentieth annual concert, the Ladies' Prize Choir and the Philharmonic Society gave an agreeable programme.——Harty's 'The Mystic Trumpeter' was performed for the first time at Nottingham by the Sacred Harmonic Society, under Mr. Allen Gill. It followed 'The Dream of Gerontius.' This was the first concert of the Society's seventieth season. The Albert Hall Choir gave Brahms's 'Requiem' on November 29, Mr. L. Gordon Thorp conducting.

OXFORD.—The Elizabethan Singers gave their first concert at Carfax Assembly Rooms, and sang some little-known works by Farnaby, Weelkes, and Cavendish. They sang again at the opening of the new B.B.C. studio at Oxford.

PORTSMOUTH.—W. Y. Hurlstone's Pianoforte Quartet, Op. 43, in E minor, was played by Major Bullin's Quartet Players at the opening of their sixth season.——The String Band of the Royal Marines, under Lieut. O'Donnell, played a Sussex Rhapsody, 'Selsey,' by Norman Demuth, and Maurice Besly's 'Chelsea China' Suite at a Saturday evening municipal concert. Other works heard at these concerts include Foulds's 'Suite Française,' Rheinberger's Organ Concerto, Op. 177 (Mr. Philip Dore), and 'Scheherazade.'——'The Martyr of Antioch' was given on December 9 by the Portsmouth North End Choral Society, a body of a hundred and forty singers and forty players under the direction of Mr. Ernest Birch.

ROCHDALE.—Mr. George Whitaker conducted the Male-Voice Choir on November 27 in an interesting programme that included the final chorus from Brahms's 'Rinaldo,' a 'Drinking Song' by Poulenc, and Elgar's 'Zut, zut.'

SHEFFIELD.—The Musical Union opened its jubilee season on November 12, and at the same time did honour to Dame Ethel Smyth by performing her Mass in D under the direction of Dr. Coward. The evening's work included Boughton's 'Bethlehem' music and Parry's 'Blest Pair of Sirens.'——Sir Henry Wood's first visit with the Queen's Hall Orchestra produced a standard programme—Brahms's third Symphony and Casals in the Haydn Concerto.——The Amateur Musical Society gave Holst's 'The Cloud Messenger' on December 8, with Brahms's 'Song of Destiny' and a choral fantasia on the 'Beggar's Opera.' Dr. Frederic J. Staton conducted.

SOUTHAMPTON.—The Southampton Symphony Orchestra has opened its career with a series of four Sunday concerts. At the first, on November 15, the 'Unfinished' Symphony was played. Mr. G. H. Osborne is the resident conductor. ——The Philharmonic Society, under Mr. Frank Bartlett, gave 'Elijah' on December 2.

SOUTHPORT. — Sir Hamilton Harty conducted the Orchestral Society in his symphonic poem, 'With the Wild Geese,' on November 20, when the Society opened its thirty-ninth season.

WINCHESTER.—The first public performance of the Winchester Music Club occurred at the Guildhall on November 19. The choral section, under the direction of Dr. Dyson, sang four madrigals by Weelkes and Wilbye, part-songs by Parry and Stanford, and arrangements by Vaughan Williams. Mr. Harold Samuel played Bach's 'English' Suite in A minor, and a Beethoven Sonata.

YORK.—Dr. Bairstow conducted the Musical Society on November 17 in a programme of typical excellence. In it were Morley's motet, 'O amica Mea,' Elgar's 'Yea, cast me from heights of the mountains,' Balfour Gardiner's 'An old song re-sung,' Coleridge-Taylor's 'The Sea-Shell,' and Holst's folk-song arrangement, 'I sowed the seeds of love.'——The Pianoforte Quintet of Arnold Bax was played by the Edith Robinson Quartet and Miss Lucy Pierce on November 12.——Anna Hegner, Cortôt, and Carl Fuchs have recently visited the city.

Music in Scotland

GLASGOW.—The opening of the Scottish Orchestra season introduced a new and interesting conductor in Prof. Hermann Abendroth, of Cologne, who directed the Scottish Orchestra at the first four concerts. Abendroth's tendency to be over-careful as to detail, and to treat his music compartmentally, interfered with the continuity of the music, and made the effect a little laboured at times, but he displayed virtuosic gifts as a conductor, and gave some remarkably fine performances, notably of the Brahms C minor Symphony, which we have never heard better done. Novelties included an Overture, 'As you like it,' by Wetzler, and a Suite, 'The Infanta's Birthday,' by Schreker, agreeable works without special distinction. The five concerts following were directed by Felix Weingartner, most of whose work we must confess to having found rather dull. Notable exceptions were the Beethoven 'Choral' Symphony and Brahms's D major Symphony, but Weingartner's own 'Tempest' music tilted the balance heavily in the other direction. Miss Alma Moodie made a brilliant reappearance as a solo violinist, although she was not too happy in her choice of solos. A programme which asks us to listen seriatim to the Prelude in Act 3 of 'Lohengrin,' Weingartner's 'Tempest' music, the Tchaikovsky Violin Concerto, and the Pergolesi-Stravinsky Suite for solo violin, places a powerful weapon in the hands of the anti-prohibitionist!——Under the ægis of the Glasgow Education Authority, several concerts to school children were given by the Scottish Orchestra.—— At the Max Mossel first subscription concert (at Glasgow and Edinburgh), Miss Maggie Teyte sang with characteristic clearness of vocalisation and perfect diction, and Mr. Arthur Rubenstein played with tremendous vigour, which miraculously never descended to mere noise. But he quite failed to reconcile us to 'Petrouchka' in its pianistic form, even after we learned that the composer had arranged it for the pianoforte for him. At the second Mossel concert, Cortôt, Thibaud, and Casals played Trios by Schubert, Beethoven, and Schumann as superbly as we are ever likely to hear them done. A memorable evening. ——The annual 'December' concert of the Glasgow Orpheus Choir filled St. Andrew's Hall for four successive nights, representing an aggregate attendance of fully ten thousand people. A varied programme of part-songs and madrigals included Bantock's remarkable arrangement of the Hebridean 'Death Croon,' perhaps his highest achievement as a choral composer and one peculiarly attuned to the characteristic excellences of the Orpheus Choir. A new part-song by Mr. Roberton, 'The twa corbies,' presented some original and effective features.—— At a Chamber concert given by the Glasgow Bach Society, the string orchestra of the Society (over thirty players), with the assistance of several well-known local soloists, presented Bach's E major Violin Concerto, D major Pianoforte Concerto, and 'Brandenburg' Concerto No. 3, in G, and Handel's Concerto Grosso No. 12, in B minor. Mr. F. H. Bisset and Mr. J. Michael Diack shared the conducting——Miss Ella Voysey (who has come to Glasgow from the Madge Atkinson School of Classical Dancing, at Manchester, to take up teaching, and has been entrusted with the training of the Glasgow Orpheus Choir Children's Sangspiel) gave a memorable evening of 'Dance and Music' in the Lyric Theatre. The programme included dance interpretations of a number of familiar short pianoforte pieces by Bach, Chopin, Grieg, Scarlatti, Debussy, Brahms, and others. The outstanding feature was Miss Voysey's own dancing, if dancing it should be called. In its use of plastic art and rhythmic movement to poetic ends, and its completeness of imaginative absorption, we have never seen anything of its kind lovelier or more moving.—— Miss Doris Dutson, a young Southport singer who impressed us very favourably at her recital here last spring, made a return visit, and gave considerable pleasure by her sympathetic and thoughtful presentation of Schubert's song-cycle, 'Frauenliebe und Leben,' and a group of French and English songs, but showed a regrettable tendency to convert a lovely mezzo voice into a much less agreeable contralto. The McCullagh Ladies' String Quartet, from Liverpool, gave variety to Miss Dutson's programme with pleasant performances of some quartet movements.——Mr. G. Stirling Mavor, a Glasgow baritone, who gave a first recital, lacks as yet the resources necessary for the successful tackling of so heavy a programme as he set himself.——The Music Society String Quartet, from London, in a programme of Quartets by Purcell, Haydn, Goossens, and Ravel, gave us playing which was always sound and musicianly, but rather lacking in character.——Under the auspices of the British Music Society, Glasgow centre, a programme of vocal duets, sung by Miss Beatrice Beaufort and Miss Janet Christopher, introduced under the happiest conditions a quantity of charming music for the most part quite unfamiliar to us.——The British Music Society, the Workers' Educational Association, and Glasgow University Extra-mural Education Committee, are collaborating in a tutorial course of ten lectures on 'Instruments and the Orchestra,' given at the University by Mr. Percy Gordon, musical critic of the *Glasgow Herald*, which should serve as a capital introduction to the more ambitious University Cramb Trust Lectures on 'The Orchestra,' to be delivered later in the season by Mr. Gustav Holst.——For its annual autumn series of ballad and operatic Saturday evening concerts the Glasgow Abstainers' Union had quite a constellation of 'stars,' and had its reward in full houses.——Mr. Robert Taylor, a local pianist of undoubted gifts, chose for his annual recital works by Beethoven, Chopin, and modern Spanish composers. ——The Glasgow Philharmonic Opera Society gave a week's performances of 'Mignon' at the Theatre Royal. Mr. James A. Duncan conducted, and Mr. Miller Reid, late of the Carl Rosa Opera Company, was the producer.—— About seven hundred choristers drawn from the various Episcopal Churches in the district took part in a choral (non-competitive) Festival in St. Mary's Cathedral. Among the works performed were Macpherson's Magnificat and Nunc Dimittis, his anthem 'O praise God in His

holiness,' and Stanford's Te Deum. Mr. John Pullein conducted. —— Mr. Jack Millar, a Glasgow baritone blinded in the war, gave his first recital, and sang with more promise than actual achievement a wide range of songs from Purcell and folk-songs to present-day composers. The Falconer String Quartet, from Edinburgh, gave variety to the programme.——Miss Jessie Bosomworth gave a first pianoforte recital, and displayed a highly developed technique in a representative programme.

EDINBURGH. — The programme of the Paterson Orchestral concerts followed the general lines of those of the Scottish Orchestra concerts at Glasgow noticed above. At the first concert of the tenth season of the Edinburgh Reid Orchestra concerts, Mr. Adrian C. Boult (in the absence of Prof. Tovey, who has been away for some months on a concert tour in the United States) conducted a programme comprising Sibelius's fifth Symphony (which, it had originally been arranged, should be conducted by the composer himself), Holst's 'Beni-Mora' Suite, Brahms's 'Tragic' Overture, and some 'Meistersinger' excerpts. At the second concert Prof. Tovey resumed control. At the third, the outstanding feature was Casals's superb playing of the Schumann 'Cello Concerto and Bach's Suite in C minor for solo 'cello.——At the first of Prof. Tovey's Sunday evening concerts, the Reid Orchestra (conducted by Miss Mary Grierson in Prof. Tovey's absence) played Haydn's 'Roll Call' Symphony, in E flat, Mozart's Horn Concerto, Beethoven's 'Prometheus' Overture, and other works. The second concert took the form of a pianoforte recital by Miss Fanny Davies, who made a welcome re-appearance at Edinburgh after a long absence. At the third concert, a chamber-music programme was presented by the Edinburgh String Quartet and Miss Mary Grierson (pianoforte). Prof. Tovey made his re-entry with two Beethoven pianoforte recitals, the underlying purpose of one of these being to elucidate the structure and characteristics of the 'Waldstein' Sonata. Other interesting features of these Sunday concerts were performances of Ravel's amusing Trio for pianoforte, violin, and 'cello, and Prof. Tovey's own long and exuberant Pianoforte Quintet, written by him in 1896 and since revised.——The third season of Children's Lecture-Concerts—organized conjointly by Messrs. Paterson Sons & Co. and the Edinburgh Education Authority, and directed by Mr. Herbert Wiseman—opened with a programme of Scottish folk-songs, varied with community singing. At the second concert, the programme was devoted to works for wood-wind instruments, varied by some Irish folk-songs. At the third, a string orchestra played a selection of classical and other dances, old and new. At the fourth, excerpts from Gilbert and Sullivan's 'Mikado' were presented; at the fifth a full orchestra played a representative range of familiar pieces illustrating 'the material of music'; and for the sixth the children themselves choose the programme by plébiscite.——At one of Dr. Ross's Sunday evening organ recitals in Usher Hall, St. Serf's Musical Association and Linlithgow Choral Union joined forces in Stanford's 'The Revenge.' Mr. T. Paterson Lamb conducted.——The British National Opera Company followed its successful fortnight at Glasgow with a two-weeks' season at Edinburgh, but was not nearly so well supported. Proposals have been mooted for a local guarantee fund on the same lines as that instituted (but not called upon) at Glasgow.——The d'Oyly Carte Opera Company visited Edinburgh and Glasgow with the usual Gilbert-Sullivan repertory, and secured the usual hearty support.——Miss Gladys Clark (violin) gave a series of three 'five o'clock' chamber ensemble concerts.——The Edinburgh String Quartet deserved much better support than it received for its Beethoven Festival week, in the course of which the combination played the whole sixteen String Quartets of Beethoven. The choir and orchestra of the Edinburgh Bach Society (conductor, Mr. Douglas Dickson) performed interesting excerpts from five of Bach's Church cantatas. ——An interesting experiment has been initiated by the Edinburgh Education Authority in connection with the evening Continuation Classes. Public works and warehouses are encouraged to arrange for singing classes in their own works for their own employees, the Education Authority accepting these under certain conditions as regular Continuation Classes and providing the necessary teachers and equipment. The possibilities (and difficulties) of the scheme are considerable, and it is being watched with interest by other districts.——Recitals have been given by Miss Mary Stuart Black (mezzo-soprano), Mr. Robert Taylor (pianoforte), Miss Edith Walton (pianoforte), Mr. Jean Baptiste Toner (pianoforte), and Miss Theo. Hunter (violin). Mr. David McCullum, the Glasgow violinist, and Mr. Roy Henderson, the Edinburgh-London baritone, gave a joint recital, and the Falconer String Quartet gave the first of a series of three recitals.——A sign of the times? . . . the *Scotsman*, perhaps the most conservative journal in the United Kingdom, has started a weekly causerie on 'Music and Musicians.' So far, the articles have been far below the general literary level of the *Scotsman!*

HELENSBURGH.—Pablo Casals and Madame Metcalfe-Casals were the artists at the second Helensburgh subscription concert, the honours naturally lying with the distinguished 'cellist.

KILMACOLM.—A pianoforte recital given by Miss Myra Hess at St. Columba's School showed her to have gained in dynamic vigour and breadth of style without any diminution of the characteristic qualities of her wonderful art.

PAISLEY.—The Paisley Lyric Choir sang a varied programme representative of Scottish song, Mr. E. W. Gould making a first appearance as conductor.

PERTH.—Perth Madrigal Society (Mr. D. T. Yacamini), one of the finest of Scottish choirs, employed a highly-finished technique to expressive ends in a programme of part-songs and madrigals.

GENERAL.—Pavlova, supported by a corps de ballet, made a tour of the principal concert-halls throughout Scotland, and was met everywhere with full houses and much enthusiasm.——The 'international celebrity' concerts at Glasgow, Edinburgh, and Dundee certainly justified their name by presenting successively Pachmann, Hempel, and Heifetz. The veteran pianist was announced as making a final and last farewell appearance. We await with interest the description of his next visit. His playing seemed at times as fine, if as elfish, as ever, but his dynamic range never got beyond a *mezzo-forte*. Madame Frieda Hempel, abandoning her doubtful Jenny Lind stunt of last year, appeared this time as 'herself,' and was most successful where skilful musicianship and a lively intelligence could most effectively take the place of emotional subtlety and imaginative insight. One could not sufficiently admire her skill in delivering the goods even where she hadn't got them! Heifetz, by including in his programme such things as the Bach Chaconne and the 'Kreutzer' Sonata, gave us our first opportunity for hearing him in genuinely significant numbers. Tone and technique were alike quite flawless, but he seemed to react as little as ever to the expressive content of the music.——The Tetrazzini Scottish tour had to be curtailed owing to the prima donna's illness. At such of the concerts as were actually given, the most attractive feature was the really distinguished 'cello playing of M. Fernand Pollain.——Mr. Plunket Greene and Mr. Samuel Liddle made a week's tour in Scotland, giving song-recitals at Edinburgh, Perth, Falkirk, and Bridge-of-Allan, and lecture-recitals at Glasgow and Inverness.——The Glasgow Orpheus Choir gave concerts at Cumnock, Bathgate, Stirling, Greenock, Dunfermline, Kirkcaldy, Dundee (two), Edinburgh (two), and York (where it was accorded a civic reception), and paid a flying visit to London to make some choral records for the Gramophone Company (H.M.V.). SEBASTIAN.

Under the auspices of the New Education Fellowship Miss Marjorie Gullan will conduct at the Fellowship headquarters, 11, Tavistock Square, W.C., classes in Speech-Training and Verse-Speaking. The term begins on January 16. There will also be a course for infants' teachers on Saturday mornings, beginning on January 16. Full particulars from the Secretary, at the above address.

Music in Wales

Aberystwyth.—At the weekly College concert on October 22, Miss Dilys Jones gave a recital which included Schumann's song-cycle 'Frauenliebe und Leben,' and modern and folk-songs. On October 29 the College Choral Union gave the first and fourth movements of Brahms's 'Requiem,' and a small choir sang Palestrina's 'Stabat Mater' and Holst's 'Evening Watch,' conducted by Sir Walford Davies. On November 12 the College Quartet was heard in Brahms's String Quartet in G minor (Op. 51), and the small choir sang Vaughan Williams's unaccompanied Mass in G minor. On November 19 Miss Dorothy Silk gave a song recital which included a group of Bach arias accompanied by the strings of the College orchestra, a group of 17th- and 18th-century songs and folk-songs, and some modern songs. The small choir contributed some choral items.——On November 26 Miss Anna Hegner's violin recital included Bach's Concerto in A minor for violin and string orchestra, Mendelssohn's Concerto in G minor, and a number of smaller items, in which her brilliant execution was ably seconded by Mr. Charles Clements at the pianoforte. On November 29, Parts 1 and 2 of Bach's 'Christmas' Oratorio were given at St. Michael's Church, under the baton of Sir Walford Davies. On December 3, Dr. de Lloyd's setting of Henry Vaughan's poem 'Beyond the veil' was sung with orchestral accompaniment. A carol concert took place on December 10 in University Hall, conducted by Mr. W. R. Allen.

Bangor.—The ninety-ninth College weekly concert was given on November 19, the programme comprising Trio No. 2 (second performance), John Ireland; *Scherzo* from Trio in C minor, Mendelssohn; and Trio, 'Country Magic,' Armstrong Gibbs. Students of the College also sang songs by Purcell and Brahms. At the hundredth concert, on November 26, Dvorák's 'Dumky' Trio and Beethoven in D ('The Ghost'), together with Violin Sonata (Nardini) and Mendelssohn's 'Cello and Pianofore Sonata were given. On December 2 the College Choral Society, supported by the Bangor Orchestra (augmented for the occasion), gave a highly successful concert in the great Pritchard-Jones Hall of the College. The principal items were Bach's 'Christmas' Oratorio, Parts 1 and 2, Vaughan Williams's Fantasia on Christmas Carols, Holst's Fugal Concerto for flute, oboe, and strings, and Handel's Concerto-Grosso in G minor, No. 6. The choir sang brilliantly, and evidently enjoyed the Bach choruses, and the orchestra of forty-four, which included six players from outside, performed very creditably. Miss Luned Lewis-Jones (a former Bangor student now at the R.A.M.), Mr. T. J. Pickering, and Mr. Powell Edwards were the soloists, and Mr. E. T. Davies, Director of Music, conducted. The hundred-and-first College concert was given on December 3, when the programme included Haydn's Trio in D (No. 6), and other items already reported during the term. The children's monthly concerts at the College are proving very successful. At the third, given on December 7, the programme comprised 'Introductory remarks on the art of listening'; Concerto for two violins in D minor (two movements), Bach; Quartet for flute and strings, Mozart; movements from Sonata for 'cello and pianoforte, Grieg; and the Trio in E flat, Op. 70, No. 1, Beethoven. Four hundred and twenty scholars from the local Intermediate schools attend these concerts, and each event is allowed by the local school governors to take the place of the last school lesson on that day.

Barry Dock.—On December 9 the Cathays Juvenile Prize Choir (of Cardiff), conducted by Madame Ben Davies, gave a concert consisting of Welsh airs and folk-songs.

Cardiff.—The University College sessional concerts were resumed on October 17, when Brahms's Pianoforte Trio in B and Mozart's Trio in E were played by the College Trio—Mrs. David Evans (violin), Miss Joan Willis ('cello), and Mr. Joseph Morgan (pianoforte). A Minuet by Handel, for 'cello, and a Prelude by Bach, were also given. On November 28 Mendelssohn's Trio in D minor (Op. 49) and three movements from Beethoven's Trio in B flat (Op. 11) were played by the College Trio. Other items were a Sonata in G minor, by Henry Eccles, played by Mr. D. G. Collier, and Haydn's Pianoforte Sonata in E flat, played by Mr. Joseph Morgan. Miss N. Darby contributed vocal items. On November 5, Mrs. David Evans and Mr. Joseph Morgan played Pizzetti's Sonata for violin and pianoforte, Miss S. Rosser contributed vocal items, Miss Ena Phillips gave a pianoforte solo, 'Nuit d'été sur la terrasse' (by Josquin Turina), and the evening concluded with Brahms's Trio in C major, played by the College Trio. The final concert of the term, on December 12, consisted of Bach's 'Christmas' Oratorio (Parts 1 and 2), and Vaughan Williams's Fantasia on Christmas Carols, conducted by Prof. David Evans.——Mr. Dalrymple has instituted a series of weekly organ recitals at Tredegarville Baptist Church, which are well attended and much appreciated.——Mr. Warwick Braithwaite, the conductor of the broadcasting orchestra at Cardiff, has been appointed conductor of the Cardiff Musical Society in the place of the veteran Mr. T. E. Aylward. Mr. Braithwaite was formerly a Goring Thomas composition scholar at the Royal Academy of Music.——The proposal to inaugurate a symphony orchestra at Cardiff, to consist of sixty to seventy performers, has led to the formation of a committee to discuss further details.——On November 2 the London String Quartet gave a programme including Beethoven's Quartet in D, Dvorák's 'Negro' Quartet, and Brahms's Quartet in A. The playing was much appreciated.——Mr. Herbert Ware is continuing his series of Beethoven Symphony concerts, the last, on November 7, having been devoted to Symphony No. 7.——On November 29 a benefit concert was given to Mr. Falkman, at which the Newport Choral Society, conducted by Mr. A. E. Sims, gave a number of items, including Parry's 'Blest Pair of Sirens' and Vaughan Williams's 'Toward the Unknown Region.' Mr. Tudor Davies contributed vocal items, and Mr. Falkman played Chopin's Nocturne in E flat.——On the same date a concert took place at the rooms of the Société Franco-Anglaise, consisting largely of French music. Mlle. Wieniawska played several viola and violin solos by Marais and Couperin, Mrs. Dunstan Price, Mrs. D. K. Prosser, and Mr. Alfred Davies sang a number of French and English songs, Miss Ena Phillips played pianoforte solos by Debussy and Ravel, and M. Valet, the French consul, gave two recitations.——The annual concert on behalf of the Jewish League took place on November 6, when the Max Pirani Trio contributed instrumental items, and Madame Selma d'Arco joined Mr. Topliss Green in two operatic duets, besides giving several solo numbers by Charpentier, Gretchaninov, ond Franco Leoni.

Ferndale.—On November 30, the boys of the Hendrefodog School gave a performance of 'The Gondoliers,' under the stage-direction of Mr. J. Fraser, the headmaster, and his staff. Mr. Tom Jones, a member of the teaching staff, conducted an augmented orchestra. The proceeds were devoted to acquiring further gramophones and classical records for the various departments in the School.

Landore.—On October 29 the Landore Juvenile Orchestra, conducted by Master Cyril Gregory, gave selections from the works of Bach, Handel, Mozart, and Adam Carse, in collaboration with the Swansea and District Royal Male-Voice Choir.

Merthyr.—During the week ending November 14 the Merthyr Borough Operatic Society produced the opera 'The Rebel Maid,' under the direction of Mr. Dan Rees and Mr. S. Roberts.——Mr. Mostyn Thomas gave a vocal recital previous to his return to Italy.——Mr. Gatty Sellars, of Kingsway Hall, London, gave an organ recital at Zoar Chapel on December 3, assisted by Madame Laura Evans-Williams, whose singing of Welsh folk-songs was much appreciated.——Organized by the Merthyr Borough Ex-Service-Men's Club, an interesting orchestral and vocal concert took place at the Temperance Hall on December 6. Included in the programme were two compositions by the conductor, Mr. W. S. Parry, one an orchestral number, 'Forest Dances,' and the other a song, 'Billy and me.'

The soloists were Mr. Todd Jones and Miss Nancy Powell Williams (vocalists), and Miss Elsie Thomas (harp).

NEWPORT.—On the completion of its fourth term, the Newport Orchestral Training Class organized a concert, conducted by Mr. D. E. Parry Williams (Cardiff). The first and second movements of Beethoven's Symphony in C, Handel's 'Water Music,' and the first of Coleridge-Taylor's 'Four Characteristic Waltzes,' were among the items contributed.——On November 9 the Newport Operatic Society gave a performance of Gilbert and Sullivan's 'Princess Ida,' under the direction of Mr. Lindsay Harman.

NEWTOWN. — The small choir of the Aberystwyth College Choral Union, conducted by Sir Walford Davies, gave a performance on October 31, at Gregynog Hall. The programme comprised Palestrina's 'Stabat Mater,' Vaughan William's unaccompanied Mass in G minor, Holst's 'Evening Watch,' and Sir Walford's 'Men and Angels.' Sir Walford gave a short lecture on the use of the fourth in the music of the early Church, and its revival at the present time.

PEMBROKESHIRE.—In connection with the Pembrokeshire 'Education week,' Sir Walford Davies gave a number of lecture-concerts at Kilgerran, St. David's, and Pembroke Dock, assisted by the members of the Aberystwyth College Trio. At Pembroke Dock, the County School gave a performance of 'Hiawatha.'

PENARTH.—Mrs. Dunstan Price gave an artistic song recital, ranging from Handel and Scarlatti to modern British composers, assisted by Mr. Albert Sammons.

PONTYPRIDD.—The hundred and forty-fourth meeting of the South Wales section of the Incorporated Society of Musicians was held at the Y.M.C.A., Pontypridd, on December 3, Mr. T. Davies, Cardiff, in the chair. The delegates were entertained to tea by Mr. D. Lleufer Thomas, the stipendary magistrate, who occupied the chair in the evening, when a lecture was delivered by Mr. A. J. Thompson, the blind organist of Pontypool, whose subject was 'Musicians.' He gave illustrations from the old masters, and compared them with ultra-modern works. His playing of illustrative excerpts was greatly appreciated. The next meeting will be held at the Park Hotel, on March 4.

RESOLVEN.—On December 7 the Mountain Ash Girls' Choir gave a concert at Jerusalem Chapel, under the conductorship of Mr. W. Badham, with Miss Annie Webber at the pianoforte.

SKEWEN. — Mr. Ivor Owen (Swansea) lectured at Tabernacle Hall on November 8. His subject was 'Sir Edward Elgar,' and there were numerous musical illustrations.

SWANSEA.—On November 5, Madame Tetrazzini paid her first visit to Swansea, when she was assisted by Mr. Eric Marshall (baritone) and M. Pollain (violin). She gave several operatic selections, songs by Rubinstein, Rachmaninov, and Ambroise Thomas, and also an English song 'Spring is coming.'

WREXHAM.—Under the conductorship of Dr. Hopkin Evans, of Liverpool, the Wrexham Philharmonic Society opened its season with a concert performance of 'Pagliacci.' The principals were Miss Gladys Naish, Mr. Parry Jones, and Mr. William Michael of the B.N.O.C., supported by Mr. John Roberts and Mr. Emlyn Davies, and a chorus and orchestra of three hundred performers. Mr. Pullein, the organist of the parish church, accompanied, and Mr. W. Whittaker led the orchestra.

The review of Bach's Sonatas for flute and pianoforte, Nos. 1-3, edited by Louis Fleury, in last month's *Musical Times*, omitted the name of the publisher—Durand. A similar omission occurred in the notice of André Caplet's 'Un tas de petites choses,' for pianoforte duet, also published by Durand.

Music in Ireland

The Rathmines and Rathgan Musical Society gave a delightful programme of Edward German's 'Merrie England' at the Gaiety Theatre, Dublin, during the week November 30 to December 5. Mr. T. H. Weaving, as musical director, had his forces well in hand, and the principals gave a good account of themselves. Mr. Philip Hurley (London) was producer during the following week (December 7 to 12). The 'Duchess of Dantzig' was given by the Society to full houses. At the Abbey Theatre, on December 2, Miss Ida Starkie gave an interesting 'cello recital (including Elgar's Concerto), with Mr. Percy Whitehead as vocalist and Mrs. Boxwell as accompanist. Miss Jean Nolan's song recital at Engineers' Hall, on December 2, was highly successful, with Dr. Hewson as a capable accompanist. She was heard at her best in a song from 'Acis and Galatea,' and in Sir Hamilton Harty's 'The Wake Feast.' Mr. Victor Love's pianoforte recital in the same hall, on December 9, was successful. He played selections from Bach, Liszt, Dohnányi, Beethoven, Paderewski, as well as a short group of his own compositions.

Mr. Vincent O'Brien, musical director of the pro-Cathedral, Dublin, has been appointed musical director of the new Irish Broadcasting Station, Dublin (opened by the Marconi Company). The call-signal of the station is 2RN, and the wave-length has been determined at 390 metres. The Dublin studio is in Denmark Street.

Dr. W. H. Gater has been elected president of the Leinster Society of Organists and Choirmaster for 1925-26, with Dr. G. H. Hewson and Mr. T. H. Weaving as vice-presidents.

On November 17 the Leinster Society organized a recital at the Unitarian Church, Stephen's Green, Dublin, by Mr. J. T. Horne, organist of St. Finbar's Cathedral, Cork. He displayed fine interpretation in Rheinberger's Sonata in E minor.

The house concert of the R.I.A.M., on October 29, was very enjoyable, the programme being varied and suitable to the requirements of the students. At a recent meeting of the Academy, Mr. T. H. Weaving, who has been for some years a teacher in the institution, was promoted to the position of professor, with a seat on the Board of Studies. At the annual meeting of the R.I.A.M., on December 9, under the presidency of Mr. W. J. Drury, a storm of criticism was evoked over the adoption of the report. Finally it was decided that the report should be merely 'submitted,' without any reference to it being 'adopted.' The statement showed a credit balance of £1,162. Mrs. Starkie, Miss Griffiths, and Dr. Larchet were elected Governors.

On December 10, at the Graduates' Memorial Buildings, Trinity College, Dublin, Prof. Dr. C. H. Kitson gave an interesting lecture on Sir Robert Stewart, whose centenary was on December 16. An admirable selection of his compositions was sung by members of the Dublin University Choral Society.

The chamber music recitals under the auspices of the Royal Dublin Society, at the new Members' Hall, Ballsbridge, Dublin, on November 2, had a splendid send-off for the season 1925-26, with M. Phillipovsky, who appeared at the afternoon and the evening events. The distinguished pianist expressed his satisfaction at the excellent acoustics of the hall. The auditorium is capable of accommodating over eighteen hundred persons. M. Phillipovsky's really artistic performances attracted an afternoon audience of upwards of sixteen hundred. On November 9, the Snow String Quartet gave an acceptable performance, including the Elgar Quartet, the attendance being even larger than that on the opening day. The Pirani Trio gave much pleasure to a crowded audience on November 16. Solomon, the English pianist, was the attraction at the recital on November 23. He played brilliantly, but there was no need to follow the custom of picture theatres by juggling with the lights in the intervals. The new hall of the R.D.S. was also the venue of an interesting lecture by Dr. J. F. Larchet, on November 20. His subject, 'How to Listen to Music,' was admirably illustrated by numerous

selections. So great has been the demand for seats at the Society's chamber recitals, that the innovation of having two recitals every Monday—one in the afternoon and the other in the evening—has relieved the congestion, and made for comfort. At the viola and pianoforte recital on November 30, Mr. Lionel Tertis and Mr. William Murdoch gave a varied programme, including Brahms's F minor Sonata and the Scherzo (Op. 19) by Rachmaninov. The attendance in the afternoon was upwards of thirteen hundred, and over seven hundred in the evening. On December 14, Moiseiwitsch delighted two large audiences. The Catterall Quartet, on December 7, attracted two full houses. Arnold Bax's G major Quartet was delightfully played.

M. Marcel Dupré, organist of Notre Dame, gave a recital in St. Patrick's Cathedral, Dublin, on November 24, before an immense audience.

Much sympathy is felt with Mr. Brendan Rogers, the veteran organist of the pro-Cathedral, Dublin, on the death of his son Percy (aged fifty-five), who has been for some years organist of the Church of SS. Peter and Paul, Clonmel.

Under the direction of Col. Fritz Brase, the Army School of Music No. 1 Band gave an enjoyable recital at the Theatre Royal, Dublin, on November 8, a special feature being compositions by the Colonel's countryman, Strauss, the Waltz King, in honour of his centenary. On December 13, the Band gave a concert in the Theatre Royal, Dublin, conducted by Col. Fritz Brase, Miss Bridie Moloney and Mr. Joseph O'Neill being vocalists.

An enjoyable revival of 'Les Cloches de Corneville,' by the Cork Operatic Society, filled the Opera House, Cork, during the week November 23 to 28, under the direction of Herr Theo. Gmür, who has been for upwards of forty years connected with the musical life of the city.

At the annual meeting of the Gervase Elwes Fund, at the Theatre Royal, Dublin, on November 25, Major Whewell read the report, and stressed the need for alleviating distress among musicians.

Rev. J. C. O'Flynn (Cork) delivered the annual address at the general meeting of Dublin Pioneers at the Theatre Royal on November 29, and gave a lecture at the Pioneer Hall on November 30, his subject being, 'Irish Music and Song,' in which he had the valuable assistance of Mr. Arthur Darley (violin) as illustrator, with three Cork folk-singers.

On December 15 an orchestral concert took place in Molesworth Hall, with Miss Dorothy Stokes and Mr. T. G. Wallis as singers. The orchestra numbered forty performers, under Miss Petite O'Hara.

Dr. T. G. O'Feely (Oxon.) received the Mus. D. of Dublin University, *ad eundem*, on December 11.

The Belfast Philharmonic Society's opening concert for the season 1925-26 took place on October 16, in Ulster Hall, the *pièce de résistance* being 'Carmen,' with Miss Moxon, Miss Willis, Mr. Heseltine, and Mr. Michael as soloists, under the direction of Mr. E. Godfrey Browne. Mr. J. H. MacBratney supplied the accompaniments. The chorus, although now and then unsteady, was in the main very good, and was well supplemented by the orchestra. On October 17 the Ulster Hall Popular Concert 'starred' Mr. John Goss and the Mayfair Glee Singers. Mr. Goss's sea shanties were much appreciated. The concert on November 13 was attended by the Governor of Northern Ireland and the Duchess of Abercorn. Miss Irene Scharrer and Miss Mavis Bennett contributed to the programme, which also contained choral and orchestral selections, one of the novelties being Brent-Smith's 'In Glorious Freedom.' Mr. Godfrey Browne conducted, and Mr. J. H. MacBratney accompanied.——Bach's Cantata, 'God's time is the best,' was splendidly sung at the Carlish Memorial Church, Belfast, on November 29, under the direction of Mr. J. H. MacBratney, with Dr. Norman Hay at the organ.

The Belfast postmen's fourteenth annual concert, on December 2, was held in Ulster Hall, and won a deserved success. The artists included Miss Dorothy Moulton, Mr. Harold Fry, Mr. William Murdoch, and Adila Fachiri, with Mrs. Warwick and Mr. A. F. Parker as accompanists.

A new organ (built by Messrs. Evans & Barr) was dedicated in St. Donard's Church, Belfast, on November 28, by the Bishop of Down and Connor and Dromore. A short recital was given by Dr. E. M. Chaundy (Armagh). The usual service was conducted by Mr. W. A. Crone, an appropriate sermon being preached by the Lord Primate. Dr. Chaundy gave another recital on November 30.

Before an overflowing audience at Dufferin Hall, Bangor, on October 22, the Bangor Harmonic Society, now in its twenty-second year of usefulness, gave a delightful concert-social under the guidance of its original conductor, Mr. Robert Jones. A sum of over £40 was realised. Lisburn Choral Society (Mr. John Vine, conductor) gave a creditable performance of 'The Messiah' on December 10.

At the annual meeting of the Dungannon Musical Festival, Mayor Dickson presiding, it was decided to hold a four days' Festival next year. Several new items were added to the syllabus, and the radius for school choirs was extended. In addition, the adult choral competitions are thrown open to all Ireland.

The 'international celebrity' concerts at Dublin and Belfast on November 7 and 9 gave prominence to Heifetz, who is a truly marvellous player. M. Isidor Achron accompanied.

Dublin and Belfast alike—on November 21 and 23 respectively—appreciated to the full the 'farewell' appearance of Madame Tetrazzini, who gave of her best in her own inimitable fashion. She had the valuable assistance of Messrs. Bratza, Eric Marshall, and Fernand Pollain, with Mr. Ivor Newton at the pianoforte.

Mr. T. C. Corrin, who was formerly organist at Portadown, and who has been for over a year assistant musical director of the Belfast Broadcasting Station, has been appointed Inspector of Music for primary schools in the six counties.——Miss May Codd, organist of the Franciscan Church, Wexford, has been appointed organist of the Church of the Immaculate Conception, Wexford, and is replaced, in the former post, by Miss Murphy.

Mr. Gerald Patrick Ward, a young Irishman living at Sheffield, has won first place, out of three hundred and ten entrants, in a competition in London, entitling him to three years' free music tuition, under Signor Guido Delui.

SPANISH MADRIGALS

There was an unusually large meeting of Musical Association members on December 1, when Mr. J. B. Trend read a paper on 'Spanish Madrigals,' which proved to be the result of much labour and research in Spanish libraries. The word 'madrigal' was not a Spanish musical term. There were numbers of secular compositions which, though not called by that name, often approached to the madrigal type. They were sometimes called 'Sonnets' or 'Songs,' but in Spain the native word for these was 'Villancico,' which by derivation seemed to mean a little song sung by country people, or 'villains' in the literal sense of the word. Its chief characteristic was a refrain which occurred at the beginning of each verse as well as at the end. It was obviously a musical form. The earliest music to Villancicos dated from about 1270. A collection of over four hundred 'canticles' for a single voice, formed by King Alfonso the Sage, was preserved in the Escurial, but these had nothing to do with the madrigal. The earliest compositions definitely labelled madrigals were Italian, and dated from the middle of the 14th century. The earliest Spanish compositions of the kind—secular music in three or more parts, with Spanish words—dated from not later than 1500. The oldest MS. belonged to Ferdinand Columbus, the nephew of the discoverer. He bought all the new music he could get, and his books and music were now in the Chapter Library at Seville. His collection included some of the greatest treasures of early printed music. Another early MS. of Spanish music was the 'Song Book of the Palace,' now in the Royal Library at Madrid; it

contained four hundred and sixty pieces of music in from two to six parts. This MS. was scored and printed about thirty-five years ago, but it was only within the last ten years that anyone had paid any attention to it. A few extracts from it were given in the 'Oxford History.'

It might be asked, perhaps, Where did the Spaniards learn composition? It used to be thought that their first teachers were Flemish. Morales certainly learned a good deal from Flemish composers, and the Spaniards certainly knew the music of Josquin des Près; there were numerous illuminated MSS. of his Church music in several Spanish Cathedrals. The two MSS. mentioned above showed that the Flemish teachers must have come earlier. Nor were they all Flemish. Among the minstrels kept in attendance by the mediæval kings of Castille, and kings of Aragon, there were generally to be found Englishmen and Scotchmen, some of whose names have been preserved. By 1492 a certain amount of English music was known in Spain, as well as Flemish, Italian, and French, and by the beginning of the next century there were a number of active Spanish composers. The composer of that time of whom most was known was Juan del Enzina (1469-1534), an Archdeacon of Malaga and subsequently Prior of Leon.

In Spain, ever since the beginning of the 16th century, it was secular and not sacred music which had taken the lead in the development of expression. And by the end of the century the ecclesiastical style of Palestrina had become, musically speaking, a dead language. The only opportunity for progress in vocal music lay with compositions in the vernacular, and in Spain the chief of these was the Villancico. The most obvious changes in structure in Spanish vocal music of the time were changes in the location of the tune, whether it was in an under part or at the top. The words of the early Villancicos were not so much popular songs as court poetry masquerading as popular songs. A vulgar refrain was often used with a sentimental verse for contrast; words and music were sometimes deliberately ill-assorted for a comic effect. Madrigals, or compositions more like those recognised as madrigals, were a reaction against this vulgarity, with words written by real poets. They were mainly chordal in structure, with the melody first at the top, and then, as time went on, given in turn to each part, so that every singer might have his share of the tune. In the next stage, the madrigal was typically in five parts, with alternate chordal and contrapuntal passages. The last stage was that of Marenzio, the Prince of Venosa, Monteverde, and most of the English madrigalists, who of course in contrast to the Spaniards all belonged to the very end of the 16th century and the beginning of the 17th.

Spain never produced a Morley or a Weelkes; but it produced a protest against the dull Italianate madrigals by a man who was genuinely fond of folk-songs—Juan Vasquez. His music was now practically unknown. There were a few modern and not very accurate transcriptions made from lute arrangements; but his original part-books had not been seen for about eighty years, and then by a man who had copied not the music, but the words. The lecturer had, however, been enabled to work in the Medinaceli Library at Madrid, and had copied and scored a good deal of the music. Vasquez apparently lived at Seville, where he published two sets of part-books: 'Villancicos and Songs' for three and four voices (1551), and 'Sonnits and Villancicos' for four and five voices in 1560. There was a delightful freshness both in the tunes and the words, and these little compositions were very popular with the lutenists who made many transcriptions from them. The five-part 'Del rosa sale la rosa' was a strangely beautiful piece of writing.

The next stage in the history of Spanish madrigals showed the gradual progress towards conventional examples of the Italian type. Morales wrote at least three madrigals to Italian words, and his earliest known work was a secular piece, though the words were Latin, written for a Peace Conference at Nice, in 1538. It was a monumental work for six voices, constructed on a plan which Morales used frequently in his Motets. Five voices sang the words in florid counterpoint, while the sixth voice had the one word 'Gaudeamus,' which it sang again and again to the same six notes. This was not a new device, but was found all through the 16th century, from Josquin des Près to Orlando di Lasso. It was essential, of course, that the independent voice should have a good tune to sing, and with Morales this always seemed to be the case. In scoring his Motets, it was impossible not to feel that he had carefully arranged for the odd voice to come through with telling effect.

Doubt was sometimes expressed as to whether there really were any Spanish madrigals. Besides the MS. called 'Castillian Tones' in the Medinaceli Library, which contained a large number of genuine but unknown madrigals, the following list might help to clear the question: Pedro Vila (1561) wrote a set of 'Odes which in the vulgar tongue we call Madrigals.' Of this, the alto part alone is extant. Matthew Flecha the elder (1568) published a set of madrigals at Venice. They were real madrigals, but all except one were in Italian. Pedro Valenzuela (1572) published, at Venice, a set of madrigals with Italian words. Two of them had been edited by Mr. Barclay Squire. John Brudieu was really a Frenchman, but for many years he had been an organist on the Spanish side of the Pyrenees. A set of madrigal part books by him was now in the Escurial. Francisco and Pedro Guerrero both composed madrigals. Sebastian Raval was a Spaniard living in Italy, who published sets of madrigals for five voices in 1593, and for three voices in 1595, and also a book of canzonets in 1593. Pedro Ruimonte lived in Flanders. The madrigals in his set, published in 1614, were as complicated and chromatic as some of our English ones, though not so good. Nearly all were in Spanish, but the most interesting were his arrangements of popular Villancicos with a refrain for two or three voices and a chorus of six voices. There was a set of part-books at Christ Church, Oxford, but unfortunately the sextus was missing.

At intervals the lecture was illustrated by groups of the various compositions alluded to by Mr. Trend, sung with all their wonted artistry and finish by the English Singers.

In this way, as Mr. Clifford B. Edgar, who occupied the chair, remarked, the Musical Association had been the means, as often before, of affording an opportunity for musicians to hear little-known works.

Musical Notes from Abroad

GERMANY

RICHARD STRAUSS'S 'PARERGON'

When it became known that Richard Strauss had made a pasticcio for pianoforte of his 'Sinfonia Domestica' for the one-armed pianist Paul Wittgenstein, it was evident that not the inspiration of the artist had led him to this composition. Paul Wittgenstein is the son of a rich Viennese merchant. He was unhappy enough to lose an arm in the war, a misfortune aggravated by its being his right arm. For some years he was content to give concerts in Germany and Austria, availing himself of certain transcriptions, for the left hand, the number of original compositions destined for one-armed pianists being, of course, not very large. This did not satisfy him, and he became more enterprising. He entrusted the young composer Erich Wolfgang Korngold with writing a work for him, hoping that the name of this composer would help him in his career. His expectations were not, however, fulfilled, and he—or, rather, his father on his behalf—turned to Richard Strauss. The financial transactions preceding the new work, which indeed was an old one, are interesting as illustrating once more the smartness of the famous composer. He called his work 'Parergon,' a nomenclature that seems designed to prevent criticism. Considering all that has been written by Strauss in the last decade of his activity, we must confess that the 'Parergon'—*i.e.* the 'accidental' work—is the leading motive of his art. He seems to have renounced giving us essential things.

'Parergon' was played at a Philharmonic concert under Wilhelm Furtwängler, by Wittgenstein himself. Now the fate of the performing artist who has been deprived of the best means for carrying out his intentions, must

certainly be deplored, but at the same time we cannot approve of the appearance of a one-armed pianist in the concert-room. He represents for us rather a curious phenomenon, appealing more to sensation than inspiring true artistic interest. On the other hand, a Straussian composition, however bad it may be, has every right to be heard. Though neither the melodic substance of 'Parergon' — partly furnished as it is by the 'Sinfonia Domestica,' but nourished also by others of Strauss's works—nor its texture deserve higher attention, yet it must be recorded that probably no other living composer could so cleverly write for the left hand in a way that enables the hearer, if not wholly to lose sight of the essential vigour of a keyboard performance, yet to go near to rejecting the idea that something essential is missing. As to sonority, the composition leaves scarcely anything to be desired.

JOHANN STRAUSS CELEBRATIONS

Undoubtedly the other Strauss, with the name of Johann, though not having written symphonic poems, and having been dead since 1899, is destined still to play an important part in the musical life of Germany. The centenary of the famous waltz composer has been celebrated all over the country. Once, before the fox-trot conquered the dancing room, the waltz was the great inspirer of the social form of the art. Now the form has become so aristocratic that the 'Blue Danube' can be played at symphonic concerts and performed by great conductors without the public finding it strange. 'Fledermaus,' which at the beginning of its career lived in small operetta theatres, has long since entered the great opera houses.

Berlin has, in the last weeks, seen a great many Johann Strauss celebrations, which found adherents even among those to whom jazz seemed particularly dear. The difference between jazz and the now aristocratic waltz lies, of course, in the musical side. The fox-trot is being dominated by a rhythm which all too soon becomes mechanical. How came it that the musician Johann Strauss, guided solely by his instinct and by his violin, and having nothing metaphysical in his make up, could create works outliving two or three generations! The 'Blue Danube' was composed in 1867. It is as fresh to-day as it was in the day of its birth, though, of course, it expresses the spirit of another age and of Viennese life of the middle of the past century.

Two conductors, Bruno Walter and Erich Kleiber, celebrated Johann Strauss, the first-named with 'Fledermaus'—the second Act of which, the society Act, is a very good pretext for exhibiting all sorts of artistic achievements—the other, Viennese by birth, with 'Zigeunerbaron,' performed with that elasticity of rhythm characteristic of Viennese music, but at the same time with some mannerisms. 'Zigeunerbaron' had never before entered the Staatsoper; now it belongs to its repertory, having won a full measure of public approval.

Some days before, Meyerbeer's 'The African' had again come to a hearing, thus enabling the observer to compare the effects produced by these different composers. Meyerbeer, who, for Wagner as well as for Verdi, meant a guide into new operatic territory, and who evidently possessed much more intellectual force than Johann Strauss, seems antiquated in the greater part of his work.

GLUCK REVIVED

Another forerunner of Wagner, the man who laid the foundation of the music-drama, has been revived at the Städtische-Oper by Bruno Walter. That 'Iphigenia in Aulis' is a monumental work remains uncontested, but it is doubtful whether its revival will prove sufficiently attractive for the great public. How many times have the opera houses tried to win Gluck back for the mass of opera goers! At Paris, where an old tradition supports the classical drama even in music, this idea is more easy of attainment than in Germany, where Wagner, the great admirer of Gluck, has done all that was possible to make him an historic personage. It remains, however, that the performance of 'Iphigenia' under the baton of Bruno Walter is a great deed. Never before had I found the spirit of Wagner so fully realised from the very beginning of the Overture. No accent was lost. The heavy rhythm indicated that something great was in process. Even the scenery had a colour of its own. The painter Emil Praetorius had been called from Munich to give his advice for the performance. First-rate singers did their best to carry out the artistic intentions of Bruno Walter, who everywhere made his influence felt. It cannot be denied that the language of Gluck, monumental as it is, lags behind modern demands so far as the expression of the passionate is concerned. There is a sculptural repose both in the structure of the drama and of the music intimately connected with it. It is extremely difficult to fuse monumentalism and vitality. The arias and recitatives resemble each other so much that it is difficult to make them different in expression. Only in the two monologues of Agamemnon and of Klytemnestra is there any outlet for an outburst of feeling. It was here that Emil Schipper and Maria Olszewska were really remarkable. Delia Reinhardt, as Iphigenia, borrowed from the Staatsoper, was impressive, though not greatly representative of her part. The performance was well received, and may be viewed as a personal success for Bruno Walter, who in the last weeks had been the subject of negotiations initiated by the Vienna Staatsoper to win him as general musical-director. These efforts have not, for the moment at least, obtained the desired success.

A NEW CRISIS IN THE BERLIN STAATSOPER

Ever since he became intendant of the Berlin Staatsoper, much stormy dissension has centred round Max v. Schillings, German composer and conductor. The question was one of general art policy. In the times of the monarchy, the Royal Opera was governed by an amateur of aristocratic lineage, who enjoyed the royal favour. After the revolution, when several small opera-houses passed to the State, it was held to be natural that they should be under the direction of artists whose competence was uncontested. The years after the revolution have proved rich in experience. They have taught us that the status of an Opera is a question of personality. But at the same time a new inconvenience made itself felt. Bureaucratism, which had flourished under monarchical government, proved a no less obstructive menace under a republican administration. In the former state the intendant depended only upon the will of the monarch. Of course, this could be fatal to artistic development. What we call progress in stage management had very little chance of being carried through. In this respect the situation has no doubt improved, although on the other hand, the position of the intendant has become more difficult. His initiative now depends upon the will of the minister of public instruction and fine arts, who, himself incompetent, turns for guidance to importuners and secretaries.

Schillings, who had done his best to overcome the system, has been suddenly dismissed. Public opinion, which had been often against the intendant, supported him in the moment when bureaucratism won the upper hand. Max v. Schillings, a man born more for diplomatic negotiations than for energetic measures, had often been reproached with damaging the Staatsoper by his lack of firm will. But now his force of resistance commanded respect. It is true that he will never again be restored to his position at the Staatsoper; but a change of system will be a necessary outcome of the present crisis.

NEW CHAMBER MUSIC

Among the many chamber music works performed recently, those of Czechian composers deserve special attention.

The November Group, that association which is intimately connected with the German Section of the International Society for Contemporary Music, welcomed as its guests the new Novak-Frank Quartet, of Prague, bringing the String Quartet by Bohuslav Martinu, a young Czech composer who on the occasion of the last Prague Festival had been represented by an orchestral work strongly influenced by Stravinsky. This was due to the fact that Martinu had spent some time at Paris. He has not yet freed himself from this influence, but his new work has the great advantage of showing clear outlines as well as

interesting details. Most striking is its rhythmical force, sustaining motion. Well-defined tonality is another feature of the piece, though in the second part certain fourths seem hostile to it. On the whole, the musicianship of the composer, and his spontaneity of feeling, arouse the best hopes for his future.

The well-known Amar Quartet has given new proofs of the high level maintained by these players in the performance of chamber music. The Quartet also provided us with the opportunity of hearing a new work in C sharp minor by Hans Pfitzner, which, however, seemed more the result of methodical fatigue than of real inspiration.

ADOLPH WEISSMANN.

HOLLAND

Willem Landré's 'musical mystery play,' 'Beatrijs,' although open to criticism on various counts, which the newspapers have not hesitated to cite, has achieved a real success. Where it has failed is in its attempt to avoid extremes ; the production would have been more notable if the composer and his librettist had been either more wholeheartedly mystic or more completely operatic. The action, however, is sufficiently quick to make a real stage work, and the music is always effective and often very charming. It is somewhat old-fashioned in its manner of presentation, all the 19th-century conventions having been carefully observed, though Landré's technique is so distinctly modern. His strength lies in his power of characterization and in his splendid orchestration. The hearer feels the impersonation of the various rôles in their music, and the orchestral background is always exactly right. The one place where there is anything that is not quite related is where Beatrice hears the Voice calling her to return to her duties at the Convent. Here the voice is very obviously that of a vocalist stationed in the wings. It is curious that Landré should have made this mistake, for at another definitely mystic moment, where the figure of the Virgin is seen bending over the discarded habit, the mood is one of rare beauty and appropriateness. Yet the whole thing is as distinctly Dutch as the Rheinhard-Humperdinck 'The Miracle' was German, and although there were some weaknesses in the opening in this respect, the singers went on to show that Dutch is as good a language to sing in as any other. No pains had been spared to make the production as perfect as possible, and Messrs. van Raalte and Poolman—the former as conductor and the latter as stage director—are to be warmly congratulated on giving a new fillip to Dutch opera. 'Beatrijs' is appearing in their list wherever they go, and is receiving quite a large number of performances, balanced, at present, by such old-favourites as 'Faust,' 'Tannhäuser,' &c. Later we are to have Leo Sach's 'Les Burgraves,' and other modern productions.

The de Hondt Italian Opera troupe is also doing good business, though its repertory is still more conventional, with 'Bohême,' 'Aïda,' 'and La Traviata' as its mainstays.

The question of whether opera should be performed on the concert-platform is a vexed one here as elsewhere, but so long as either entrepreneurs or their supporters cannot pay for productions of certain works, the only way of keeping in touch with them is by recourse to choral society representations. The Roman Catholic Oratorio Society, with its three great branches at The Hague, Amsterdam, and Rotterdam, has already given an excellent performance of Moussorgsky's 'Boris Godunov'—needless to say, in the Rimsky-Korsakov version—which has provoked some speculative articles in the press concerning the discovery by 'a certain Robert Godet.' The Christian Oratorio Society, on the other hand, has devoted its first efforts to Bach, Bruckner, and Hubert Cuypers. Cuypers is among the men of the moment, and his own Society at The Hague, The Haghe Singers, a choir of some sixty men, at its annual concert devoted the bulk of the programme to the very well-written though somewhat mild works of its conductor. His Te Deum for double-choir, of men's voices, is well conceived, though I should place on a somewhat higher artistic level his simpler and less ambitious 'Jesu dulcis memoria' and 'Sacris solemniis.' Except for the 'Laus Tibi' of Orlando di Lassus, exquisitely sung by the choir, the remainder of the programme was of no importance whatever. Another choir which does good work, particularly in old Church music, is the Palestrina Choir conducted by Jos. Vranken. A happy idea of combining Palestrina and Bach, the latter chiefly in his organ music, was recently carried out by this choir and de Zwaan, the organist at the old church at The Hague, with the most gratifying results. The Palestrina works included the Mass 'Veni sponsa Christi,' and a number of Motets. Bach's 'St. Matthew' Passion is almost as popular here as 'The Messiah' is in England, but thanks to the Amsterdam, Haarlem, The Hague, and other Bach Societies, as well as to soloists who find in the arias of the Church cantatas good material for their recitals, other and smaller works of Bach are rapidly taking prominent places in the musical life of the country. The first two of these bodies recently joined forces in a splendidly comprehensive programme, which included the Magnificat, the so-called 'Actus tragicus,' a Concerto for clavicembalo and strings, and some smaller items. Modern music, from Johann (and Richard) Strauss to Percy Grainger, Bartók, Kodály, and Honegger, is not, however being neglected, and both the Concertgebouw Orchestra of Amsterdam and the Residentie Orchestra of The Hague have constant performances by these and other moderns. Stravinsky's 'Petrouchka' music has just been played under Dr. Pieter van Anrooy (described in a recent English musical dictionary as Pietr van Anrovy) at The Hague for the seventh time ! Vaughan Williams also looks like becoming popular. His works are being included in 'Folks' concert programmes at Amsterdam, the latest being the 'London' Symphony. Chamber works of the younger composers that have lately been heard include examples by Goossens, Honegger, Stravinsky, and Hindemith, played by the Concertgebouw Sextet, and among British works must be mentioned a fine group of songs by Arnold Bax, Nicholas Gatty, Gordon Bryan, and Martin Shaw, admirably sung by Rient van Santen who, with his accompanist, the composer B. van der Sigtenhorst Meyer, is doing much to popularise British music here. Another 'national' programme was that of 'Modern Hebrew Music,' arranged by Alexander Schmuller, the Russian violinist who is now resident here. Schmuller's own remarks about the rise of the distinctively Jewish music were very interesting, and the programme included works for voice, violin, and pianoforte by Ravel, Milhaud, Bloch, Achron, Engel, Milner, Krein, Guessin, and Saminski.

Interest in native music, old and new, grows apace in this little country of a glorious past and a promising future. The Amsterdam Schola Cantorum drew quite a large audience to its annual performance of Dutch music given in the large hall of the Concertgebouw. Sweelinck headed the programme with his Psalm 108, a work still possessing great freshness and charm, which was followed by shorter items by Josquin des Près and Orlando di Lasso. Hubert Cuypers, the Schola conductor, figured among the moderns with works that are already familiar, and compositions by Louis Schmidt and Antoon van der Horst proved more interesting for their evident sincerity of effort than for their actual achievement. The Rotterdam Teachers' Choral Society undertook Lili Boulanger's 'Du fond de l'abîme,' a work of varied merit and character, and the contrasted 'La Vida Breve' of de Falla. The choir is an excellent ensemble, and gave a good account of these works under the direction of Phons Dusch. Erich Korngold has paid a visit to the Concertgebouw at Amsterdam, when he made a much greater impression as a conductor of the famous orchestra than as a composer. Richard Strauss's 'Parergon zur Sinfonia Domestica,' played at the same concert, was a disappointment, its remarkable technical qualities failing to compensate for its lack of inspiration. Korngold also appeared at a Concertgebouw chamber concert, winning success as a pianist and arousing wonder at the comparative maturity of his youthful efforts. His recent Pianoforte Quintet is notable for its Straussian character. Ernst Krenek's Violin Concerto, with Alma Moodie as soloist, impressed by its originality of treatment and by the excellence of the violinist's tone and technique. Emile Enthoven's *Scherzo* from his second

Symphony reveals real talent, though this composer seems still to be subject to outside influences. This number, and some ballet music of Grétry, showed Monteux at his best, a conductor of keen perceptivities for beauty rather than of great power. Co-Opera-tie has produced Leo Sachs's opera, 'Les Burgraves,' giving two performances in each of the three principal towns, with a considerable measure of success. Sachs himself had superintended the rehearsals. With a cast that included as guest performers Georges Petit, Daniel Vigneau, and Jules Feiner, and the leading members of the troupe, Helen van Raalte-Hornemen, Liesbeth Poolman-Meissner, and Richard van Helvoirt-Pel, the work was given in a manner that could be taken as authoritative. 'Les Burgraves' does not betray any striking dramatic power, and towards the end the lack of musical climax causes the interest to fall away. But it has moments of real beauty, and one or two that grip. The composer's talent as shown in this work does not, however, rise above a technical realisation of the requirements of the stage. The appointment of Willem Feltzer as director of the Rotterdam Conservatoire, in place of Wouter Hutschenruyter, establishes the amalgamation of the Lyceum Willem Feltzer, the largest private music school in the town, with the Conservatoire,

HERBERT ANTCLIFFE.

NEW YORK

The Boston Symphony Orchestra is the last of the orchestral organizations to begin its New York concerts—but not, like the others, with a Brahms Symphony. Instead, these players opened with a superb performance of Bach's 'Brandenburg' Concerto No. 3, in G, for string orchestra. Kussewitzky held the baton, but one surmises that this wonderful band would have produced much the same effect on the ears of the listeners if no one had stood at the conductor's desk. Bach is not to be tampered with, and the Boston leader did not attempt to do so. Afterwards Kussewitzky came into his own, introducing two novelties and the Tchaikovsky 'Pathétique.' The first novelty, on a Chinese legend of 700 A.D., composed by Henry Eichheim (born at Chicago and living for some years in China and Japan), was written for a ballet, and was produced as such at Chicago last year by Adolf Bolm. Like 'Petrouchka,' it should be heard and seen first in ballet form before it is encountered in the concert-room. The story is simple. Two generals fight a duel and one is slain. The widow vows revenge, and, seizing the spear of the dead man, rushes to attack the survivor, but their eyes meet and they instantly fall in love with each other, with the result that each commits suicide! Eichheim's 'Oriental Impressions,' produced by the Boston Symphony Orchestra in 1922, have already shown us that he knows all the resources of the orchestra in striving to produce (sometimes with success) Oriental effects. The Chinese legend does not equal the earlier work, as the composer has a more restricted background to work upon. He produces remarkable effects with drums, cymbals, bells, &c., but that is all, for the love music lacks originality and makes no appeal. In Ibert's 'Escalas' (the translation is 'Ports of Call') the Frenchman has even less to say. Whatever impressions he may have received on his Mediterranean trip there is nothing to remind one of Sicily in 'Palermo' nor of North Africa in 'Tunis,' and there is only a slight Spanish flavour in 'Valencia.' Rhythms and melodies there are, but such as are instantly forgotten. There remains the orchestration and—the rest is all due to the conductor! Both the novelties received most brilliant performances. In opening this year's season Kussewitzky only intensifies the impression he made last year. He seems to desire above all things to force his individuality upon his listeners. Such a distorted, exaggerated reading of the 'Pathétique' could hardly be given by any other conductor. The real beauty of this time-worn music is destroyed by any attempts to impart an individual interpretation without any apparent regard for the composer's wishes or intentions. Tchaikovsky's Symphony is a great work, that may be played too often—audiences are always demanding it—and it cannot always be played by such a wonderful band as the Boston Symphony Orchestra, yet true admirers of the great Russian do not feel that his compositions need be made to reflect anything of the personality of an eccentric conductor.

Far more interesting than any of the novelties given us by our various orchestras was the production by the Society of the Friends of Music of Arthur Honegger's 'King David.' Formerly one of the notorious 'Six,' at Paris, Honegger has done well to dissociate himself from them, for he is at least clever even if not always startlingly original. Very few of the moderns can claim much originality. Stravinsky? Yes—but who else? 'King David' is very short, taking only a little more than an hour for its performance. Bodanzky has found much beauty in Honegger's score, and has given it its full value without any attempt to make it sensational. Discords there are, of course, but marvellous harmonies also. It is a composition that demands several hearings, and it will be repeated at a later concert of the same Society. The story of David's life is told in Biblical text, either by the soloists (soprano, contralto, and tenor), or by the choir, or by the narrator. There may be differences of opinion concerning the merits of the work of the soloists and of the choir, but there is only one opinion about that of the narrator, Leon Rothier. His superb speaking voice, combined with his perfect enunciation, were at times half merged into his equally superb singing voice, and his eloquence easily surpassed that of his contemporaries on the dramatic stage. Rothier was the star of the occasion.

At a second concert, Bodanzky repeated the very beautiful performance of Gluck's 'Orfeo' in concert form that he gave last year. The third concert presented a curious mixture of good and bad music, the first number, 'The Poet in the Desert' (a poem by Charles Erskine Wood, of San Francisco, set to music for baritone voice by Frederick Jocobi), was neither good nor bad. It was simply dull, though the music was magnificently sung and the poem finely interpreted by Lawrence Tibbett, the young American baritone who made such a sensational success at the Metropolitan Opera House last year. The second number was an Ode for two voices (contralto and baritone) and pianoforte by Ella Adaiewsky, a friend and pupil of Franz Liszt, now living in Germany and over eighty years of age. She is known as an authority on Greek music. The Ode (to Lydia, sung in Latin) proved to be a very charming piece of simple music. How faithfully it suggests the compositions of the Greeks is a question to be answered only by students of Greek music. Following this melodic work we were called upon to hear a Septet for pianoforte, string quartet, horn, and contralto voice, by Paolo Gallico, who, though born in Italy, has lived over thirty years in this country and is called an American composer. Heaven forbid that he foretells what is to come! Such a mass of discordant sounds, totally unrelated to each other, convey the sole impression that each instrument is out of tune. Why call such horrible noise 'music'? After all these novelties, Mendelssohn's 'Walpurgis Night' was given, perhaps with the intention of taking the bad taste of the Gallico out of our mouths (or ears), but it really came too late. Only time could obliterate the strain produced on our nerves by the torturing dissonances presented to us by Mr. Gallico.

No greater contrast to the offerings of this Italianized American or Americanized Italian—it is difficult to place him—could be heard than the charming work of the Six English Singers who, appearing first at Mrs. F. S. Coolidge's Festival at Washington, afterwards gave one concert at New York. The present group consists of three men and three women—Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Notley, and Cuthbert Kelly. They have been singing together for about two years, though the organization has been in existence for two or three years longer than that. The individual voices are blended so perfectly that whenever a short solo is given it appears as a part of a unified whole. The combined voice, of great beauty of tone, is rich also in colour, and the singers, sitting informally around the table with their music-books at hand—but not always looked at—sing as if they had known every note for years and as if they loved it with all their heart and understood it with all their mind. The songs were mostly English, of the 16th and 17th centuries.

There was first a group of Motets by William Byrd and Thomas Weelkes, followed by a group of madrigals by Byrd, Francis Pilkington, and John Wilbye, and a delightful ballet by Weelkes that had to be repeated. The next group was of folk-songs arranged by Vaughan Williams, and after that came French and Italian madrigals and songs. The sextet, with its perfect diction, added to its wonderful vocalism, gave the large audience an afternoon of unalloyed pleasure, and one awaits the return of these artists with feelings of high anticipation.

Mr. Gatti does not often delve into the archives, and when he occasionally does so he is not always successful. But his venture on this year's exploration of the past provided a welcome surprise. 'La Vestale,' an opera written in 1805 by Gasparo Luigi Pacifico Spontini, tells the story of Julia, a young Roman maiden who, through a misunderstanding, became a vestal virgin during the absence of her lover at the wars. The first Act of the opera shows the triumphant return of her lover, Lucinius, and it is Julia who has been selected as the vestal to place the crown on his head. That night, while Julia is on duty, there is a passionate love scene between them, and Julia, forgetting everything but her love and her lover, lets the fire go out. For this dereliction she is condemned to be buried alive, but at the last moment a flash of lightning rekindles the fire on the altar, and her life is saved. The music is old-fashioned and decidedly thin from a modern standpoint, but in its day it represented advanced ideas, looking both backwards and forwards. It is dignified music, admirably suited to the story, and nobody could call it dull while such a gorgeous spectacle was unfolded before his eyes. The triumphal return of Lucinius was the triumphal return of Rhadames raised to the *n*th power. Nothing so absolutely splendid was ever before presented on the Metropolitan stage, nor probably on any other stage. Rosa Ponselle surpassed all her previous representations in her rôle of Julia, always admitting the wonderful beauty and power of her voice, yet many times she has not given complete satisfaction in her use of it, and many times she has not given complete satisfaction histrionically. In 'La Vestale,' however, she failed in nothing. It was a wonderful impersonation, superbly sung and superbly acted. The American girl has arrived at the rank of a great artist.

M. H. FLINT.

PARIS

Owing to the International Exhibition of Modern Decorative and Industrial Arts the present musical season began at an early date. The Independent Music Society (S.M.I.) devoted its inaugural concert to Albert Roussel. The programme comprised, along with some of the popular songs by this composer, forcibly sung by Madame Croiza, new items of chamber music, *e.g.*, a Sonata for violin and pianoforte warmly interpreted by M. Louis Asselin and Madame Lucie Caffaret. Roussel has been a much-discussed composer so far as technical skill is concerned. On that ground he was often compared to Berlioz. It was, therefore, all the more comforting to listen to this new Sonata of solid structure and wealthy musical context. For some years past, lyrism, whether in dramatic or in pure music, was considered as an unavowable element, and relegated to second-rate productions. But such a necessity as the expression in terms of music of one's innermost feelings had finally to get the upper hand. Not even Stravinsky remains impervious to lyric inspiration, as his latest pianoforte music obviously betrays. This reversion to a kind of subjective inspiration seems to coincide with a notable moderation in the harmonic language of three composers. Roussel's Sonata frankly admits tonality, and those impatient for new musical scandal must have been deceived when listening to the work. Another item that was given a first performance was a Serenade for flute, violin, alto, violoncello, and harp. It testified to the composer's ever-increasing musical assets in variety of melodic line, in harmonic wealth, and in rhythmical invention.

Laudable mention must be made of the two song recitals given by Madame Vera Janacopoulos. This artist has long been an unchallenged exponent of Moussorgsky's songs, and of vocal works proceeding from the advanced groups represented by Ravel, Roussel, de Falla, Stravinsky, and Prokofiev. With no less success Madame Janacopoulos extended the scope of her talent to works of the classical age. In flawless style she sang songs by Purcell and Campra.

Mlle. Eve Curie, daughter of the renowned scientist, Madame Curie, gave her first pianoforte recital on November 10, at the Salle des Agriculteurs. This young artist is endowed with a remarkable personality, and her technique is well up to the requirements of the classic and the romantic répertoires. Her playing of Bach's Toccata and Fugue in G minor, as well as that of the Sonata, Op. 57, by Beethoven, revealed to an enthusiastic public a pianist of fine intelligence and pure style. Mlle. Curie betrayed her half-Polish origin by a warm and well-nigh feverish execution of four Studies, of the Nocturne in C minor, the Mazurka, Op. 24, No. 2, and of the Scherzo in C sharp minor, all by Chopin. I venture to believe that more will soon be heard of this young and yet very promising pianist.

PETRO J. PETRIDIS.

TORONTO

The long-heralded Kussewitzky has been with us, and the ruffled waters of our musical season have become peaceful once more. Critics have enjoyed to the full an opportunity for comparing him with the great American Stokowski, and our orchestra-loving public has heard something entirely new, for whatever may be said for or against this conductor from the Volga, his interpretation of his own Russian music must remain unrivalled, so far as our experience goes. Not only is he gifted with the Slav intensity of feeling and a masterly way of arousing his men to enthusiasm, but he strikes a clear note of sincerity which is convincing. The fact must not be overlooked that these are early days to criticise, let alone compare, for a leader cannot thrash or mould into shape an American orchestra in a few months, even though it be the Boston Symphony. Suffice it to say that the Rimsky-Korsakov number, 'The Battle of Kerjenetz' (from 'Kitesch') and three 'Escalas' or 'Ports of Call,' by Ibert, were undoubtedly well done and equally well received; and the Brahms Symphony No. 1, despite a tendency towards fidgety *tempo* in the slow movement, contained some beautiful moments reminiscent of Nikisch. The concert opened with a spirited interpretation of the 'Euryanthe' Overture.

Sixty Singing Crusaders, or, in less militant terms, the Dayton Westminster Choir, under John Finley Williamson, gave a concert here evidently intended to arouse enthusiasm among smaller choral bodies and church choirs. Unfortunately the date followed that of the Boston Orchestra, and the audience was not large. Enough people turned out, however, to learn an excellent lesson regarding American choral singing. The Choir's intonation was sound, the tone well-balanced and of imposing quality, and the conductor managed to infuse into his work a spirit of beauty and reverence which we of British race are apt to consider our own especial heritage. The programme is interesting enough to quote in full: 'Judge me, O God' (Mendelssohn), 'Jesus, Friend of sinners' (Grieg), 'Praise to the Lord' (Soehren), 'Father Most Holy' (Crüger), 'How fair the Church of Christ shall stand' (from Schumann's 'Gesangbuch'), Psalm 50 (Christiansen), 'The Day of Judgment' (Arkhangelsky), 'Voix Celestes' (Alcock), 'Going Home' (Dvorák), 'Fierce was the wild billow' (Noble), 'What Christ said' (Lutkin), and 'The Shepherd's Story' (Dickinson).

Well-chosen programmes drew comfortably large audiences to the third and fourth Twilight Concerts of the New Symphony Orchestra, the last-named including a new work by Dr. James Lyon, 'The Miracle of the Roses,' dedicated to our esteemed benefactress of Canadian music, Mrs. A. E. Gooderham. This symphonic poem, though perhaps not an outstandingly great work, is programme music of a high order that is likely to please where the palate is not too highly educated. The orchestra seemed entirely at home in the work, especially in the effective string quartet interlude. Acceptable interpretations were given of the Prelude to 'The Mastersingers,' the Brahms

Concerto, Op. 102, for violin and violoncello (Luigi von Kunits and Leo Smith, soloists, under the conductorship of Frank S. Welsman), Mendelssohn's 'Ruy Blas' Overture, the 'Mignon' Overture, and Prelude and Love Death from 'Tristan and Isolda,' the soloist being Athens Buckley, of the San Carlo Opera Company.

Home talent has been busy this month. The Canadian Operatic Society, under Reginald Stewart, did splendid work, especially as regards the chorus, in 'The Mikado.' Successful vocal recitals were given by Jean Dusseau and Burke T. Callaghan (a pupil of R. Watkin-Mills), assisted by Elsie Watkin-Mills (organ), Ethel Peake (mezzo-soprano), and Geza de Kresz (violin), assisted by Norah Drewett (pianoforte). The Hart House String Quartet began a heavy season of over sixty trans-continental bookings with finished performances of Haydn's E flat, Op. 33, No. 2, Bartók's No. 1, Op. 7, and the Mozart C major, K. 465. New York attractions have been strangely conspicuous by their absence.

Quite a unique event in our musical life has been an illustrated lecture by the famous critic of the London *Observer*, Percy A. Scholes, who gave our leading musicians and teachers much food for serious thought in an inspiring hour or so of his extensive knowledge in the realms of musical theory and history. And we learnt, with modest pride, that musical Canada is known in England chiefly through the fame of our Toronto Mendelssohn Choir. This, from a choral country and through the medium of one of its authorities, came as music to our ears. Mr. Scholes's visit will not easily be forgotten.

H. C. F.

VIENNA

A NEW OPERA-BUFFA

The Staatsoper has produced, as the second novelty of the season, 'Sganarelle,' an opera-buffa by Wilhelm Grosz, one of the most talented among young Viennese musicians. 'Sganarelle' was mounted in conjunction with 'Das höllisch Gold,' an earlier opera by Julius Bittner, which has previously been heard at the Volksoper. It is not belittling the merits of Grosz's maiden opera to say that it suffered from comparison with the work of the older, more experienced, and far less 'progressive' exponent. Not that Grosz may be classed with the radicals. His talent is not dissimilar to that of Korngold, his junior by three years, both in formal dexterity and fluency of diction. Korngold, however, is more addicted to sentimentalism and pathos, while Grosz is more brilliant and witty. In fact, Grosz's whimsicality marred the value of his previous efforts, which were more or less superficial and heedless of the deeper aspects of musical expression. 'Sganarelle,' his first operatic effort, betrays the same facility and facetiousness, but also there are new qualities of sincerity and warmth. Not that his opera (based on Molière's 'Le Mariage Forcé') is a master-stroke. The poor book which Dr. Robert Konta has concocted, and which grafts a false psychological ending on Molière's mirth, would prevent that. Moreover, Grosz still has to learn that above all the requirements of the stage are concision and dramatic tension. In his operatic score he remains for the most the chamber musician that he is. His creative exuberance induces him to distribute his melodies among the orchestral instruments with a profuseness which creates the impression of restlessness, and dissolves the melodic outlines into too much detail work. So freely does he indulge in contrapuntal bywork, that the hearer begins to long for a bit of real 'singing' and sustained melody. He gets it in the short love scene, which, like so much of this score, savours of Strauss's 'Rosenkavalier.' Grosz's buoyancy is more in place in the comic scenes, and his wit is amply displayed in the buffo scene of the two musicologues (one 'progressive,' the other 'reactionary') who, in Konta's libretto, displace the two philosophers of Molière's play, and who have a few acrid things to say. It is too bad that their remarks are mostly drowned by the orchestra, and the hearer thus deprived of a neat bit of self-parody on the part of the collaborators.

The orchestral work, under Robert Heger, was, however, excellent. Vocally, 'Sganarelle' left much to be desired. The stage pictures and stage business were indeed mediocre and old-fashioned. The scenic reform which Emil Pirchan began so promisingly at the Staatsoper with 'Boris Godunov' seems already to have returned to well-worn routine. It is deplorable.

Bittner's music is of quite different stuff from that of Grosz. He has none of the refinements of modern chamber orchestration, but instead a sincerity and directness of appeal which at once make his work music of the people and for the people. Both Bittner's music and his book are firmly rooted in the soil. 'Das höllisch Gold' is modelled along the lines of the Austrian baroque theatre, with elements of old mystery plays, and steeped in a strongly-popular atmosphere reminiscent of Hans Sachs's classic comedies. In his score, too, Bachian grandeur in the serious scenes has its foil in Viennese waltz strains in the comedy episodes. Unlike Grosz, Bittner lets his orchestra and his actors 'sing' in boldly-drawn melodic arches, and his invention moves the heart rather than the intellect.

LEHAR'S NEW OPERETTA

Comic-opera of the operetta variety does not, as a rule, enter into the consideration of the musical critic. The debasement of the species is too apparent, and has been greatly precipitated by the type which took its rise from, and is constantly gaining in vogue at, Berlin, *i.e.*, revue-like pot-pourri of catchy 'hits,' strung together without any regard for logical or dramatic continuity. When a composer like Lehar undertakes to write a new operetta, however, one may be certain to encounter a work of more than ephemeral importance. Since the passing of the late Leo Fall, Lehar, with Oscar Straus and Emerich Kalman, alone uphold a standard of taste and craftsmanship which is distantly related to the classic master of Viennese operetta, Johann Strauss. Of the three, Lehar is palpably most bent upon lifting the species of operetta into the higher sphere of grand opera—which, to be sure, is not always an advantage to the genre. In his latest example, 'Paganini,' Lehar goes even further than in his other recent works, in disdaining the cruder elements of success by writing not for the man in the street but for the musical connoisseur. He avoids catchiness most painfully, and, steering clear of topical 'jazz' idiom, reverts to the traditional Viennese waltz and march. But rarely does he fall into the 2-4 rhythm current in the dance music of the day, and even then he sprinkles his melodies with ample contrapuntal solo work for the violins and 'celli, and with delicate passages of the harp and celesta. Lehar's language in 'Paganini' frequently betrays his native Hungarian idiom, but makes good use also of the possibilities which the plot offers for the display of Italian local colour. The libretto, to be sure, has little to offer beyond this. It is another of the unhappy attempts (customary since the success of 'Blossom Time') to make the life of a great musician the flimsy pretext of a cloyingly sentimental story. But though the book is open to improvement, Lehar's music is of undoubted musical value.

NEW ORCHESTRAL WORKS

The strong radical wave in contemporary composition has come to a standstill, for the moment at least, and the conservatives are raising their heads again. But if some of the extremists derived their passing fame solely from their capacity to write unusual music, the fact that his music is conventional does not, on the other hand, suffice to justify a moderate's claim to greatness. Conventional music is rarely welcome, and is particularly disagreeable when it comes from a young and talented composer. Rudolf Kattnig, a Viennese musician to whom his friends have hastened to affix the attribute of greatness on the strength of a promising early work labelled 'Burlesque Suite,' is distinctly disappointing in his first Symphonys He has added to his erstwhile buoyancy a pseudo-seriou. flavour, and if he seemed thus satisfied to follow the style of Korngold (in itself a conglomerate of Strauss and Puccini), he has since turned aside to listen with profit to Mahler and Tchaikovsky. Kattnig's orchestra is hypertrophic, and his melodies obvious; his Symphony No. 1 is a

colossus on feet of clay. Endowed with talent beyond any doubt, he is yet in danger of falling a victim to his over-zealous friends and remaining an eternal child-prodigy like Erich Korngold—a living promise without a fulfilment. Young Korngold himself recently reappeared at the conductor's desk to lead his Suite from 'Much Ado About Nothing,' which still remains an example of super-sentimental melodies and all-too-thick orchestration. The wealth of beseeching gestures and stimulating motions which he displayed in conducting this unassuming little piece, revealed his lack of experience as a conductor and capability as a composer.

The very opposite of Korngold and Kattnig is a composer like Josef Suk, whose symphonic poem 'Asraël' was designed as a tribute to his deceased wife and father-in-law, Anton Dvorák. To the last-named he has set up a monument by building his second movement upon a theme from the Master's 'Requiem.' Suk's is music of a beautiful, big pathos, but devoid of all obtrusive display and replete with deep musical inspiration. It is, to be sure, over-long, but its merit is proven by the fact that the hearer's attention is held almost to the very end. 'Asraël' is a fine specimen of inspiration along Brahmsian lines. Brahmsian, too, was the novelty of Felix Weingartner's latest Philharmonic concert, viz., the Symphony No. 3, by Fritz Brun, a Swiss composer who, however, does not succeed in avoiding monotony in this piece. Weingartner's other recent novelty, three movements from Holst's 'Planets' Suite, proved far more interesting. This work created a veritable sensation among the musical fraternity when Adrian C. Boult presented it here for the first time some three years ago. If it seemed sensational then, through the assimilation of topical dance rhythms (*vide* the 'Jupiter' movement) to the symphonic idiom (a device unheard of here in the days of Austria's post-war musical blockade), there were no such startling features associated with Weingartner's performance. This time Holst's music stood on its own merits, and captivated through its solidity of workmanship and earnestness. Certain Wagnerian elements—especially in the tubas of the 'Uranus' movement—were now more evident than they were three years ago.

PIANOFORTE MUSIC AND PIANISTS

Very few contemporary composers have so far succeeded in creating a pianoforte concerto to be at once effective and to invest the species with new and modern significance. Prokofiev's Concerto stands as a brilliant example, but it stands almost alone. Leo Weiner—a young Hungarian composer, who sprang into prominence two years ago as winner of the American Coolidge prize, and who has now written a Pianoforte Concertino for Ignaz Friedman—is not the man to cope with the problem. Turning aside from speculative experiments, he abandons himself freely to the temptation of providing a technical master like Friedman with a brilliant pianistic vehicle. The piece, beginning like Grieg and ending in romantic style, is strewn with plenty of moments of dashing display. Its effectiveness is the sole justification of its existence.

By a strange coincidence, both Katharine Goodson and Elly Ney, two foremost women pianists, appeared here on the same night. Madame Ney exhibited her largely emotional temperament in the Bach Chromatic Fantasy and Fugue; Miss Goodson succeeded in ennobling the banalities of Tchaikovsky's B flat minor Concerto, and exhibited the more lyrical, exquisite aspects of her art in Schumann's 'Kinderscenen.' A certain disappointment was the reappearance of Robert Goldsand, a fourteen-year old Viennese pianist who has on previous occasions inspired great hopes for his future. Meanwhile certain blemishes which seemed of lesser importance in a wonder-child have become more perceptible with his increasing age, and the weakness of his left hand, along with his tendency to rely on the benevolent pedal to hide his frequent blurs, are deplorable in so talented and promising an executant.

PAUL BECHERT.

The Title-page and Contents of Volume 66 (January to December, 1925) of the *Musical Times* will be ready early in January. Subscribers can obtain them post free on application to the publishers.

Obituary

We regret to record the following deaths:

GEORGE MERRITT, on December 5, in his seventy-seventh year. He was a prominent worker in Sunday School and other branches of choral work, and was an enthusiastic sol-faist, having made his first appearance in public at the Tonic Sol-fa Festival of 1858. He was born and spent his life in the East End, where he did much good social work amongst the poor.

LADY GODFREY, at Bournemouth, suddenly, on December 1, in her fifty-sixth year. She was the eldest daughter of the late J. Townsend Stewart, of Pietermaritzburg.

Miscellaneous

CAROL CONCERTS

Carols and choral songs suitable for Christmas singing made an enjoyable programme at the Royal Albert Hall on December 19, and a task into which the singers of the Royal Choral Society threw themselves with a will. The listeners, a vast crowd, were not backward when their turn came. The best of what may be called the interpolated music was 'Hosanna to the Son of David,' and this was performed with dignity and broad musical effect. Mr. H. L. Balfour conducted, and the solo singers were Miss Dora Labbette, Mr. Walter Hyde, and Mr. John Goss.

At Queen's Hall, on the same evening, the L.N.E.R. Musical Society, an orchestra and a male-voice choir collected from here, there, and everywhere on the Company's system, gave a rousing carol concert under Col. W. Johnson Galloway's direction. 'For unto Him a Son is born' and the 'Hallelujah' Chorus made a fine effect with male voices. The chief contribution of the orchestra was 'Finlandia.'

In response to the Civil Service Choir's invitation for MS. choral works, about seventy compositions were received. The choice of the committee fell on 'A Song of Colours,' by Alec Rowley, and the work was accordingly put in the programme of the Choir's concert on December 2.

The Bach Prize at the Tobias Matthay Pianoforte School was competed for on December 10, and won by Anthea Bowring, Enid Brook being very highly commended, and Norman Fraser highly commended. Mr. Percy Waller was the adjudicator.

Mr. Douglas Tayler, organist of Lancaster Parish Church, has been appointed Supervisor of Instruction in Vocal Music to the Educational Department of the New Zealand Government.

Answers to Correspondents

MAVOURNEEN.—For your evening with Handel the choice of a Concerto, arranged for pianoforte duet, is a good one, as these works are too little known. But if it is very long, don't hesitate to omit a movement, or to play it without repeats. If your duettists are capable soloists, one should give something lively or specially tuneful from the Suites—say the Gigue in F sharp minor or the so-called 'Harmonious Blacksmith' Variations; the other might well choose one of the best of the Fugues—*e.g.*, the one in G from the Six Fugues, or that in the E minor Suite. The latter is long and full of 'go.' Its freedom—even looseness—might lead to a brief comparison between the methods of Handel and Bach in regard to this form. Handel's Violin Sonatas should certainly be drawn on for a couple of movements. For vocal examples, leave the more hackneyed of the oratorio airs, and try to include a few of the songs from the operas, say, 'O sleep, why dost thou leave me,' from 'Semele' (but only if you have a soprano with unusually good command of *sostenuto* and *nuance*), and one or two of the fine bass songs. You do not say whether a choir is available. A Handel evening without a few choral

items would be incomplete. Even a dozen capable singers could manage one or two choruses. If you include material of the kind, choose something from the less familiar oratorios. For the lecture, Newman Flower's recent biography should be consulted.

J. R.—We are glad to hear that as a result of our advice on sight-reading you 'have started work with renewed vigour.' You now ask, 'How is perfect pitch obtained?' Assuming you to mean a sense of absolute pitch, we answer that it isn't; even if it could be, we should advise you not to worry about it. The absolute pitcher is born, not made; and the faculty is, as often as not, a nuisance rather than a help. All you need acquire is an ear that can be depended on to spot at once the slightest defects in intonation. For this there is nothing better than the study of the violin, combined with a cultivation of the habit of keen listening on all occasions.

F. N. M. S.—We know of no arrangement of the orchestral part of Brahms's 'Requiem' for pianoforte and organ. When the accompaniment is played on these instruments, the usual course is for the pianist to play the more florid parts of the accompaniment published in the vocal score, the organist filling in the wind parts. The orchestral score should be studied, and the vocal score copies of the two players marked. (For such marking, bright blue or green ink, or blue pencil, is better than black or red. Under very bright artificial light, red is apt to become disconcertingly tame.)

E. B. P.—(1) and (2). Your organ questions are too elementary, and call for more space than we can spare. Get a book on organ construction, and study the matter generally. (3.) The four bowings would be (*a*) a separate bow for each note; (*b*) the four slurred notes in one bow; (*c*) a group played *staccato*, but with one bow; and (*d*) *staccato* with bow, usually a bow to each note. (4.) The six-four chord is not as a rule good on an unaccented beat, because of its strong cadential effect. (5.) Opinions differ as to the practical value of strict counterpoint. The general trend now is in the direction of free counterpoint of two kinds: (*a*) Vocal polyphony of the classic madrigalian type, and (*b*) instrumental, after the manner of the Bach figured Chorale.

W. M. L.—For information concerning negro 'spirituals' see the article, 'Negro Music of the United States,' in 'Grove.'

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WEDNESDAY, JANUARY 20 (FIRST POST).

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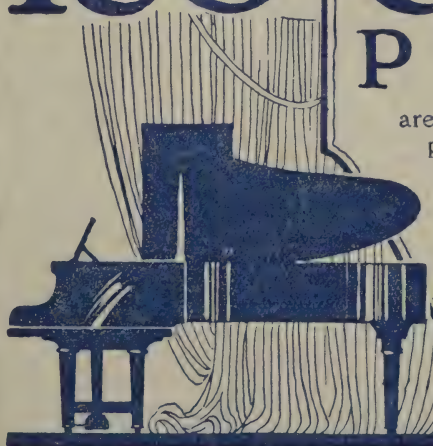
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Darwall's 148th	6.6.6.6.4.4.4.4.	Ye holy Angels bright
Ein' feste Burg	8.7.8.7.6.6.6.7.	A safe stronghold our God is still
		Rejoice to-day with one accord
Eisenach	L.M.	Great God, Who, hid from mortal sight
		O Love, how deep ! how broad ! how high !
Hanover	10.10.11.11.	Disposer Supreme, and Judge of the earth
		O worship the King, All-glorious above
Hyfrydol	8.7.8.7.D.	Alleluia ! sing to Jesus
Irish	C.M.	The Son of Man from Jordan rose
Lasst uns erfreuen	L.M. *(with Alleluias)*	Light's glittering morn bedecks the sky
		Ye watchers and ye holy ones
Leoni	6.6.8.4.D.	The God of Abraham praise
Luther	8.7.8.7.8.8.7.	Great God, what do I see and hear?
Melcombe	L.M.	New every morning is the love
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FEBRUARY 1 1926

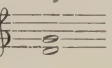
(FOR LIST OF CONTENTS SEE PAGE 175.)

GRESHAM ESSAYS

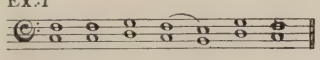
By WALFORD DAVIES

III.—THE PERFECT FOURTH

(FROM HUCBALD TO HOLST)

In Hucbald's 10th-century diaphony the so-called perfect fourth  seems clearly to be used as a euphony in its own right, neither attendant nor contingent upon any other intervals:

Ex. 1



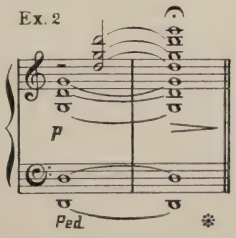
In Holst's Choral Symphony, 'Evening Watch,' and other works, the fourth after much recent experiment again seems to be passing into its own rights, as a new-old harmonic coin, struck afresh from the mint of the musical mind of to-day, perhaps destined to prove common 'legal tender' in the world of music, after all.

From Hucbald's fourths to Holst's is just a thousand years, perhaps almost to the day. What has happened to the perfect fourth meanwhile? What sort of serviceable friend has it been to musicians? Or, rather, what sort of friendly use is to be made of this unchanging euphony?

THE FOURTH AS 'DISCORD'

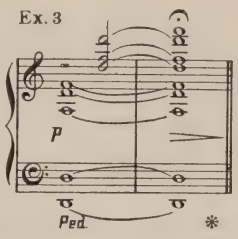
The reply to this question lies, of course, deeply embedded in the loveliest music of the past ten centuries. It would take a heap of sagacity, with years of labour to extract, and many volumes to record, an adequate answer. But two significant facts emerge at a glance, and seem to throw a flood of light on the question: (1) Men have continually agreed to call the fourth a perfect concord; and (2) they have hitherto conspired to treat it as a discord. Let the reader play the following, listening watchfully to its effect upon his own mind, especially as it dies on to the edge of silence (always a good moment to observe intervals):

Ex. 2



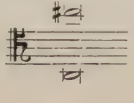
He will be listening to a chord of the open fourth; and no man will ever be able to say that it is dissonant by comparison with a similar chord of the minor third:

Ex. 3



But he will also be sounding a chord which, from Hucbald's time till to-day, ceased to be reckoned or used as a concord. In other words, while men consented to bring their minds to rest harmonically on a minor third (*see* Ex. 3), yet for centuries they have refused to find rest on a chord of the perfect fourth. It has implied and mostly led to a third. Why?

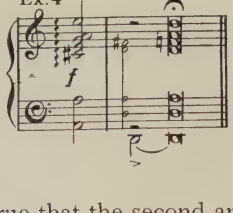
It cannot be, as has sometimes been thought, that the concordant fourth from the bass was in some mysterious way disqualified because it is not to be found between a fundamental tone and any of its natural harmonics; for (unfortunately for this theory) exactly the same is true of the minor third from the bass, and that has been accepted as a concord for many a long day. Still less can it satisfy the inquiring mind to be told that the whole treatment of the fourth is a matter of historic accident, due to human vagaries of art, which any new turn of history, any new 'accident' or newly-willed vagary can displace so soon as an equally accidental prejudice in favour of triads and a given key-system can be dispelled or lived down. Both these explanations are manifest failures. The 'harmonic series' theory fails because it explains away the minor third as well as the fourth. The 'accident' theory fails in that, while explaining anything and everything, it literally leaves all still unexplained. Yet though both theories may look ridiculous when taken alone and pressed too far, they may also point towards the truth if taken together and not pressed at all. Consider for a moment Prof. Prout's hope (expressed a few years back in his revision of the theories of his time) that if the eleventh harmonic from any fundamental failed to explain a certain current chord, perhaps the twenty-first harmonic might satisfactorily explain it! That is a case of pressing things very far; and the most learned and lovable Professor leaves us utterly behind him when he rides away to such lengths on such a theory as this. Yet though the twenty-first and eleventh harmonics are too faint to have even a pale theoretic interest for the practical thinker in chords; though possibly the seventh and ninth harmonics have really signified far less than has been commonly and very naturally supposed; though even so strong a fellow as the fifth harmonic

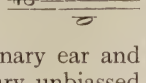


cannot prevent any vigorous mind

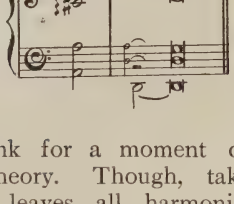
from enjoying a cadence on to a minor seventeenth:

Ex. 4



it may still be true that the second and third tones of the harmonic series—the big two:  are inherently so present to the ordinary ear and mind as materially to affect an ordinary unbiassed man's thoughts of the perfect-fourth chord:

Ex. 5



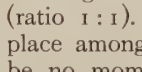
Then think for a moment of the 'historic accident' theory. Though, taken alone, this explanation leaves all harmonic developments (whether of the fourth or anything else) to whim, fantasy, chance—which may be very presumptuous and absurd; yet no one would refuse to accept as an obvious fact that the whimsies of the ages do play a part in musical history substantially affecting its developments.

Indeed it seems clear that the charm of harmonic thought is neither to be explained by impersonal, calculable euphonies alone, nor by personal, incalculable uses of them, but by both these elements taken together.

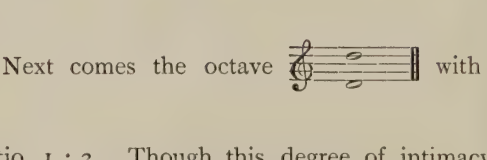
All ages hold in common all beautiful sounds; in the nature of things they do not change. Of these each man alive needs to take fresh and first-hand stock, if his mind is to be equipped to receive and enjoy lovely music of any kind. And while a changeless use of changeless things might be deadly unprogressive and dangerous, on the other hand a progressive mind which refuses to delight in the changeless is in obvious danger of isolating itself, stultifying its output, and of developing a peculiar personal 'idiom' literally only suitable for just one lonely 'idiot.' The lines of progress in harmony apparently lie along ever-changing thoughts that are lovely, about unchanging things that are lovely too. And high up in importance among the latter stands this fascinating, simple, new, yet ancient consonance of the fourth. It may be that in the process of time a moment has now arrived when men's thoughts are ready to change and develop round about this very interval.

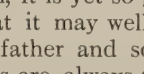
THE NATURE OF INTERVALS

An interval is not (as is superficially suggested by its name) the distance between two notes. Almost as well measure the relationship between a father and son by the distance between the tops of their heads. An interval is not a distance, but a discernible relation between any two notes. It is an intimacy; and the mind obviously delights in relating notes in very varying degrees of intimacy, whether melodically or in chords, whether gradually or instantly. This delight of the mind in musical relationship is not dependent upon an active knowledge of the ratios enjoyed. We can delight in ratios that we cannot mathematically distinguish or explain, just as we can delight in natural beauty which we can neither describe, explain, nor control. Yet it seems true to say that the pleasures of the musical mind are dependent upon its power to discern simple ratios or relationships in such a way as to be able (1) to differentiate between them and (2) sensibly to relate them. In order to understand a language men must be able both to distinguish between words in that language and to relate them with each other in a sentence; and no less is needed in the language of Harmony. Furthermore, it seems natural to expect and reasonable to accept as a principle of action that the simplest relationship—that is, the intervals holding the highest degrees of intimacy between their tones—are the first to be generally detected. enjoyed, and used. This expectation is abundantly verified in musical history.

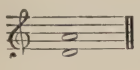
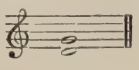
It will now be well to run through the natural simple euphonies in the approximate order in which the ordinary mind might be expected to group them. First of course comes the unison  where every vibration of the one note agrees with every vibration of the other (ratio 1 : 1). Its complete unity gives it unique place among intervals; and there can, I suppose, be no moment comparable for beauty with the moment when diverse voices merge to rest on a final unison (as so often, for example, in Bach):

Ex. 6



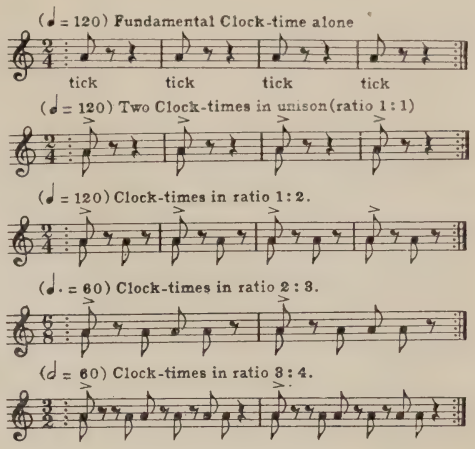
Next comes the octave  with its ratio 1 : 2. Though this degree of intimacy is inferior to that of the unison, it is yet so great and so instantly recognisable that it may well be compared with the intimacy of father and son. The very names of the two notes are always the same, though they are as two distinct persons; and though their vibrations are not identical, yet because those of the lower note *lie wholly within those of the upper note*, with only one vibration intervening, the ear so completely identifies the

two as to think of them as one ; and so it comes about that our thoughts of any note C are the same in whatever part of the audible compass C may be sounded ; B flat is B flat to the mind, whether sounded high up or low down. There is little wonder that our common values for these two perfect intervals, the unison and the octave, control the harmonic situation to-day as in Hucbald's day, and as also they have long controlled the melodic situation.

There is no other interval within these two which shares their perfection ; though the next two in order of intimacy, the fifth (2 : 3) and the fourth (3 : 4),  and  are called perfect, yet between these and the perfect octave there is a profound difference. For while in the unison and octave every vibration of one of the notes wholly agrees with vibrations of the other, even the fourth and fifth have not this perfection of intimacy. They share rather with all inferior intimacies another vital characteristic, viz., that only *some* of the vibrations of the one note coincide with *some* of those of the other. All such intervals have only relative degrees of perfection or imperfection, of intimacy or estrangement, likeness or difference, consonance or dissonance. So it seems sounder to group fifths and fourths—for all their smoothness—with the thirds and sixths, and even with sevenths (rather than with the octave), recognising in all these lesser agreements their due degree of intimacy, and giving the so-called perfect fifth and perfect fourth chief place among them all.

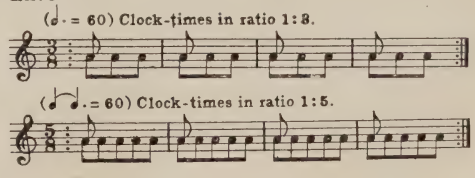
This distinction between the nature of the two most perfect relationships (unison and octave) and the two next degrees of relationship (fifth and fourth) is perhaps best grasped by a rhythmic analogy. By one Gresham student the very happy name of syncopated interval has been suggested for all the lesser perfections of intimacy, the unison and octave being, by contrast, unsyncopated intervals. To make this rhythmic simile clear, let it be supposed that a clock in the room ticks at a uniform or basic clock-time of sixty ticks a minute ; and on this unchanging 'pitch,' or clock-time, we are about to explore relations or intimacies with other clock-times. At first, let us imagine that every other clock we bring near it ticks away gaily unrelated or, rather, unrelatable, by our minds. But some one devises a way to show us the simplest clock-time relationships successfully. And first he shows us a clock that is in unison with our clock (ratio 1 : 1) ; then a clock that ticks at a hundred and twenty (ratio 1 : 2) ; this will make possible a rhythmic picture of an octave. Then he brings a clock at ninety (ratio 2 : 3) ; this, put together with our sixty clock, gives us the picture in rhythmic form of the vibrational intimacy of a fifth ; and lastly a clock that ticks at eighty (ratio 3 : 4) is brought. If we then can exactly relate these clocks, one by one, with our original or basic clock, the four successive experiments will yield the following audible results : *

Ex. 7


(♩ = 120) Fundamental Clock-time alone
tick tick tick tick
(♩ = 120) Two Clock-times in unison (ratio 1 : 1)
(♩ = 120) Clock-times in ratio 1 : 2.
(♩. = 60) Clock-times in ratio 2 : 3.
(♩ = 60) Clock-times in ratio 3 : 4.

and the successive rhythmic patterns corresponding with such intervals as major sixth (3 : 5), major third (4 : 5), minor third (5 : 6), &c., grow, of course, more and more intriguing, till they pass out of our powers of enjoyable discernment. But here may be seen a most significant fact, which probably is capable of making, as I believe, a measureless difference to musical thought and which yet seems never to have been deemed worthy of note in any text-book that I remember : it is that while a fifth is a 'syncopated' intimacy and thus for ever different in its kind of perfection from the unison or octave, the twelfth (ratio 1 : 3) is not a syncopated interval ! It in fact shares with the unison and octave their own kind of perfection. Still more remarkable, the major seventeenth (ratio 1 : 5) is a perfect consonance in a way that the perfect fifth is not. A glance at their rhythmic analogues will make this quite clear :

Ex. 8

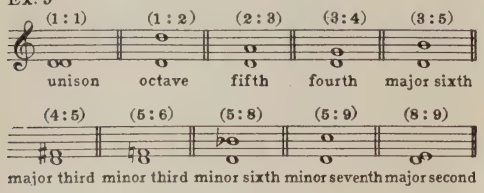


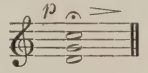
These facts indicate the essential distinctions between intervals, and they do so in a clear and, incidentally, quite an encouraging way. For if the differences between the intervals we are about to examine are only differences of degree, it may be new delights await us both among chords and rhythms which at first seem bewilderingly different from those to which we have grown accustomed. It is only a question of time, diligence, and an open mind, and we may travel speedily and far into new chords *and* rhythms. More about the latter in another essay.

* I have so arranged them that the coincident ticks always stand at the first beat of an imaginary bar, thus showing the natural accent which would occur where a tick of double power strikes the ear.

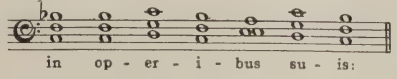
To return now afresh to simple intervals of historic fame and of inherent loveliness: if a table of them be set down in what may be called their order of expectation, it will soon be seen that this order proves also to be the approximate order in which their euphonious qualities were actually recognised and used in musical history:

Ex. 9



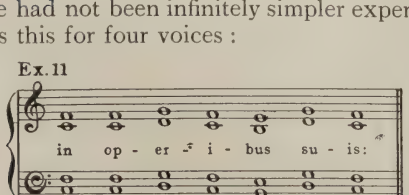
Now let the above series be quietly and repeatedly sounded by the reader for his own purposes in the order in which they are written, and he will as it were be surveying history at a great speed. He will also be moving logically and deliberately along the first euphonies which most concern him in whatever age he lives, and to whatever kind of music he may find his mind suited and himself devoted. And it is refreshing to realise with what swiftness the mind can educate itself to detect the restful bond of perfection in the less perfect relationships. A useful personal test seems to lie in this question: Can my mind come contentedly to rest on this or that interval? If it can, it will be at home in such music as treats such intervals as concords. (We must of course recognise that our contentments are mostly relative.) It is surprising how an unfamiliar chord such as  may with practice become wonderfully restful to the mind—not during a decade, nor a year, nor a week, nor even a day, but during the course of a quiet half-hour. As suggested in a previous essay, the harmonic mind is a bird of passage that can take a swift flight across the ages. From Hucbald's fourths to Holst's fourths and sevenths is truly a very little mental journey, though historically a long one; and I believe it would be true to suppose that Hucbald himself could soon have enjoyed such an experimental passage as this:

Ex. 10



if there had not been infinitely simpler experiences such as this for four voices:

Ex. 11

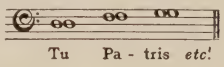


still waiting to be explored, enjoyed, and revealed to men at that time. The simplest mental experience has a natural precedence over the less simple.

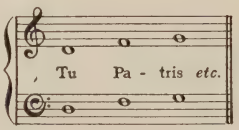
THE NATURE OF CHORDS

It was precisely the joy indicated in the last-named example—that of hearing three or more voices sing at different intervals—which seems to have determined the fate of the fourth itself Whenever men moved from the mere discovery of singing at a new interval to the momentous discovery of combining the new with the old intervals, they would quickly find that some combined well and some did not.

Here let the student of 1926 imagine an equally interested student of A.D. 926 keenly considering the new riches at his disposal. He had long been brought up on plainsong, both at the unison:

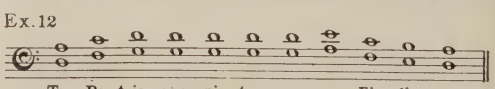


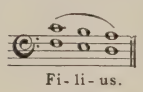
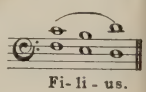
and at the octave:



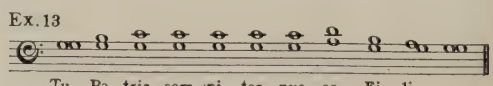
and had now entered into the daringly new joy of:

Ex. 12



It would probably not dawn upon him at first that the arrival of one new interval had brought a good deal more than one possibility, viz., that of two voices merely singing the same song or chant at the new interval. Sooner or later (it may have been quite casually) it would be seen that this new arrival had also made possible two startlingly new and lovely mental experiences—for whenever two voices singing a plainsong in the new interval reverted to the old familiar octave, then

might easily become

and our student must have been startled by the glorious dawn of a chance that two different melodies could now actually be sung simultaneously. Perhaps the whole idea of independent melodic movement arrived at some such informal moment in history. Perhaps in this humble cradle the great art of counterpoint may have first lain. When once the power to sing two different tunes simultaneously was cultivated, however crudely, other intervals than the unison, octave, fifth, and fourth arose naturally; and each new interval would arrive to challenge men's minds, then and now, to discern their relationships and enjoy them if they could. As seen in this often-quoted Hucbald fragment:

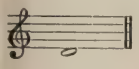
Ex. 13

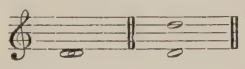


even seconds as well as thirds were cautiously allowed to be used if sandwiched between more enjoyable relationships. We can now picture this 10th-century student, having enjoyed the four-voiced versions of the new diaphony (quoted in Ex. 11 above), and having become more or less familiar with many or possibly with all the simple intervals named in Ex. 9; would he not be ready and eager to move on to *chords* in the true sense—that is, to the enjoyment of two or more different intervals simultaneously, with the consequent new pleasure of discerning a three-fold or four-fold unity?

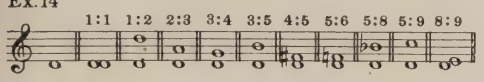
'Two is company, three's none,' is a proverb that breaks down utterly in music. Three or more notes in a chord form such excellent company that from Hucbald's time to ours (and from the first moment of any individual harmonist's life to the last) a steady development of the power of chord-discernment is the normal process.

It is at this point that the remarkable fate of the fourth becomes intensely interesting. For had advance definitely stopped at two-part writing, the whole status of the euphony in question might possibly have remained a dominating one. But the moment our imagined student moved from the novel enjoyment of sounding one voice at a new interval (from the plainsong) to the obvious sequel of sounding two voices at two new intervals from the plainsong, it will be seen that a very practical issue arose (often a crucial one) as to the relationship of the two intruders not only to the plainsong itself but to each other. The arrival of a second visitant involves not one new interest, but two, *i.e.*, three in all—the relationship of the first visitor to the original note, and of the second visitor to both of the others. Here, then, is any plainsong note:



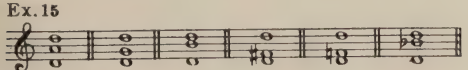
and here is its first use:

and here, when once the flood-gate is open, come in quick succession the new diaphonic possibilities:

Ex. 14



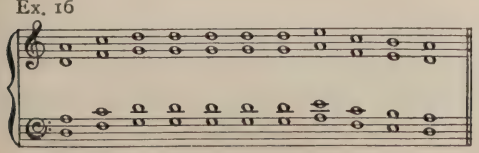
When the student of that day began, casually or of set purpose, to combine any two of these intervals (involving the simultaneous presence of three notes in his mind), we can imagine that he would soon discover that all except the intervals of the second and seventh combined well with the octave:

Ex. 15

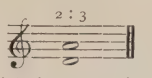


This fact accounts for the early happy use of diaphony in four parts simultaneously:

Ex. 16

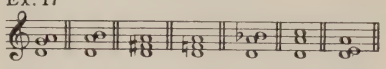


But when our student moved to the next perfect interval:

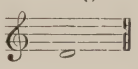


and began to try to combine with it other intervals than the octave, he would discover momentous things:

Ex. 17

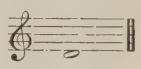


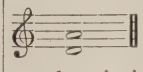
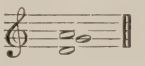
Not only do the thirds triumph over the fourths and sixths, but the triads emerge, and soon even the seventh looks happy. The things hereby discovered are perhaps best realised in a childish parable which may help the simple without wearying the wise. Let D, the plainsong note, be imagined as an amiable person in a room:

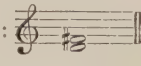


There enters his 'son':

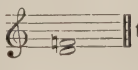
It does not matter who comes into the room next, for should their relation with the fatherly note be pleasant they will by nature not prove seriously incompatible with the son (*see* the picture of them in Ex. 15). But the son departs; the father is alone again



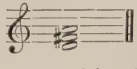
and now his most intimate friend re-enters the room:

and immediately he is followed by another intimate friend:

Relations are now a little strained between the visitants. Their claims on their host are too nearly alike; whereas had one of a lesser degree of intimacy entered instead:



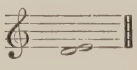
or

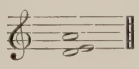


there is a far more contented communion established:

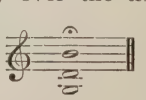
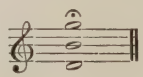
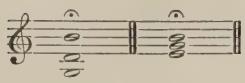
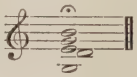
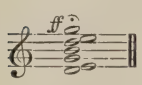
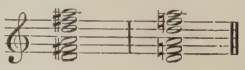
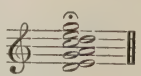
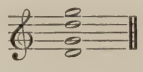


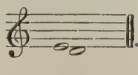
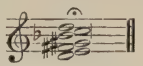
Furthur than this, in certain cases where a friend of a scarcely recognisable degree of intimacy enters:

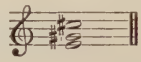
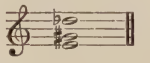
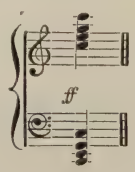
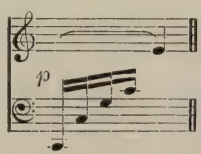


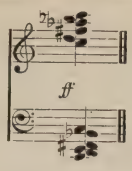
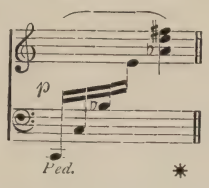
so far from complicating matters it may even be a positive gain to have the other more intimate friend back into the room:

His is, in this case, a mediatorial presence, because it happens that his relations with the intruder are almost as perfect as his relations with his host. He is closely intimate with both. We may safely drop the parable here, and admit readily that nothing could be more natural under natural circumstances than that which actually happened, viz., the gradual rise of the major and minor triad, and their complete ascendancy as time went on, together with the temporary degradation of the perfect fourth to the position of a servant, a mere attendant upon the third, as the ninth was upon the octave and the seventh upon the sixth.

Three-note chords which work well were and are always likely to be in demand, naturally welcomed, relied upon, and loved as points of clear thought in the course of the act of combining melodies. Indeed so gradual and unforced does the emergence of the triad as a working basis of all part-music seem, that a guess might be hazarded here. Should our present harmonic civilization ever be submerged, then—slowly but surely—by the same order of natural selection, I cannot but imagine the triad would arise again, as a friendly clearing house of any normal musical mind which finds it possible to relate and enjoy any three sounds as one.

But all this does not dispose of the immediate problem of the perfect fourth in 1926. Indeed, it merely serves to lead up to it. One mental power leads up to another. Two mental concepts can lead to a third. 'Then there were three!'—for it is clear that new thoughts do not exclude old ones. They contain them. The mind that can brood happily over the triad in one set relation of its parts:  may learn later to do so in another  The mind that can enjoy the major and related minor triad separately may in favourable conditions rejoice in their instant sounding ; and when Holst ends the 'Evening Watch' in this way:  the mind that protests to-day may rejoicingly companionize and contain the composite concord, say, by Tuesday-week or thereabouts.* May it not be as natural to-day to move from combined thirds and fifths to combined seconds and fourths  as it was a thousand years ago to move from fifths and fourths  to the triads themselves?

The answer to this seems, curiously enough, to depend upon the mind's potential attitude towards the major second  . It would be strange indeed if Debussy's recent indefatigable quarrying in the rock of the whole-tone chord and his persuasive gentleness in the use of such a sounding  which (like its predecessor, the diminished seventh) has no perfect fourth at all in it, had actually been the means whereby the latter interval should be now ardently desired by Ravel or Holst and recalled and actively reinstated in the realm of harmonic thought. And what, after all, is that realm? It seems to be one, as already suggested, of ever-changing loveliness to be enjoyed, resting upon a few changeless principles to be grasped.

Two things should be noted here: (1.) It seems clear and remarkable that in harmonic thought the spelling of the chord affects the meaning of it. This is only another way of saying that the mental context determines the exact meaning of any chord; and the spelling can suggest the context. Thus  suggests one context and  quite another, so much so that when a composer approaches this chord in its first form and quits it in its second, he has made an ordinary pun in music (*see* an article on 'Word-play in Music' in the *Musical Times* of December, 1913). The result is that, broadly-speaking, names of notes mean thoughts of notes, and chords in the language of music mean groups of such thoughts taken as one thought—a very easy and customary mental feat of which we are no more laboriously conscious in the course of beautiful music than of any other composite fact, like type-writing or organ-playing, or short-handing. (2.) It seems equally clear that the same harmonic thought can be presented to the ear in ways so different in physical effect that in one case it may be made quite muddy and unacceptable, and in the other quite acceptable and clear. Beethoven sometimes showed a fine contempt for comfort of the ear, and hurled his concords harshly at our ears, thus: Let this chord be contrasted with Chopin's presentment of it:

In this latter case every component is in perfect relationship with the first and lowest note. If a three-note thought can survive the harshest presentment of it to the ear, it by no means follows that a six-note thought can do so. Thus:

* That is what actually happened to our choir when laboriously rehearsing this particular cadence in Wales. We shrank at first, and enjoyed to the full when our minds gripped the concord.

Try this thought in Chopin's way

and the chord and the physical presentment of the chord may be said to be stabilized happily enough for practical use.

When some day we hear the whole chromatic scale sounded simultaneously by some future young Chopin or younger Debussy who does it with taste and sensitive courtesy to the listener, then we really shall have heard the 'last word' in the well-tempered harmonic system which was set in loving order for us by old Bach just two hundred years ago. Having heard the last word we shall then possess our whole vocabulary. What then? Nothing very different. The perfect will still be perfect, and ardently sought and loved. The simple will still be desirable. Thought, however deeply versed, can still only wait on intuition as it waits on perfection.

A dear old country parson friend of mine said one Sunday afternoon (in that amiable mood when, having had a great Sunday dinner, we suspended activities till the early cup of tea arrived): 'Mr. Davies, take down the dictionary and see if there is any word I do not know.' There wasn't one, if I remember rightly, and I tried the hard ones, and marvelled. Then we walked a mile and a half to a service with a tiny congregation in a tiny building with an equally tiny organ (and a very bad reed in it). And quite forgetful of all learning, the old man read the Bible with solemn gusto, and exhorted us to try to be good boys for another week.

I believe the solvent truth of the present absorbingly interesting harmonic position will prove to be very simple. It may be that, when we have at last received the chromatic twelve-note chord in its most persuasive form, and when we have mentally contained it (if a twelve-note thought prove possible to the mind and practicable for beautiful use), we shall through it acquire a new appraisement and enjoyment of the simple unison (or one-note chord), just as an organist with a vast acquisition of Great organ-stops also acquires a totally new value for his echo dulciana; and we shall be ready to begin an altogether more enjoyable understanding of plainsong, of diaphony, of Palestrina, of Bach, and of every five- and six-note thought expressed with mastery by any and every composer who is sensitive enough to find new harmonic beauties for us, and incidentally to love his audience as himself.

PERSONALITIES AMONG MUSICAL CRITICS

I.—A. H. FOX-STRANGWAYS

By Basil Maine

There is, I venture to assert, no more trenchant musical criticism to be read at the moment than that which appears in the 'Music and Musicians' column of the *Observer* each Sunday. Mr. Fox-Strangways not only writes readily (which is not in itself so much an aid as a hindrance to criticism), but he arrives swiftly. I have always imagined that he writes as easily as he talks—his work gives that impression. Indeed, his converse is as sure and trim as his writing, so that one can almost believe that he telephones his column to Tudor Lane as an impromptu discourse every Friday evening. Do not deduce from this that his opinions are ready-made; on the contrary, as often I have proved, he will readily modify an opening declaration, if, after thoroughly sifting your counter-declaration, he finds that it, too, has its points. 'An exquisite reason' gives him delight; 'reason good enough' is not good enough for him.

Controversy is the salt of his life, and never does it lose its savour. You cannot be with him for more than a moment or so before you find yourself entangled in your speech. You have remarked perchance upon some fleeting or immediate topic intending that it should 'pass by as the idle wind' and not be too much respected. Immediately you are met with 'Whys?' and 'Wherefores?' searchings and dissections, definings and word-trials.

Then you find yourself following with eager mind and bated breath: you are fascinated and forget ordinary necessities. What fun it all is! I remember one November night being involved in this delightful way over some detail in the question of 'Song-Translation.' The night air was cutting with a sharp edge; Fox-Strangways and I were ostensibly waiting for our respective buses at Marble Arch. We paced up and down between Stewart's and the landing-stage from ten minutes past eleven until twenty minutes past twelve. The debate was still unfinished, and by that time we had both missed the last bus home. There was nothing to do but continue the contention, which we did until one o'clock, and then parted, numb with cold, yet visibly warmed by the verbal strife.

There are some critics of whom it can be said that they never leave a stone unturned. Fox-Strangways is one of them. But the mere act of turning stones is in itself a tiresome business; the common habit is to forget to put the stones back in their exact position, and the last state is worse than the first. One of the chief reasons for the great length of a Fox-Strangways discourse is that he is never content merely to dig up the foundations and to search for a possible flaw in them. That is only the beginning. The longer process is the repairing of the defects (if any) and the relaying of the loosened stones. He never sends you

away with the feeling of disillusion; yet he is a man entirely without illusion of any kind. He is essentially a radical, but by no means a revolutionary. There is no sign of the visionary in his writing; he indulges in no flights of fancy; a quick and youthful sense of humour will not permit them.

He endows the mind with a kind of 'Divine Right.' It can do no wrong. So it is that on occasions we find him concentrating upon some point which may seem to us a little removed from the centre; at other times he will be harbouring an oddly remote theory which is difficult to reconcile with the context.

Often enough I have thought that he leads us into jungles which are best left undisturbed; on occasions, the exploration has proved unnecessary (except as an arduous schooling), for we find that the tortuous path leads back again to the high road, and we feel inclined to grumble a little, as—to change the image—did the sailors in 'The Shadowy Waters':

> Has he not led us into these waste seas for long enough?'
> Aye, long and long enough.
> We have not come upon a shore or ship these dozen weeks.
> And I had thought to make a good round sum upon this cruise.

If we may compare together a vivid reality and a poetic myth, we may say that with Fox-Strangways, as with Forgael, the 'good round sum' is made up of fine thinking, stern experience, rigid discipline, and an occasional taste of bread. If you embark with him, you must observe the rules of the ship to share the tentative reward.

There is something of great significance in the fact that a whole column of a weekly newspaper is given up to such finely-pointed musical criticism. It is a good sign in these out-of-joint times that the big journals of this country are beginning to look upon musical criticism—and upon all criticism—not merely from the point of view of its news-value. Editors now realise that there is a vast public, which demands to know something of cause as well as effect, and that this public has been so well trained that it can, and is willing to, follow a train of thought which is calculated to lead to the cause. It is impossible to measure influence statistically, but we may be certain that the 'Music and Musicians' column of the *Observer* will develop, beyond all reckoning, the potential intelligence of musical audiences. It cannot be but that dissensions will come; but it is more salutary to disagree with a statement made by Fox-Strangways than to agree with relations and friends.

I have touched upon two qualities in the man which appear to be contradictory. I have written of his swiftness of mind and of the long and arduous processes of his reasoning, and you have probably asked, 'Can these two be reconciled?' They can be and are reconciled in Fox-Strangways. He is both speedy and enduring, which is as much as to say that he gets further than most people. Of redundancy there is not a trace in his work; he resents the intrusion of a single superfluous word; the result is that he covers more ground in a paragraph than is ordinarily covered in a series of articles. Only you must be alive to the implication of his words. I cannot do better than end with an example of this quick analytical process. In his book on 'Musical Taste and How to Form It,' Mr. M.-D. Calvocoressi holds that the major and minor scales are based on æsthetic choice. Fox-Strangways's review bites shrewdly. He writes:

> If that means stress of circumstances, then by all means; but it sounds more like caprice. Is not the explanation more human? There were too many fine tunes in modes to let them die out, so we epitomised the modes in our multiform minor; but at the same time harmony became so important that we turned mode into key and called it major; and later on talked by analogy of a minor key.

There is something almost athletic in this reply. The way the whole question is gathered up on the run and returned with the same continuous gesture brings to mind the agility of a fielder. If criticism were cricket, Fox-Strangways would be spoken of as one of the best cover-points in the country.

VARIATIONS ON VARIOUS VERBAL THEMES

By Mrs. Frank Liebich

The attitude of mind that brings 'a touch of glad, confident morning into all to-day's musical enthusiasms' is undoubtedly one to be envied and admired. It must necessarily be allied with vivid sympathies, enthusiasm, unbiassed outlook. All that is clear, eager, hopeful, unites with one's impressions of dawn and morning; while, conversely, a good deal that is irresolute, arrested, even completed, mingles with those of sunset and evening. The intellectual faculties are easily paralleled at different stages of most men's lives with the light, quick stir of morning, the repose of noon, or the ambulatory dusk of evening. But the saying, 'Those whom the gods love die young,' can surely never have been intended to mean that those favoured ones are cut off in the springtide of life; rather does it convey the idea that through a long existence they retain a perennial boyhood; that their youth, their buoyancy, keeps pace with their advancing years, and sustains them unimpaired by old age to the end. Sunrise and the morning stars are their auxiliaries.

These thoughts have been prompted by Sir Walford Davies's interesting Gresham lectures in the *Musical Times* of 1925, especially by that in the August number:

> It is clear [said the lecturer] that the man who hears most in the courageous complexities of to-morrow's music is he who has the very highest values for the equally courageous simplicities of yesterday. Such a man brings a touch of glad, confident morning into all to-day's musical enthusiasms.

It is somewhat difficult to imagine any musician to the manner born lacking this comprehensive outlook. Yet sometimes even to such there may come, unbidden, a hardening of the mental faculties and a consequent blunting of the apprehension, casting a chill, wintry mist over the mind. But apart from this benumbing of brain and intelligence, corresponding to the gradual merging of autumn into winter, the eclectic mind in health and strength, so aptly described by Sir Walford, is undoubtedly one for whom the terms reactionary or progressive would be equally out of place and meaningless. The notion of walking backwards or forwards contained in the signification of these words could never be fitted to one whose thought is winged, and consequently planes far above the ordinary paths of custom and prejudice. Sir Walford Davies's two essays* focus the attention, also, on the unlimited possibilities of beauty to be found by the wise in simple, homely things. For if one realises that each of the seven white notes is a multitudinous single thing, the amazing adventures they may be led into among themselves may well seem endless. They have been, and are, the common property of every past and living composer, and will continue so to be for their heirs and assigns throughout the coming ages. This may sound trite and commonplace, yet what each and all have accomplished with those slender assets has filled, and will continue to fill, unnumbered volumes of history and biography.

It is a charming idea of the Gresham lecturer to liken the appreciative musical mind in its flight across past musical ages to a bird of passage. But for rapid freedom of volition the mind can outstrip any migratory winged creature. Thought is swifter than bird or wireless. It can travel instantaneously backwards and forwards across remote centuries. For instance, in a flash I can imagine myself at Esterhazy, in Austria, towards the end of the 18th century, among the stiff, bewigged audience, listening to a Quartet of Haydn. I take up a miniature score, and in my mind's ear the set, prim little phrases of the first movement of his D minor String Quartet make themselves heard. In another fraction of a second I can visualise the interior of the Bayreuth Opera House at the end of the 19th century, and the Prelude to 'Tristan' repeats itself within my consciousness; or if the score of 'Pelléas' happens to be lying on the pianoforte, an uncomfortable 'loge au 2ème étage' of the Paris Opéra-Comique presents itself to my memory, and squeezed up within it, in imagination I hear the orchestra reproducing the flowing of water, while in the bright sunlight Mélisande plays with her wedding ring, throwing it up and catching it until it eludes her grasp and plunges into the depths of the pool. The faculty of mental imagery, as has been pointed out by Sir Francis Galton in his 'Inquiries into the Human Faculty,' is often allied, in the case of a musician, with the power of silent mental audition. For remembering operas the combination is a valuable asset. And if what are termed the ultra-modern complexities were made as familiar to us by repeated hearing as are any of the older music, we should gradually store them in our mental warehouse according to the measure of our faculty of comprehension. But performances of the music of the outstanding composers of to-day are now too infrequent to induce familiarity. A good deal, however, can be done at the yet not defunct pianoforte. With its aid any amount of flights can be made across musical ages, alighting with equal pleasure on simplicities and complexities.

Debussy's music now ranks with the simplicities of yesterday, but Bartók's hardly does so yet; neither does that of Malipiero, save in one or two instances. Thus a delightful and enjoyable mental flight can be taken into the tangle of sonorities in the first two numbers of Malipiero's 'Risonanze'; afterwards, for the tranquillising of the aural faculties, the 17th century in Italy will provide a little peaceful Andantino in G of Padre Rossi. Similarly, it is possible for an open-minded individual to derive pleasure from a coruscation of words in a poem by a Sitwell as well as from one of the simple early English rhyming songs composed between 1300 and 1500; or from a short Ode of Ronsard as well as from a lengthier one by Paul Claudel. Complexities of art begin by intriguing the mind, but when closer acquaintance has made them familiar to us they are then classed with other bygone simplicities, while fresh and still more tortuous intricacies will continue to present themselves for elucidation:

> And the more ample years unfold
> (*With a million songs as song of one*)
> A little new of the ever old,
> A little told of the never told,
> Added act of the never done.

Most interesting and amusing are the comments of 'Feste' in the December *Musical Times* on Miss Edith Sitwell's appreciation of the work of Gertrude Stein in the October issue of *Vogue*. While reading it a well-known dictum interposed itself between my eyes and the printed page. The letters of 'There is nothing new under the sun' seemed to span the distance from my writing desk to my bookshelves, forcing me to rise and search for one of the works of Villiers de Lisle Adam, a French author whose writings were published some fifty years ago in France. In 'L'Ève Future' the author makes the great scientist, Edison, one of the heroes of his novel. His personality is portrayed more as the 'Sorcerer of Menlo Park' than according to any intimate biographical details:

> In truth [says Edison in the first chapter of the fifth part of 'L'Ève Future'], all things whatsoever, I can assure you, are absolutely reciprocally related: they form the great kaleidoscope of human vocables. If the colour and tone of subject-matter are presented to the mind, any kind of word can always in some way or other be adapted to it according to the eternal *à peu près* of life and verbal intercourse. There are so many indefinite, suggestive words, possessing a strange, intellectual elasticity! And their charm, their depth of meaning, simply depends on their affinities.

* *Musical Times*, February and August, 1925.

As a pioneer, therefore, Miss Stein is with the rear-guard. Villiers de Lisle Adam, Mallarmé, and Baudelaire with his 'correspondances,' his responding colours and forms and sounds, were among her precursors. She is trying to link the idea of the dynamic energy of words to the resonance of musical sound. Long ago the sculptor, Condillac, had an intuition of the interrelation of the arts, and of their joint and combined permeation of the senses, when he carved on the pedestal of his statue the words, 'I am the scent of the roses.' It was an effort to associate the apparently dissociated senses; an attempt to make them responsive and vibrational to each other. But if it comes to essaying to borrow the function of one art from another, music will never be impoverished by the endeavour. By reason of its very indefiniteness it is all things to all men. It adapts itself unceasingly to each separate listener; each and every individual receives and subdues its beauty to himself. Expression is of course the prime function of words. But they reflect, also, and radiate their meaning. In many of the great poems of the world they scintillate like jewels. Miss Stein's use of them may appeal to a future or a rising generation. But it is questionable whether her 'Book of Verse' would be taken along with 'a loaf of bread,' 'a flask of wine,' into the wilderness, and even if it were so taken conjointly with an owner of one of the present-day vibrato voices 'singing in the wilderness,' the last line of Omar Khayyám's quatrain might fail altogether as an appropriate simile for describing the situation.

Undoubtedly one would agree with 'Feste,' and prefer 'a rose by a long chalk' to a description of it by Miss Stein. The point is, could he give a better verbal idea of a rose than the one he quotes? And assuredly one imagines he could do so. But Miss Sitwell is too dogmatic. She says of Miss Stein's designation: 'It means exactly what a rose means,' thus delimiting and waving aside the thousand and one different definitions that might occur to a similar number of minds. And amongst these might be found one that might out-pioneer that of Miss Stein.

Ad Libitum

By 'Feste'

The time seems to be ripe for a kind of *Almanach de Gotha* of the musical profession, seeing that almost all the available grandiose labels have been appropriated. This particular brand of foolery apparently began with singers of the markedly inferior sex, though it is difficult to say which lady first assumed, or allowed her publicity agent to confer on her, the title of 'Queen of Song.' I have lately amused and depressed myself with making a little collection towards the *Almanach*. 'Britain's Queen of Song' heads the list, of course, but she is now joined by 'Britain's King of 'Cellists,' who before his accession was plain Mr. W. H. Squire. But one king on his wild lone will soon be of little account: they are now being made by the bunch, one such bunch having recently descended on us from America in 'The Four Harmony Kings.' I have heard their Majesties several times per wireless, and found myself wishing this country had an Ellis Island on which such visitors could be detained and made to show cause why they should not be given a return ticket for immediate use. (Odd, when you come to think of it, that Republican America should be richer in these self-conferred titles than any other country. And a glance at American musical journals reveals an astonishing partiality for such Christian names as Roy, Earl, Duke, Queena, and so forth.) Returning to royalty, we read in recent American papers that Luella Melius is a 'New Queen of Song.' And, by the way, the Four Kings mentioned above are even more resoundingly known as 'The Monarchs of Syncopation.' The title of Emperor goes begging so far. Perhaps recent happenings are against its adoption, as may also be the case with Czar and Shah. However, there are many other highly picturesque labels used across the Atlantic. Ignaz Friedman has quite a selection, being described as 'the Toreador among Pianists,' 'the Colossus of the Keyboard,' and 'a GIANT of the Pianistic World.' Curiously, the page that gives the whole set is headed 'This Unassuming Man WORKS WONDERS,' though one does not look for unassumingness in Giants, Toreadors, or Colossuses. (No; *not* colossi in this connection; it is too small a word.) However, he is not the only pebble on the beach, for the Chicago *Herald-Examiner* announces that Beryl Rubinstein is 'Giant of Piano.' And so one might go on. Thank heaven that a certain elderly Pole, not without points as a pianist, still prefers to be billed as Mister Paderewski.

The enterprise of the press agent is well backed up by opulence of phrase and flowery diction on the part of critics. Thus Vincente Ballester is a 'golden-voiced baritone'; Julia Claussen's voice struck one critic as being 'like soft, warm velvet,' while to one of his colleagues it was 'fresh and golden like some great throbbing 'cello'; a third says it 'kept its floaty and fluffy quality throughout,' and another tells us that 'at times she subdued her mighty organ to the purling of a brook.' (There is also a reference to her 'handsome appearance' and to the fact that 'the stage was banked with flowers.') Queena Mario, we learn, 'sings as though she had a thrush in her throat'; a baritone has a voice as 'sure-winged as an eagle's flight'; a conductor is a 'star of the first magnitude . . . 20,000 enthralled as master wields baton . . . this man out of whom flames the power of a Titan,' et cætera.

The chief point made by one Chicago critic is that 'Rosa Raisa sang one high B flat that alone was worth the price of admission.' It must be

remembered, however, that the writer paid no price for admission, and so is hardly a fair judge. We may be sure that if he had paid a couple of dollars, and Rosa had limited her performance to that top B flat, he would have wanted his money back no less than his fellow victims.

Here is another example of absurd exaggeration:

> Never has an audience heard notes more crystal clear; never witnessed a more discerning force that gave the interpretation of the Mozart Concerto in A its poetic rendering.

What, never? A critic who remembered that the Concerto has been heard by many hundreds—perhaps thousands—of audiences during the past century and a half, would hesitate before writing such a sweeping absurdity. And here is a specimen of wildly-boastful advertisement—one of many that might be quoted. It comes from a Perth (West Australia) paper:

> MARVELLOUS MERLE ROBERTSON: SUCCESSOR TO CARREÑO
>
> The greatest Pianist To-day. No Pianist of the Day has received more remarkable criticism. The Headline writers of the daily newspapers throughout the world have vied with each other in attempting in telling form the sensational successes achieved by Merle Robertson.

One result of the critical style sampled above is inevitable: superlatives thus lavishly used soon lose their effect, and what will the critic do then? There is thus a good deal to be said for the comparative reserve that prevails on this side of the water. The press agent of Tito Schipa unwittingly hit on a truth when to a page of extracts from frenzied critics he adds:

> They Say Such Things As These—And Still There's A Something in The Magic Voice and Art of SCHIPA
> *Beyond all Analysis—that Cannot be Described.*

Exactly; the dictum applies to all fine performance, and the weakness of so much present-day critical writing is that it attempts the impossible and slops over badly in the effort.

Just as I am writing this comes the first of the 1926 seedsmen's catalogues. There are few more delightful trade publications than these lists, with their vivid pictures, not only of flowers, but of the hardly less picturesque beet, broad bean, borecole, and dozens of other things that make a good kitchen garden an ideal place for pottering, pipe in mouth. But I mention the catalogues here because you will find that the seedsman has much in common with the press agent. Ordinary expressions of praise are not enough, and both alike draw heavily on royal and other titles. Similarly, just as there is a Colossus among the pianists, so there is a Majestic among the potatoes, and the title is hardly more absurd in the case of the potato than of the pianist—for though a potato be rich in all the good qualities we demand of it, it cannot be called majestic. On the other hand, the naming of a well-known species as 'Great Scot' was a happy touch; this particular murphy comes from the right side of the Tweed, and the title suggests also the delighted exclamation of the beholder on seeing a potato which the catalogue calls 'very handsome, of great repute, round, of somewhat reddish skin, and very prolific'—a description which might fit a successful tenor as well as a prize tuber. However, the vegetable over which the seed merchant really lets himself go is the pea. The word 'grand' appears over and over again. Thus, 'a grand old favourite'; 'scores heavily; the flavour is exceptional and is reminiscent of the grand old "Ne Plus Ultra" at its best.' Having given 'grand' a good innings, the catalogue speaks of 'a noble pea,' and even more incongruously of 'a magnificent dwarf.' Still, there is some excuse, for with over fifty varieties to praise how can an urgent salesman do other than exhaust superlatives? All the fifty are wonderful, like all the singers and players acclaimed in the American journals. Whence, then, come those flavourless green bullets that afflict the dyspeptic? And those singers that bellow and shriek, and pianists that bang and thump? 'Mother,' said a youngster after a walk round a graveyard reading the tombstone inscriptions, 'where do they bury all the bad people?'

I hope I shall not appear to undervalue the abilities of the brilliant folk whose advertisements are quoted above. Much as some of us may dislike the star system with its barefaced boosting, its limitations on the repertory side, and its frank commercialism, we must not overlook the fact that the real tip-toppers have achieved their position only after very hard work. Nor should we forget that an even greater strain sometimes accompanies the effort to maintain the position so hardly won. Think of the nervous ordeal of almost daily public appearances; of the weary travelling; of a life spent largely in hotels; of the need of being always up to concert pitch whatever one's physical condition; and worst of all, perhaps, the jealousies, squabblings, and petty annoyances, and the difficulty of maintaining a fair and generous attitude towards fellow artists in the same line. There is a world of significance in the anecdote that went the rounds a year or two ago concerning two stars—a pianist and a violinist. I forget their names, so we will call them respectively A and B. They met at a violin recital given by a third star. A packed house was applauding wildly, and the player was excelling himself. 'Phew!' says B to A, 'it's getting uncomfortably hot in here!' 'Not for pianists,' replied A.

Let us then give the stars their due, both in admiration and sympathy. At the same time we may venture to suggest to them that less flamboyant methods of publicity would do them no harm financially, and would regain for them much of the respect they have lost among musicians. Do they really imagine that the assumption of such titles as

'Queen of Song,' or 'Colossus of the Keyboard,' is of any value from the box-office point of view? It is more likely to be a drawback, for there are not a few of us who, resenting the dragging down of the musical profession by such methods of advertising, resolutely stay away from recitals given by self-styled 'Kings' and 'Queens.' No other branch of art is degraded in this way. We do not find Sybil Thorndike announced as 'Britain's Queen of Tragedy,' or Seymour Hicks as 'England's Comedy King.' They would gain nothing in appreciation from such announcements, and they would certainly lose a good deal of prestige. There are thousands of musicians no less jealous than painters and actors for the honour of their profession, and I suggest to Dame Clara Butt, that having set a bad example by adopting the title 'Britain's Queen of Song,' she should now set a good one, and at the same time increase her prestige among musicians, by dropping it.

Mention was made above of the limited repertory of stars. Sometimes it is bad as well as limited, and in this connection one cannot refrain from commenting on some recent utterances of Dame Nellie Melba. Her farewell tour has been well boosted, chiefly by means of interviews. In all of them Dame Nellie has attacked the taste of provincial audiences, thus:

> Do you know that in the provinces musical taste has not developed at all in the last forty years? London has made great strides. I think that Manchester and Liverpool, thanks to Hallé and the orchestral concerts, are rather in advance of the others; and Glasgow has made good progress, too. But in the provinces generally they won't learn anything new. They cannot get away from Tosti's 'Good-bye,' 'Down in the Forest,' and that awful song, the 'Jewel Song' from 'Faust.' It is sad.

And she says the same thing in her recently published 'Melodies and Memories.' But who has had a bigger share in creating the vogue of these songs than the Dame herself? I turn up the *Musical Times* of June, 1921, and find quoted an interview from the *Daily Mail* (which at that time was campaigning on behalf of her 'Au Revoir Concert'). Therein she says that she 'loves an English audience as much as it loves her. To appeals for their favourite songs she is never deaf.' What were the 'favourite' songs she gave them so readily? I have not the complete programme, but from a newspaper report I find that at the 'Au Revoir Concert' at the Albert Hall she sang the 'Jewel Song' from 'Faust,' Tosti's 'Good-bye,' and 'By the Waters of Minnetonka,' the last-named being a song which, judging from the sample of text and music quoted in the *Musical Times* of June, 1921, is surely one of the world's very worst. As these songs were deemed good enough for London in 1921, we may be sure they were not too bad for the provinces at that time. In the face of these facts, the Dame's lament over public taste is the sheerest humbug. If thirty years ago she had realised the responsibilities of her position as one of the most gifted and popular of singers, she could have done a great work for music. Able to count on halls crowded with devotees ready to eat out of her hand, she could have popularised hundreds of fine songs. Instead she took the easy line and popularised a handful of bad ones. And now she says 'It is sad.' True; but the cause for sadness is other than the one she has in mind. However, better late than never. The Dame thinks it is time her audiences were weaned from 'Good-bye' and the 'Jewel Song'; and her farewell tour will give her a chance of starting the process at once. Will she take the strong line, and, for the first time in her career, be 'deaf to appeals for their favourite songs'? As this 'farewell tour' is not the first of a series, but a really truly farewell, it is the Dame's last chance. What will she do with it?

Not much, it seems, for at her concert at Glasgow a few days ago Tosti's 'Good-bye' was forthcoming as usual. It is sad.

RAVEL'S HARMONY

By Alfredo Casella

In order effectively to 'place' Ravel as a harmonist, it must not be forgotten that his musical studies were carried on between the years 1890 and 1902, *i.e.*, during a period that was extremely chaotic and unsettled. Wagner was then at the height of his fame, exercising a proud autocracy over three-quarters of the world. Some day, in all probability, there will be found to exist a certain analogy between the ravages caused by the genius of Michael Angelo and those caused by that of Wagner. At all events, it is henceforth manifest that Wagner was mainly responsible for the profound and lamentable crisis in the theatrical world, from which we are only now painfully beginning to emerge. We are also indebted to him for another crisis, equally grave, that through which harmony has passed from the time of 'Parsifal' down to yesterday. Indeed, *vertical rhetoric*, *i.e.*, the abuse of harmony and chords, as opposed to the freedom of counterpoint, is the fundamental evil that assails the entire music of this period, and was destined finally to lead to the phenomenon of Schönberg—utter absence of tonality. Both in France and in Italy there is now an entire generation of new musicians who are able to look upon music as purely devoid of tone, as young painters nowadays regard the defunct 'cubism.'

Nevertheless, while the good sense of the Latin race has preserved certain schools from the harmonic excesses of Vienna (which, indeed, were necessary and salutary in view of the final clarification), it must yet be admitted that no European musician, during the period extending from 1880 to 1920, has succeeded in escaping from the great 'harmonic nightmare,' and that a feverish embellishment of harmony has been the main technical preoccupation of these musicians.

Consequently, Ravel could not evade the law of his time. Indeed, we note that his music is characterised by harmonic refinement of extreme preciosity and of absolute perfection.

We have now to consider what are the more or less immediate origins of this harmony, and afterwards of what it consists essentially.

When the amazing personality of Maurice Ravel began to express itself, many critics thought it right to dispute the existence in him of any originality

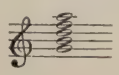
at all, and doubtless there are certain trustworthy memoranda still extant consisting of violent articles in which one of the most famous of Parisian critics eloquently maintained that Ravel plagiarised Debussy. A like mishap has since befallen other musicians; there are some even now whom criticism for long years has delighted in depicting as honourable successors of Stravinsky or of Schönberg, though manifestly quite different from them.

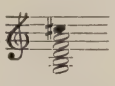
Nevertheless there is no error—or even stupidity—that does not contain at least some element of truth. And in the Debussy-Ravel affair we can now readily discern that while the personalities of both musicians are fundamentally divergent, and quite as impossible to confuse as those of Schumann and Mendelssohn, it is nevertheless evident that both had identical predilections as regards the past. And the essential trait that unites the two creators is that they altogether repudiated the tiresome and ridiculous burden of a philosophico-musical Wagnerism, and, instead, returned to a more Latin conception of music. Both revered Mozart and Chopin; they were ardent admirers of the Russian influence and faithful friends of Chabrier. In short, they remained stubbornly opposed to the post-Wagnerian Franckist movement, which, by reason of its Germanic and Flemish origins, was at the very antipodes to their aspirations, so French in their clarity.

Still, though undoubtedly Debussy and Ravel have one and the same ancestral spirituality, we must not lose sight of the immediate influences which largely contributed to the ultimate formation of their personalities. Whereas the indolent and voluptuous muse of Massenet manifestly entrances Debussy in his youth (*see* 'L'Enfant Prodigue,' 'Printemps,' &c.), the neo-classic spirit of Camille Saint-Saëns—also emphatically French—and of his disciple, Gabriel Fauré, who was Ravel's master, finally and irrevocably marks out the personality of the future author of 'Ma Mère l'Oye.' The result is that the musician, whom some regarded at most as a pale reflection of Debussy, appears before us to-day as diametrically opposed to his proud rival. Whereas Debussy created—and at the same time *exhausted*—musical impressionism, Ravel remained faithful to classic structures, renewing and rejuvenating them. So profound is the abyss that separates the two creators.

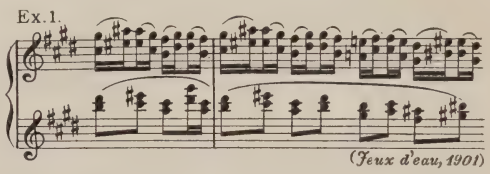
One day Ravel confessed to me: 'What a melodist I have become!' And indeed he is far more than a polyphonist, he is both a delightful 'monodist' and an unrivalled harmonist. Not that, on occasion, he cannot also add melody to melody. As a rule, however, his supple lyricism is unsuitable to polymelodic dullness, and then, like Mozart, Scarlatti, or Chopin, all he requires is a melodic line, of rich and subtle harmony, that is also both natural and light.

There is no harmonic language, however complex, that cannot be synthesised in a few fundamental concepts.

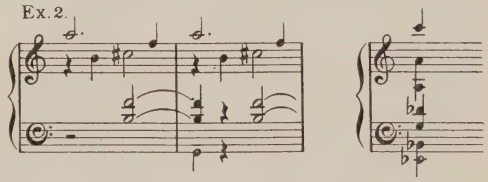
Jean Marnold once said that the only musical difference between romanticism and the 18th century dwindled down to a single chord: the dominant major ninth  There is much truth in this, even though it seems to reduce a century of music to a purely technical problem. Assuredly the chord of the major ninth, introduced by Weber, gave a totally different complexion to the entire musical language of the 19th century. Nor is it less evident that the exploitation of this chord reaches its culminating point in Debussy, and afterwards rapidly dies away.

Still, in conformity with the law of human evolution, which governs the formation of successive cycles, a study of the 19th century shows us, along with the magnificent expansion of the chord of the major ninth in Wagner and Debussy, the gradual elaboration of the following harmonic concept, *i.e.*, of the eleventh harmonic  the first traces of which are actually to be seen in Mozart.

Truth to tell, we find in Debussy frequent allusions to this harmonic. Nevertheless, Debussy still remains the exponent of the major ninth. And it is only in Ravel that the new chord is finally used in a constant, conscious, and spontaneous manner—for while his early works still contain such rare examples of the major ninth as:

Ex. 1.

(*Jeux d'eau, 1901*)

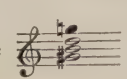
from the period of the magnificent String Quartet (1902-03) we meet with the first unequivocal use he makes of the eleventh harmonic:

Ex. 2.

—so personal even then and so characteristic of the harmonic style of Ravel.

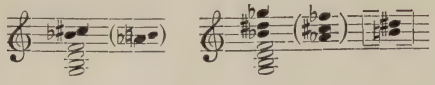
But the exploitation of the eleventh harmonic comes within the category of 'physical' facts, seeing that it is based on the phenomenon of *natural resonance*. There is also another very important aspect of this question of harmony: the great use which Ravel makes of the *appoggiatura*, and of its exceptional resolutions.

Ravel's early detractors disdainfully referred to his music as *le culte de la note à côté*. There is much truth in this also. Ravel's marvellous sensibility, eager to create a special sound language of its own, was compelled to make him adopt and regularly employ a certain number of harmonic aggregations which his predecessors had scarcely dared to consider.

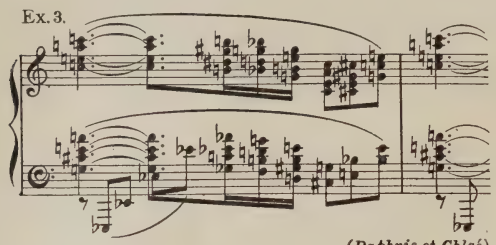
Apropos of Ravel, much has been said of unresolved *appoggiature*, thus exaggerating the importance of this artifice in his music. In most cases the *appoggiature* of this harmony are resolved upon other *appoggiature*. Genuine unresolved *appoggiature*, however, are few in number.

Of Ravel's favourite *appoggiatura* chords, the most important are  which dates back to

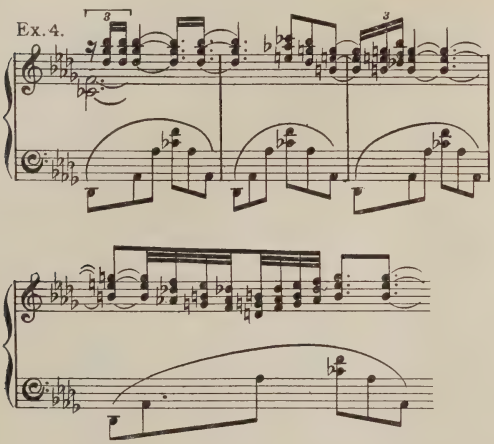
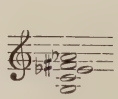
the 18th century ; and

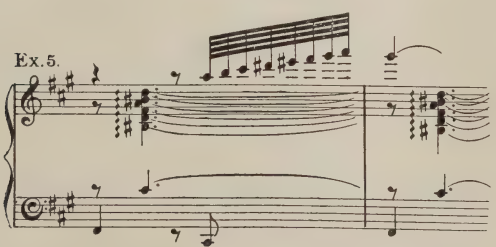


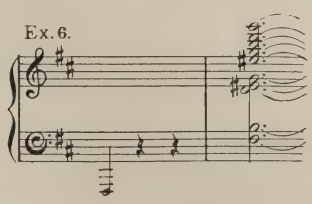
The former has supplied Ravel with splendid possibilities, as in the passage :

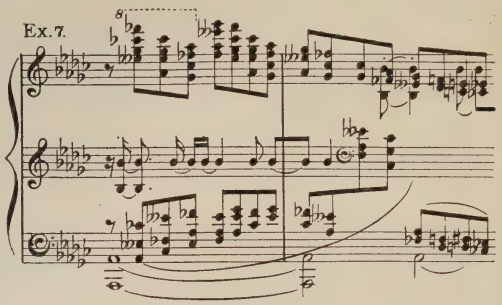
Ex. 3.

(*Daphnis et Chloé*)

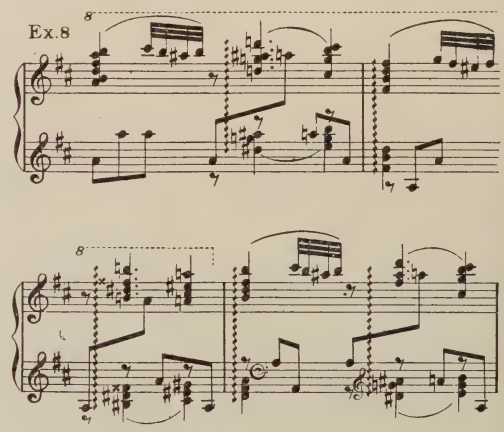
The latter forms the basis of a host of valuable examples, one of which is the following :

Ex. 4.

Ravel is particularly fond of the chord  which he has used very frequently :

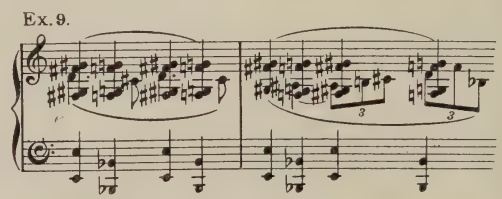
Ex. 5.

and which he evidently borrowed from Chopin :

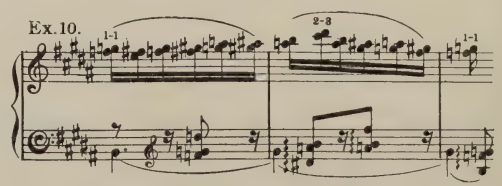
Ex. 6.

Amongst other harmonic artifices we are constantly finding, must be quoted the *pedals*, principally inverted, which Ravel utilised in masterly style. I mention only the 'Gibet,' entirely built up round an inverted pedal for forty-eight bars, and containing this amazing passage :

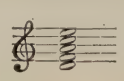
Ex. 7.

The 'Alborada del gracioso' offers us another example :

Ex. 8

We may also call to mind the Epilogue in the 'Valses nobles et sentimentales,' which ends with a marvellously rich tonic pedal, thirty-four bars long.

In such opulent harmony we are continually finding a chromatic succession of major seconds, the combination of which with other elements has suggested a host of savoury details, such as :

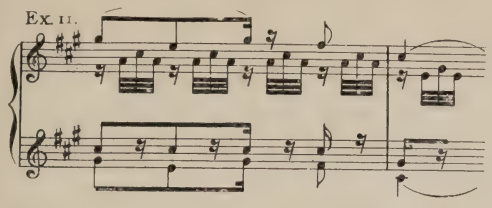
Ex. 9.

In 'Scarbo,' the same artifice is carried to such pianistic virtuosity as the following :

Ex. 10.

Here is a chord frequently exploited by Ravel :



It is interesting to note that in certain cases like :

Ex. 11.



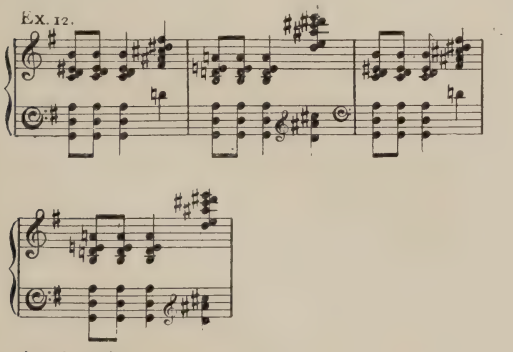
the use of this chord makes us momentarily connect Ravel with Puccini. A mere chance, doubtless, though amusing enough, considering how slight the resemblance between the two musicians.

Apart from the traditional major and minor scales, Ravel fairly often uses the Greek scales—the Dorian, the Hypo-dorian, and sometimes also the Phrygian. In this he approaches Debussy, doubtless because, like the author of 'Pelléas,' he had come strongly under the Russo-Byzantine influence. His polymodality, however, is essentially different from Debussy's in that it never employs the hexaphonic scale (in whole-tones) ; and it is this that clearly distinguishes Ravel not only from Debussy, but also from d'Indy and from Dukas, musicians who have made considerable use of this scale, which at one time was considered so opulent and was subsequently found to be so deficient.

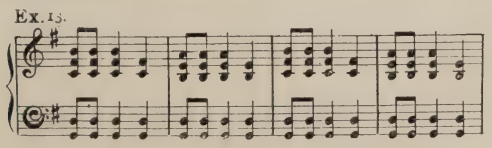
The preceding may suffice to show how profoundly classic is this music which at first appeared to be so revolutionary. The harmony of Ravel is deeply rooted in tradition. It contains no striving whatsoever after atonality, nor does it even attain to polytonality. Its power consists mainly in the fact that, far from being a perilous and empirical leap into the unknown, it is nothing else than a splendid embellishment, an amazing ornamental 'variation' brought to the edifice of high tradition by a fascinating craftsman, an artist of genius.

The following bars, which have caused so much discussion in the past :

Ex. 12.



are simply this :

Ex. 13.

I have said nothing at all of harmonic evolution in the case of Ravel. Ever since he concluded his studies, this musician has been in possession of so miraculously perfect a technique that, as happened to Bach, Mozart, or Chopin, the perfection of the instrument inevitably assigns limits to the possibilities of evolution. All the same, it would be a profound error to imagine that so refined and subtle an art does not have an adequate re-awakening. And indeed we find that harmony, starting with 'Jeux d'Eau' (1901), gradually reaches a maximum of elaboration in 'Daphnis et Chloé' (1910). Then a new style appears in the Trio (1914), and more than ever in the 'Tombeau de Couperin' (1916-17). In this style, without repudiating the past, Ravel seems bent on simplification ; it is then that his harmony becomes less overburdened. The sense of tonality also tends towards modification along the line of a synthetic permeation of divers scales (such as the charming début of the *Forlane* in the 'Tombeau de Couperin'). And this tendency towards simplification is continued in the 'Valse' for orchestra, and in the 'Duo' for 'cello and violin.

Ravel has been dubbed both *scolastique* by certain youthful compatriots of his, and *tarabiscoté* by other fretful minds. There is much truth in both definitions. Still, it is precisely because he succeeded in effecting a wonderful equilibrium between sane tradition and an ardent thirst after novelty, that he has proved himself the greatest musician in France since the death of Debussy.

At all events, only one thing in art is of importance : that the creator attain to that mysterious region where spirit and matter are one, where it becomes impossible to dissociate phantasy from technique, because they are so intimately united. And it is henceforth evident that Ravel belongs to that small band of the elect to whom it has been given to contemplate the serene visage of ultimate perfection.

(*Authorised translation by Fred Rothwell.*)

OPERA RECORDS

I.—LONDON, PARIS, AND DRESDEN

BY WAKELING W. DRY

Two interesting centuries of performances were reached during the last season at Covent Garden in the case of 'Tristan and Isolda' and 'The Mastersingers.' This reminds us that in the case of the more popular operas the number of times each has been performed is growing very large.

It is interesting to recall that Wagner began his masterpiece 'Tristan and Isolda' in 1855, and three years later had completed the first Act. He finished it at Lucerne, after having been robbed of a sum the publishers, Breitkopf & Härtel, advanced to him on account of royalties. It is said that £50 was the price paid for the copyright of this immortal work. 'Tristan' waited six years after its completion before it saw the footlights, and was first played under von Bülow at Munich, in 1865, with Schorr von Carolsfeld and his wife as the Tristan and the Isolda. It was first seen in London, in 1882, at a season of opera in German—then quite a new departure which Sir Augustus Harris organized and Richter conducted—Winkelmann being the Tristan and Rosa Sucher the Isolda. Later that same year these two went to Bayreuth when it first entered the Festival scheme. These artists were also the Walther and Eva in the initial performance of 'The Mastersingers,' which was also first done here during the same Drury Lane season. Neither opera seemed to attain much success.

In the case of others of the more familiar operas, 'Faust' reached its three-hundredth performance

at Covent Garden on May 10, 1906, when it was conducted by Messager, with Madame Donalda as Margaret, Altchewski as Faust, and Journet as Mephisto. It was first seen in London at the old Her Majesty's, in the Haymarket, on June 11, 1863, and was given at Covent Garden the following month. Later on it was done in an English version by the critic Chorley ; and for Santley, who was the Valentine, Gounod consented much against his custom to add a song, 'E'en the bravest heart may swell,' the melody of which he adapted from a phrase in the Overture, of which no further use was made in the score. Another opera which has three hundred performances to its credit is 'Don Giovanni,' which it reached on July 15, 1904, when Polacco conducted.

Puccini's delightful and very characteristic 'La Bohême' registered a hundred and fifty performances to June, 1923, when Melba and the famous Scottish tenor Joseph Hislop sang. Contrary to usual custom this opera was introduced in English, at Covent Garden, in 1897, the Carl Rosa Company having been first in the field with a performance at Manchester in 1895, for which the composer came to England.

'Aïda'—perhaps the one and only satisfactory work of art ever written to order on a given subject—reached its hundredth time in 1912, when Emmy Destinn and Franz were the principals. The first production comprised a memorable cast with Madame Patti and Nicolini.

Other centuries that have been passed are 'Lohengrin,' in 1899, when Jean de Reszke was the Swan-knight ; 'Cavalleria Rusticana' (first seen at the Shaftesbury Theatre in 1891), on December 28, 1907, when Grace Nicholl was the Santuzza. Then again we had the hundredth time of 'Madame Butterfly' on November 29, 1919, when Jean Brola was the Butterfly and Webster Millar the Pinkerton. This opera of Puccini's was first produced in 1905, with Emmy Destinn and Caruso in the two chief rôles. Puccini was at Covent Garden for the first night, but he would not conduct. Afterwards he entertained the artists, conductor, and music critics to supper at the Savoy. Another 'hundredth' opera is the 'Ballo in Maschera' of Verdi.

The performances of Bizet's tuneful masterpiece 'Carmen' do not appear to have been recorded ; but its total must be well over the hundred. Like 'Faust,' it was first seen in England at the old Her Majesty's, in 1878, when Minnie Hauk created the title-rôle.

The recent revival of 'The Beggar's Opera'—a wonderful thing after its previous four years' 'innings'—recalls the fact that this was the second piece to be given at the 'Theatre in the Convent Garden' after Congreve's comedy 'The Way of the World.' The classic house was opened with this piece by Rich, a famous Harlequin, in 1732, and has been twice burnt to the ground, new buildings being erected in 1809 and 1858. The Royal Italian Opera, as it was originally called, was formed in 1847.

In the case of Paris, the particulars which the Administrator has kindly looked up for me are somewhat meagre, but nevertheless interesting. The ever-popular 'Faust' reached the high record of 1,717 performances on July 30, 1925. It was first produced at the Théâtre Lyrique in March, 1859, when the original exponents of the chief rôles were M. Barbot (Faust), Madame Carvalho (Marguerite), and M. Brebenqué (Mephisto). In 1869 it was played at the old Opera House in the Rue Lepelletier, when the principals were M. Colin (Faust), M. Faure (Mephisto) and the famous Nilsson as Marguerite.

On the occasion of its five-hundredth time at the Grand Opéra, on November 4, 1878, a memorable cast included the brothers de Reszke—Jean being the Faust and Edouard the Mephisto—with Madame Escolais as the Marguerite.

'Tannhäuser' reached its two-hundred-and-forty-third time on December 15, 1913, and has not been given since. On its first production at Paris, on November 13, 1861, Niemann sang the title-rôle, with Madame Sax as the Elisabeth and Madame Tedesco as the Venus. It will be recalled that for the Paris production Wagner altered the Overture, making it continue with the 'Venusberg' music until the rising of the curtain. The first scene was also altered and amplified. Also it is somewhat curious to recall that 'Lohengrin' did not reach Paris till forty-four years after its original production at Weimar in 1850.

Dresden has a State opera-house worthy of this fine city, and until recent years there was quite a considerable colony of English residents here. Incidentally, it was the place some few years ago of a particularly excellent photographic exhibition. From the courteous Intendent I have some particulars of the numbers of certain works in the répertoire, and, as may be expected, the Wagner dramas head the list.

It is interesting to note that 'Tristan and Isolda' was first produced, six years after it was written, at Dresden, under von Bülow, in 1865. 'Tannhäuser' heads the list with six hundred performances to June, 1925, when Hermann Kutzschbach conducted. The title-rôle was sung by Kurt Taucher and the Elisabeth was Meta Seinemeyer—artists whose names and achievements will not be very familiar over here. 'Lohengrin' comes next with five hundred performances, which were reached in October, 1923, the title-rôle on that occasion being sung by Fritz Vogelstrom to the Elsa of Elisa Stünzer. A hundred less is the record of 'The Flying Dutchman' in June, 1925, the Daland being Adolf Schoepflin, and the Senta, Meta Seinemeyer.

The next most popular work is 'Aïda,' which reached the total of two hundred in May, 1925 ; Meta Seinemeyer being the Slave-girl, with Pattiera as Radames, Robert Burg the Amonasro, and Robert Bussell the King.

I would here express my thanks to M. l'Administrateur of the Paris Opéra for his kindness in looking out the particulars as to the numbers of performances ; and also to my friend of the old days, Mr. Richard Northcott, who has kindly done the same for me in regard to the Covent Garden records. I am hoping to get the particulars of performances from New York, Milan, and Berlin, and these will form the subject of a second article.

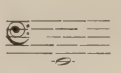
SOME OBSERVATIONS ON 'HORN CHORDS: AN ACOUSTICAL PROBLEM'

By W. F. H. Blandford

Prof. Percival Kirby's article* on this subject treats of an obscure matter that emerges into print once or twice in a generation without ever (so far as I know) having received so careful an analysis as that to which he subjects it. The trick of producing chords

* *Musical Times*, September, 1925.

from the horn finds no place in serious music. None the less it is of historical interest, both in connection with the enigma set by Weber that Prof. Kirby discusses, and as having provided one musician with a reputation and a source of profit.

Moreover, it affords an excellent illustration of Helmholtz's theory of resultant tones, and bears, as the article indicates, some relationship to a rather subtle problem of musical acoustics and æsthetics — the influence on tone-colour of the combination tones of two or more horns or other instruments playing in just temperament. The warmth and fullness that result from the presence of these tones are ordinarily diminished when the transposing valve-horn is used for the performance of old music, for which the horns were, and should be, in just temperament ; in fact 'the pile is scraped off the velvet,' as the late Sir Charles Stanford said. The valve-horn, like the valve-trumpet and their congeners, cannot play a scale in equal temperament, owing to the nature of the harmonic series from which the notes are derived; but it can be induced, by a little properly applied knowledge, to play the diatonic scale in absolutely just temperament in many of the keys used in old music, without any correction by lip or hand, except as regards two or three low notes that involve the use of more than one valve. Thus the F horn can play the untempered diatonic scale from

upwards without a single false interval in either the dominant or subdominant, though it cannot go from one to the other without an alteration to the valve-slides, which can be made empirically in a few seconds. In the tonic, one note must be incorrect in pitch—I leave it to the curious to discover which. A few minutes should suffice to teach a capable and willing quartet to play, say, the introduction to the Overture to 'Der Freischütz' in just temperament with all the colour that the combination tones of the old natural horn would have given. There is, in fact, no easier way of illustrating the harmonies of just intonation ; for a quartet of strings or trombones has more scope for error.

But to return to chord production—the trick is old, and may go back to the earliest days of the instrument. For how otherwise, unless by assuming some miraculous endowment, are we to explain the talent of Joachim Frederick Creta, who in 1729 was announced at a concert in London 'to blow the first and second treble on two French horns in the same manner as is usually done by two performers'? (Biog. Dic. Mus., London, 1824). If in fact his method were different, it died with him, to the great loss of those conductors who have to study economy.

Creta belonged to the dark ages, but there is evidence that chord-playing was employed by Punto and others before the close of the 18th century. Dauprat, in his 'Méthode,' says that Punto could perform this trick much better than all who had since attempted it, but that he ridiculed and made light of it. He adds that the practice is repugnant to serious artists and men of taste, and should be left to charlatans and the incompetent (obviously a hit at Vivier, whose star was in the ascendant).

In spite of his ridicule, Punto, whose ideals were not always of the highest, did not scruple to introduce chords at his public performances, and they are mentioned with admiration in a report of the concert he gave at Prague in 1801 and in other appreciations of his skill.

In 1806, three years after Punto's death, Weber composed his Concertino for performance by his friend C. Dautrevaux, who combined the offices of horn-player to, and clerk to the chancery of, the Duke of Würtemberg, at Carlsruhe. The work was then shelved until 1815, when Weber revised it completely (as he says in a foot-note on the MS.) for the benefit of Rauch, a young Munich player who had taken his fancy (F. W. Jähns, 'C. M. von Weber in seinen Werken,' Berlin, 1871, pp. 200-1). The earlier version is lost, and it is impossible to say whether the chords appeared in it or not.

No printed score existed when Jähns compiled his catalogue, nor have I ever seen one. The Concertino was published in orchestral parts only—first, by Peters, of Leipsic, and afterwards by Richault, of Paris, a set of whose parts I possess. It has also appeared with a pianoforte arrangement of the accompaniment by H. Kling (B. & H.). Althought praised by the critics on its appearance, it is purely a display piece, written to an obsolete formula, and hardly in accordance with modern taste. It is saved from oblivion by the fact that it affords for study an excellent specimen of bravura writing for the hand-horn, and is also the oyster containing the pearl that Prof. Kirby has displayed, to which I shall refer farther on.

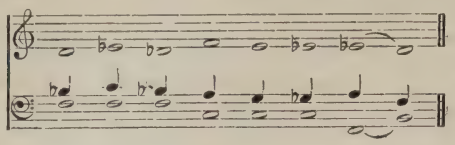
Chord-playing is inseparably associated with the name of Eugène Léon Vivier (1821-1900), who, coming somewhat appropriately from Ajaccio, succeeded in a short time by a study of this accomplishment, a little horn-playing, boundless audacity and assurance, and a unique genius for mystification and practical joking, in conquering Paris, London, and other capitals as a lion of the first rank. He seems to have been at best but a mediocre player, although in his early days he managed to obtain posts at the Théâtre des Italiens and Opéra, which he failed to hold. An attempt made two years ago to extract from that mine of information, M. Brémond, some authentic information about his competence in legitimate horn-playing, elicited only the statement that he was *le roi des bouffons*, which precisely describes him. Perhaps his greatest feat of all was that of having dug himself into all the musical biographies and books of reference as a 'celebrated horn-player'; celebrated he certainly was, though hardly in the sense that usually qualifies for admission, and common fairness demands that a similar niche should be found therein for Grock.

The first practical directions for the production of these sounds are claimed by Henri Kling (1842-1918) —a French player, who for many years was professor at the Geneva Conservatoire—to be those given in his 'Méthode pour le Cor' (B. & H.) ; but there is no ready means of telling whether the first edition of this work or that of Franz's 'Waldhorn-Schule' (1880) is the earlier.

Kling also published an article, 'Le Cor de Chasse' (*Riv. Mus. Ital.*, Turin, 1911, pp. 95-136), the fourth section of which is devoted to this subject. He repeats his instructions, and also discusses the Weber passage, quoting the observations thereon of Jähns (*op. cit.*) and E. d'Harcourt ('La Musique actuelle en Allemagne et Autriche-Hongrie,' Paris, *c.* 1908, pp. 64-65). His instructions throw no light on the acoustics and need not be set out. The following is

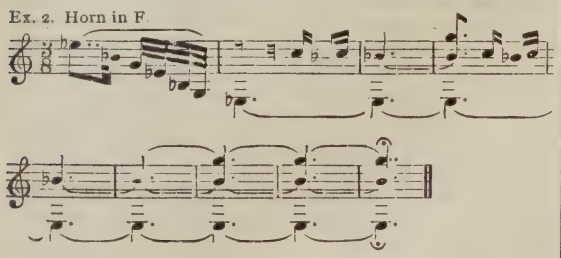
a condensed list of the triads he gives, omitting duplicates and mere chromatic progressions :

Ex. 1.

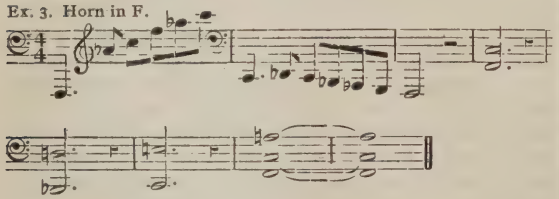


To facilitate comparison, the chords are transposed into real sounds, and Prof. Kirby's notation is used. The semibreves are the generators, the lower being the horn, the upper the voice notes ; the crotchets are the differential tones. Neither Kling nor Franz indicates the summational tones.

I can recall one work only, other than Weber's Concertino, in which horn-chords appear, namely, J. R. Lewy's 'Douze Etudes pour le Cor,' &c. (*Musical Times*, 1922, October, p. 694). The second of these portentously difficult Studies ends as follows :

Ex. 2. Horn in F.

I have no idea how this is intended to be played—possibly the high note is intended to be produced by a sort of falsetto 'jodel' ; but in that case the middle note ought not to be present.

The conclusion of the fourth Study is this :

Ex. 3. Horn in F.

These chords can be, and I have heard them, played. They do not, of course, represent every note which the generators evoke.

There is no connection between the power of producing chords and true skill in horn-playing. Dauprat says that beginners who are shown the trick pick it up almost at once ; and Mr. H. F. Thornton, professor of the horn at Kneller Hall, informs me that he has not at present a single chord-player among his pupils, one or two of whom are very good, and that anyone who acquires the knack is usually far from being the best player. But some excellent players can do it, and I understand that that distinguished artist, Mr. Aubrey Brain, is among their number.

The best exponent I have heard is a former pupil of Mr. Thornton's, Mr. J. Hitch, a remarkable horn-player with exceptional command of the highest register, who left Kneller Hall for India about two years ago. Given suitably resonant surroundings—for these chords are of small intensity—the effect he produced by passages of changing harmonies was very pleasing, somewhat resembling the chords produced by a variety of humming-top, well-known in nurseries, which change at any interruption to the uniformity of spin.

Another player who produces chords easily is Mr. A. J. Cursue, also a former Kneller Hall pupil, who has kindly helped me by demonstrations that have left me free to observe them unhampered by the trouble of production. Like many who have attempted them, I find that their production is liable to impose a disagreeable and presumably injurious strain on the laryngeal muscles ; and unless they can be easily obtained, they are best left alone.

Prof. Kirby's explanation, being based on physical laws confirmed by experiment, is conclusive. It must not, however, be thought that analysis can always be made by ear alone as readily as he would lead one to suppose. The ear receives many impressions that the mind is not accustomed, without special training, to resolve, but which, subconsciously perceived, produce tone-colour ; and this is as true of combination tones as of simple overtones. With these chords the summational tones are more elusive than the differential, and have usually been overlooked. Vivier is recorded to have produced chords of 'two, three, and even four notes' ; but most persons make no claim to have heard more than three, which is the largest number recorded of Punto. Kling, indeed, goes so far as to say that a four-note chord is impossible in any case—in which he is clearly wrong.

I have found, with chords produced by myself, that things do not always go according to plan. If I produce Prof. Kirby's first chord, singing middle C against the F below, I do not always hear the summational note with certainty, but I hear the differential and also the octave above the horn note. This is, of course, present in any case as an overtone, but it is distinctly strengthened by the addition of the voice note. But if I lower the pitch of the generators by two or three semitones, then I easily hear the summational tone.

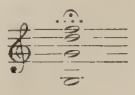
Kling correctly gives the differentials in his list of triads except in the first two, where they are an octave too high, and the third, where it is a minor ninth too high ; Franz also gives the first of these in the same form as Kling. I find I sometimes produce this chord in the form he gives it, although the resultant has a ratio 4 to generators in the ratio 3 : 5. When this anomalous note is strong, the true combination tones are weak ; it may perhaps originate as the differential of the first overtone of the horn and voice notes and is, I think, associated with some forcing of the generators. While I am ready to be convinced, by the use of resonators or otherwise, that this note is not really existent and is merely the product of an auditory hallucination, it has also proved audible to others, and it brings Kling's incomplete version into line. In any case, writing a major sixth and its combination tones as a chord of the six-four, even if acoustically wrong, fairly represents its effect on most listeners, who do not as a rule trouble about analysis ; and that is probably all that Franz and Kling aimed at.

The question when or how combination tones manage to become so pronounced as to emerge from subconsciousness and become distinguishable without special attention is difficult, and I do not know whether it has been fully considered. Although it does not concern horn-playing, it may be of interest to mention the circumstances—before I had even heard of the existence of such tones—when they first thrust themselves on my attention. When a youth, I heard a drawing-room duet sung by sisters who possessed trained and powerful voices with the similarity of quality and style to be expected from their relation-

ship—all conditions favourable to the production of combination tones. Suddenly I became aware that the vocalists were accompanied by a powerful and unearthly baritone voice which, articulating no words and following no recognised scale or melodic line, blended throughout in perfect accord. So overwhelming was the impression that the duet resolved itself into a Resultant solo, with accompaniment for two female voices. I have since heard many differential tones, but never with the disturbing effect of that first occasion.

Lastly, to revert to the Weber Cadenza—Prof. Kirby's quotation of this is quite correct. In the fifth bar of the chord version in Richault's edition the lowest note appears as B in the bass instead of G in the treble clef, and has been so read by Kling. That this is due to faulty placing of the clefs is shown by its being succeeded by an F clef in the next bar.

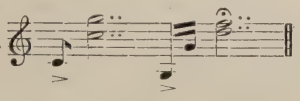
The same edition gives the final bar as follows :



I do not understand the meaning of the four dots under the fermata, but hazard an explanation below in the light of Kling's suggested solution.

The hypothesis that Weber used an approximate notation seems to be new to print, though it was suggested to me a few years ago by Mr. T. S. Wotton, whom I have to thank for drawing my attention to Kling's paper. I am not quite convinced by it; the disposition of the bass in bars three to six does not appear haphazard, and the contra F and G are hardly suitable to serve as the foundation of horn chords.

Jähns is unhelpful, vaguely invoking acoustic laws. D'Harcourt, on the other hand, went carefully into the matter, taking the best professional advice. His suggested solution, which is impracticable, is that of playing the passage in a manner which the last bar of the cadenza, as he gives it, will indicate :

Ex. 4.

Kling, also recognising that the passage as written is impossible, puts forward an original suggestion that Weber had no intention of requiring the player to produce the chords, and that these are merely a concise indication of the harmonies to serve as the foundation of a series of arpeggios to be developed by him at pleasure. Kling follows this up by giving a page of cadenza, too long to quote, which he had expanded from the chord foundation. If he is right, may not the four dots (which he ignores) in the Richault edition be a condensed representation of four pauses over the separate notes of the chord, which are to be played in sequence and followed by appropriate ornament?

Having long viewed this perplexing passage from every possible angle, I have been gradually drawn to the conclusion that Kling's solution is the best that has been propounded. Of course, if it is correct, the whole bottom drops out of the puzzle.

Handel's 'Samson' will be performed at Westminster Central Hall on February 9, at 8.0, by the City of London Choral Union, conducted by Dr. Harold Darke.

THE RING OF WORDS

By Marjorie Gullan

It is only within the last few years that we have begun to realise that poetry is music, and that the meaning of poetry can only come through its music. That is the wonderful discovery we are making through the new art of verse-speaking, in which we boldly follow the lead of such poets as from time to time have read their own works. These men went so far as to chant their lines, holding, as they did, that the chief purpose of poetry was to delight the ear and to convey the sense by means of the sound. Any child could have told us long ago that by mere reading for 'expression' we were draining the very life-blood out of poetry. We have only to watch the movements which the infant instinctively makes to anything rhythmical, to understand why a mother croons to it in her speech as well as her song. Why is it that our nursery rhymes and jingles have such delightful associations for us to this day? It is because the words are always connected in our minds with a strong, rhythmical swing, and with movements to that rhythm :

> These enchanted words are a kind of incantation [says Mr. Greening Lamborn, speaking of poetry] and must be spoken like a charm. If you use them in an ordinary way of talking, as if you were asking the butcher about the meat, the spell will not work.

This sums up the situation. Our children when they reach school age, too often lose all the delight which formerly lay for them in 'the ring of words.' Only in their games they persistently return to the rhythmic law in spite of all suggestions, implicit or explicit, to the contrary.

But things are changing. In the last few years we have had a great awakening. We have begun to realise that in poetry, beautifully and sincerely spoken, there lies a whole field of hitherto unexplored delight and inspiration. He who reads poetry from the printed page knows it only as he who knows music merely from the printed score—in solitude—but a great art must be shared, and by as many people as possible, for its first appeal is to the emotions.

If we are to make an art of spoken poetry, if we are to set free all the music and the pattern and colour of the poet's words, we must achieve a technique worthy of such work. We must have teachers and speakers who can not only perceive these things but who can translate them through precision of speech, beauty of tone, perception of rhythm, and rich qualities of imagination and understanding. Speech must be studied, not as a science in and for itself, but as a means of capturing the magic of such words as—

> Monks of Rome, from their home,
> Where the blue sea breaks in foam.

Voice production must be learned, not merely as series of exercises for strengthening and improving the voice, but for the purpose of achieving tonal beauty in the great chapters of Job and Isaiah, and such speeches as those in 'Samson Agonistes.'

Above all, those of us who are to have a hand in the making of this art must at some time of our existence have fallen deeply in love with 'the ring of words.' We must be aware of the cunning and exquisite pattern of such lines as

> I bring fresh showers for the thirsting flowers,
> From the seas and the streams,

with its mid-rhymes and end-rhymes and the rushing sound of wind and rain in those repeated *s*'s and *sh*'s, and the liquid flow of the long *e*'s in 'seas' and 'streams.' We must be capable of being thrilled by the majestic proportions of the finely phrased first chapter of Genesis, and especially we must be able to pass on these delights to others.

This new study of verse-speaking, which is based upon the relation of poetry to music, will do much to help our national speech. We have for too long been cynically careless of our English language, and it is high time we began to be conscious of the need for improvement. A poetic inheritance such as ours, which includes our noble translation of the Bible and the works of Milton and Shakespeare, demands fine speech, melody of voice, and real understanding of the harmonies of sound, which lie in words fitly spoken, 'like apples of gold in pictures of silver.'

New Music

SONGS

The present batch, if we exclude some translations and a volume of parodies, contains only one song whose poem has not real literary quality. The song thus distinguished is 'Love in the woods,' lyric by Edward Teschemacher, music by Sir Landon Ronald, dedication to the author of 'If winter comes.' The song was originally published in a volume called 'Pastels,' by Enoch, and is written with skill and knowledge of effect, but it gives no impression of sincerity. Curiously, it is the same publishers who send 'Six Odd Songs' (Stanley C. West and Marjorie Broughton), a volume in which compositions of the 'Love in the woods' class are parodied. Various types of songs are dealt with (for instance, 'Reveille,' 'Remorse,' 'The Organ,' 'Dust of Egypt'), and the thing is done, if not very subtly, quite effectively. The volume can be recommended to concert-parties, for whom two or three of the songs would make a useful turn. When all six are together they become less effective, because the sudden *dénouement*, which is in each case reserved for the last line, ceases to be unexpected.

Alfred Hollins's 'My Mary' (Paxton) is a thoroughly old-fashioned song. The constant four-bar phrases, the stiff accentuation of the words, the harmonic style, the accompaniment of repeated chords, the top-note at the end—all are the fashions of 1890. Yet, in spite of them, the song speaks with such obvious sincerity, and such complete freedom from affectation, that it cannot fail of its effect. Like Cowper's words, the music is simple. But it has a tinge of sentimentality which Cowper avoided, and is without that distinction and sensitive, fine quality of beauty which genius gave to the poetry. But what a lot can be forgiven nowadays, when nothings are so elaborately proclaimed to music that is unaffected. Over-elaboration, perhaps, rather spoils Norman Peterkin's 'Never more, sailor' (Oxford University Press). One feels that de la Mare's atmosphere, if it had been caught at all, would have been reproduced by simpler means. No sense of vivid realisation reaches the listener, in spite of the music's efforts. Another setting of the same poet by Arthur Bliss shows that an atmosphere even more difficult can be keenly felt, and re-expressed with that certain handling that looks like complete effortlessness. 'The Hare,' a beautiful little song, ends with a suggestion of the still moonlit field which is as simply achieved as it is vivid. 'The Buckle,' attempting perhaps rather less, is equally successful. Time is showing that the impressionistic style of music requires firmer handling than any other, if it is not to be merely weak, and there is no mistaking Bliss's grip. These songs, published by Goodwin & Tabb in 1922, are now issued by Curwen, who also send Martin Shaw's 'Old Christmas,' a cheerful poem set to good, plain, unpretentious music, and 'The Toy Band,' by Sir Richard Paget. This last is a curious song, pretty clearly not the work of a trained composer, yet having verve, and realising the rhythms of Newbolt's poem. There is originality too in the idea of providing a refrain which is to be whistled, and will need a whistler of exceptional technique. The vitality of the rhythms may partly compensate for over-much repetition, and some commonplace harmony, which unfortunately creates a bad impression at the very beginning of the song.

A real 'find' is 'Yarmouth Fair,' collected by E. J. Moeran, arranged by Peter Warlock, and published by the Oxford University Press. The tune, which seems to have been composed by Mr. John Drinkwater, the singer from whom it was taken down, is a good one; and it is set with the greatest skill and humour, in a style sometimes reminiscent of Grainger, but full of Warlock's own touches. Quite exhilarating is the way the interest is kept growing until the very end, and it is no wonder that the 'birds they sang "Hooray," "Hooray,"' at the beginning of the last verse. Norman Peterkin is happy in his setting of 'The Fiddler,' a song in which the sense of sadness aroused in grown-ups by a children's dance-tune is well-conveyed, without sentimentality. Simplicity here gets its effect more certainly than the more elaborate methods adopted by this composer in a previous song. The Oxford University Press are the publishers. They also send Colin Taylor's 'The Hill,' a well-written song with a vocal line more grateful to the singer than that of many modern songs.

Three poems by Walt Whitman, set by Ralph Vaughan Williams, are the real thing at last, all the more welcome, and all the more clearly the real thing, when one compares them with the imitation. All three are built on ground basses: the first on a four-bar phrase which undergoes slight changes during the song, but is always present; the second on a five-bar phrase, reminiscent of the ground of Purcell's 'Evening Hymn'; and the last on a single bar. The second song, 'A Clear Midnight,' will appeal the most readily, for when technique reaches this point, thoughts about it no longer intrude, and the last barriers between composer and listener are down. Simple, short, easy, it is the natural impression of a fine emotion, coming from wider spaces than most of us inhabit. The first of the series, 'Nocturne,' is slower to yield its secret, for it is difficult to sing, and some of the harmonic effects are forbidding at first sight. But everything becomes plain, and the beauty rises clearly as one gets to know it better. Dissonances are the inevitable result of the meeting of two tendencies, neither of which can be sacrificed: and one can only recommend those who dislike them to see what happens if an alteration is attempted. There is no need to choose between two beautiful songs; each has its own message to give and its own means of giving it. But one cannot refrain from calling attention to the last phrase of 'Nocturne' with

its beautiful F natural, achieving a world of meaning by a mere touch.

These songs, published by the Oxford University Press, are so thoroughly genuine, and though small, so plainly the work of a big mind, that they leave one little disposed to dwell on Daniel Ruyneman's 'Quatre Poèmes, extraits de Alcools, de G. Appolinaire,' or 'Con queste Parolini,' a not particularly distinguished bass aria of Pergolesi, gingered up by Stravinsky. These last items are published by Chester, who also send C. W. Orr's 'When I was one and twenty.'

From Schirmer's come six of 'Italy's most beautiful folk-songs, collected, elaborated, and arranged by Geni Sadero.' One or two of them, notably 'La donna Lombarda' and 'Serenata delle Alpi,' have good tunes, but the arrangements leave much to be desired, and one cannot help wondering whether the collector brings to her work the critical power which is as necessary as enthusiasm :

> I found this . . . in the countryside of Syracuse at dawn of a spring morning: this fragment was wafted to me on a breeze laden with a perfume of orange-blossoms.

This sort of thing does not inspire confidence. And the introduction to 'Tarantella Napoletana' is thoroughly commonplace; while 'La donna Lombarda,' as elaborated, becomes over-long and tedious, in spite of its beautiful tune, because the elaboration is so second-rate. Folk-songs can be either collected in a more or less scientific way and plainly arranged, or made the basis of more highly developed things by a composer. Cecil Sharp has shown what can be done in the one way, de Falla's seven Spanish songs reveal what can be done in the other. The present arranger seems hardly equal to either method, and it is perhaps not without significance that these Italian folk-songs should be published in the U.S.A.

Norman Peterkin's music is always sincere, and in his 'Rune of the burden of the tide' he has obviously felt keenly the atmosphere of Fiona Macleod's words. Effective use is made of a drone effect, which is never allowed to tyrannize, as short accompanimental figures sometimes do. In Vaughan Williams's 'Four poems by Fredegond Shove,' there is the absolute sureness of touch and technique which gives to the songs that look of inevitable simplicity which is the perfection of art. This certainty is no less marked in the pianoforte than in the voice part, and though Vaughan Williams has not hitherto been thought of as a pianistic composer, there is no doubt of his ability to get what effects he wants out of this as well as other instruments. If, like Brahms, he has to some extent invented a new style of pianoforte writing to suit his own needs, so much the more is his achievement. The style of the music itself is interesting. 'The New Ghost' is closely akin to 'Flos Campi.' Diatonic melodies are clothed with moving parts whose texture is varied in accordance with the demands of the poem, with cessations of movement for the purpose of underlining important moments : a method which is used with rare skill, and never fails of its effect. 'Four nights' is a striking example of the use of a single swaying figure, whose significance is doubly strong because of its first simple fitness, and its later equally apt, unforced developments. Those who dislike consecutive fifths, however, and consider the mixolydian mode an affectation, will not like this, or, indeed, any of the songs. The last number, 'The Water Mill,' carries us back to the atmosphere of 'Hugh the Drover.' Here again at the very beginning is a figure which at once perfectly sets the scene; here again the resourceful development, giving unity, but never congealing into mere cleverness, because so highly sensitive to the poem's demands, and so ready to give way to its moods. The music gives a perfect picture of the uneventful, unresting life of the English mill, with a hundred light-handed touches of detail which remind one of the loving care with which the Dutchmen painted the daily life of their people and times. The *Coda*, with its happy 'three-four' interpolation, and its gentle underlining of 'When the moon shines gold,' is most beautiful, and the song as a whole seems to me to stand quite clearly amongst the great songs. (Oxford Press.)

'Cryes of Olde London,' arranged for voice and pianoforte by Vincent Thomas, is published by Goodwin & Tabb. As some of the numbers are headed, 'Arranged and composed by Vincent Thomas' and one of them 'Words and music by V. T.', it is difficult to know exactly what the composer is claiming for himself. The settings are intended for the performer, rather than the student of old London, and are well adapted for their purpose, the tunes being simple and pleasant to sing, and the pianoforte parts interesting. The songs are published, so far as one can tell, in only one key, suitable for high voice, and are not always easy either for singer or pianist.

Jacques Durand's 'Serenade langoureuse' (Durand) has some charm and slight distinction on its first page, but in its middle section loses many points on account of a cheap and facile semitonal sequence-passage which is repeated and quite spoils the song as a whole. There are no lapses of this sort in Erich Anders's 'Drei Lieder' (Verlagsanstalt Deutscher Tonkünstler A.G., Berlin), but at the same time there is little of adventurousness in the music. The composer knows how to write the long, generously-curving phrases that are typical of the German song of about 1900; and the pianoforte parts with their luxurious texture admirably fit in with the general scheme, which is one of heavy colouring and opulent emotionalism. 'Standchen' obviously tries to avoid this, but its attempts to appear lighter only emphasise its essential heaviness; and the more abandoned 'Der himmel offnet' is probably the more genuinely effective. This song and 'Abend im Tal' have obvious beauty, but it is of an elaborate and heavy sort which seems out of date to musicians who want their textures clearer and less fleshy. The idiom gives the impression of having had its day: much that we all admire has been said in it, but it lacks vitality now, and compared with the living, sensitive style of Vaughan Williams, for instance, seems to have in it no possibilities of development. It is noticeable that Schönberg's early achievements in this sort of style left him unsatisfied, and probably this is what he felt about it. None of these songs are provided with English translations.

T. A.

'Schubert's Songs, translated by A. H. Fox-Strangways and Steuart Wilson' (School Edition; Oxford University Press). This little volume contains forty-one songs extracted from the set translated by these two editors. The melody only is given, and references to standard volumes for the accompaniments are supplied to each number. A

capital prose synopsis is added for 'The Maid of the Mill' and 'Wintry Road' cycles. The collection should be of great service, not only to schools, but to soloists as well. There is no need to add to the praise already given to these translations. We are sorry to see, however, that in 'Hark, hark! the lark,' the editors have retained the corrupt reading 'With everything that pretty bin.' As is pointed out in Richmond Noble's 'Shakespeare's Use of Song,' the alteration of 'is' to 'bin' was an editorial 'improvement' by Hanmer, who failed to perceive that Shakespeare wrote the songs in lines double the length of those in which it appears in modern editions:

> And winking Mary-buds begin to ope their golden eyes
> With everything that pretty is, my lady sweet arise.

There is no need for a rhyme to 'begin.' It is high time that singers put this little matter right. But after all, *is* it a little matter? Read the lines over as Shakespeare wrote them, and compare the tripping ease of the original with the explosive 'improvement.'

H. G.

CHAMBER MUSIC

The amount of chamber music that is written and published is very gratifying, and leads to the hope that sooner or later the genius of the future will be discovered in one of the countries which encourages its production. Amongst these America must certainly be reckoned. The Society for the Publication of American Music is responsible for three neatly printed Sonatas which have reached us—by composers unknown to us, and, if their names are an indication of their nationality, of different race. There is a Sonata for harp and pianoforte by Carlos Salzedo, a Sonata for violoncello and pianoforte (with alternate part for viola), by Aurelio Giorni, and a Trio for violin, 'cello, and pianoforte, by Frederick Ayres. A reading of these leaves us somewhat perplexed as to the criterion which guides the Society in its choice. Is it the modern tendency for unmitigated dissonance that prevails? If this is so, the choice of the Sonata for pianoforte and harp stands not in need of explanation. On the other hand, however, the Pianoforte and 'Cello Sonata could only obtain the approval of a commission whose tastes lean on the side of conservatism. Perhaps we have before us a trio of composers to match the Parisian half-dozen. However this may be, these American compositions have little to commend them besides industry and a certain honesty of purpose which disarms criticism.

The Sonata in G minor by Cyril Bradley Rootham (Oxford University Press) is certainly abler and more thoughtful, both in its ideas and in its technical aspects. It holds no severe problems of interpretation, nor does it ever express profound ideas, but its pleasant, picturesque atmosphere is distinctly captivating.

A philosopher proved recently that great artists are not really responsible for the things they say in a moment of lyrical exaltation. If we accept this dictum, it follows that a Lyric Sonata will exempt its composer from criticism. Ernest Austin's Lyric Sonata for violin and pianoforte (Augener) is not, however, so consistently lyrical as to discourage anyone from weighing up its qualities. It is lyrical rather than dramatic, with the friendly, unassuming ways of minor lyrical poetry, good of its kind, if unafraid to echo thoughts that have been expressed elsewhere. It consists of two movements only, and this brevity is much to be commended. Would it be pedantic, one wonders, to suggest that Mr. Austin should use in future the common form *Tempo del tema* in preference to *Tempo della tema?* Grammar, of course, is of little consequence (as long as the meaning is clear) in the directions to the performers. But this is a case where the meaning may be impaired, for *della tema* means something that we feel sure was not in the composer's mind.

B. V.

PIANOFORTE

Two biggish suites come from Curwen's: Norman Peterkin's 'Pagan' Suite (first award under the Publication Scheme of the Liverpool centre of the British Music Society), and Armstrong Gibbs's 'In the High Alps.' Both are difficult, but both contain numbers that are worth some hard work.

The first movement of the 'Pagan' Suite, 'Lament for Pan,' has beautiful moments, and makes good use of its material; the second, 'The Centaurs,' should be effective if its rhythms can be sufficiently enforced on the pianoforte. The last of the set is the least good, and there is a disappointing touch of the commonplace in its rather facile effects. Despite much that is good in it, the Suite as a whole leaves one with some sense of disappointment: perhaps because, with all its capability, its good ideas, and its obvious sincerity, the music somewhat lacks austerity. True that it is a 'Pagan' Suite; but this does not necessarily imply absence of austerity, and anyway, austerity is a quality that music, as such, must have, whatever its subject. One has only to look, for instance, at Debussy's 'La Soirée dans Granade' to realise this: nothing could be more sensuously beautiful; nothing more self-critical and almost self-denying in its use of effects.

With Armstrong Gibbs, on the other hand, the last movement seems to be in some ways the best. Though the composer's individuality comes out less in this pianoforte Suite than in some of his songs, yet we find here many of the qualities that have made the songs what they are. There is the same musicianly handling and craftsmanship, and the same fine sense of balance. The last movement of the Suite, 'Winter Sport,' is an effective number, in toccata style, with a middle section in waltz-rhythm, which is referred to again at the end, when it tops a well-prepared climax. The whole movement is finely modelled and interesting.

Gerrard Williams puts as sub-title to his 'Dejeuner Dansant,' also from Curwen's, the words 'Two Impertinences,' and thus rather disarms criticism. The first of the two pieces, 'Valsette brute,' however, hardly needs this, for it has real charm and is a model of clarity in arrangement and outlook. It is, moreover, one of the comparatively rare pieces of music to which one could have put the composer's name pretty certainly if it had been published anonymously. 'Raguette extra sec,' with its passages of major sevenths and its jazz rhythms, is quite amusing, but probably not amusing for very long. Whether it was worth doing or not, however, it is done well.

A similar doubt is felt in the case of Stravinsky's arrangement of Pergolesi's 'Pulcinella,' which, it will be remembered, was played by Sir Henry Wood some weeks ago. The Gavotte and Variations, and the *Scherzino*, arranged for pianoforte, come from Chester's. The effects are too purely orchestral to

be successful in a pianoforte solo, but it is interesting to see how simply things are done, and how apt was the instrumentation that gave them such point. The method is to add pert little counterpoints, occasional 'wrong' notes, inverted pedals, and the like: the result is sometimes charming, sometimes amusing, sometimes merely annoying; never anything very considerable.

Two Valse-Intermezzi, by J. D. Davis, are effectively laid out for the instrument in a rather luxuriant and thick style; but there is little distinction in the actual music, while the too frequent use of sequential passages has its usual deadening effect. The Valses will probably be popular, however, if played with sufficient *éclat*. Maurice Besly's Waltz, No. 1 of Op. 26, two pieces, is much lighter in texture and less pretentious in manner; and its tunes are longer in flow. It is frankly light music, graceful and effective. 'River Gardens,' the second of the two pieces, is more ambitious, and perhaps less successful. But it shows similar melodic sense, and the same freedom from affectation. These pieces are all published singly by Winthrop Rogers.

The Verlagsanstalt Deutscher Tonkunstler A.G., Berlin, sends some interesting modern German pianoforte music. Arnold Ebel is represented by two sets of Impressionen, Opp. 33 and 34, and an earlier Fantasia Espansiva, and there is a big Passacaglia in A minor, by Kurt Schubert. There is something rather pretentious in the lay-out of some of Ebel's pieces, and here and there simpler, more attractive moments make it seem that the composer is not always unaffected in his manner. The Fantasia, Op. 21, suffers more than the smaller pieces from what looks like the influence of Strauss's 'Don Juan,' and in this, as well as the later works, one feels that the composer is really a good writer of light music who is trying to be profound. In the Op. 34, 'Spieldose' and 'Frohlicher Auskang,' the two lighter numbers, are easily the most satisfactory, for the more solemn 'Elegischer Gesang' is rather commonplace, and savours of affectation. 'Morgenlied,' from Op. 33, is attractive, but even here too great a strain is put upon material which, though quite good, is slender. Kurt Schubert's Passacaglia has some strong stuff in it, and might be made effective by a pianist who was able to bridge over the rather marked gaps which divide the variations, and are apt to cut up the movement into sections of eight bars' length The style of pianoforte writing is very heavy, and sometimes clumsy, reminiscent in manner of Brahms, but with some passages of noisy stuff that signify less than Brahms's heaviness generally does.

Ernest Walker's Prelude in E flat, published in the Oxford Pianoforte Series by the Oxford University Press, is a relief after this somewhat pretentious music It says its say very quietly, with unfailing musicianship and sincerity; and its chief subject, though not striking at a first glance, takes hold in the memory, and has a good deal of meaning to yield up. From a technical point of view the grading 'intermediate' is probably right, but only a more mature musician will be able to reach all that is to be got out of this Prelude.

John Foulds's 'Eddies' is a sort of concert study, lightly and effectively written; a useful encore piece for pianists with the required technique.

Messrs. Joseph Williams are the publishers of a long and difficult Polonaize in B flat, by Ivy Herbert.

T. A.

EASY PIANOFORTE MUSIC

Two books of very easy pieces for beginners will be found useful by teachers. 'In Willow Wood,' by Graham Clarke (Joseph Williams), is a collection of very short and easy pieces intended as first pianoforte lessons. Technically, they are well devised, and the lay-out is admirably clear. Edith Rowland's 'First Tunes on the Pianoforte' (Joseph Williams) are all founded on well-known nursery rhymes. They are well written, and the treatment is generally less conventional than is often the case in pieces of this class.

A set of Miniature Sketches under the title 'Coral Cave,' by Olive Lloyd (Winthrop Rogers), will be found attractive by pupils of elementary grade. They are well varied and, technically, should prove useful. Rather more difficult is the little Suite of five pieces by Edgar Moy entitled 'Snapshots' (Winthrop Rogers). The last of the set is in $\frac{5}{8}$-time, and would make an admirable study. The treatment generally is modern in style.

From the Oxford University Press come six easy little pieces by Martin Shaw, under the general title 'In and Out.' They are issued separately, and are capital examples of two-part writing. In each piece the themes wind 'in and out,' being first played by the right hand and then by the left, thus forming excellent little studies in part-playing. They range in difficulty between Elementary and Lower Division standard. J. Stuart Archer's 'Short and Easy Pianoforte Duets' (Paxton) are in two books. Book 1 is very simple, with single notes only in each hand. Book 2 is more advanced. The well-written teacher's part adds to their attractiveness.

'Studies in Rhythmic Difficulties,' by Thomas F. Dunhill (Joseph Williams), deal with such things as syncopation, dotted notes and ties, rests, miscellaneous six-eight rhythms, groups of two, three, and four notes in proximity, and two notes against three. Each of these six studies is preceded by explanatory notes, and suggested preliminary work for overcoming the particular difficulty before the study itself is attempted. Mr. Dunhill's tastefully-written music is not easy, and one feels that some, at least, of these rhythmic problems would ordinarily be taken in hand before reaching the stage that these pieces suggest. However, there are only too many who, rhythmically, are far from strong long after they have passed out of the elementary stage in other respects, and for such these studies may be cordially recommended.

Attention may usefully be drawn here to the four books of 'Selected Studies for the Pianoforte' (Paterson's Publications), selected, edited, and fingered, respectively, by Désirée MacEwan, Nancy Gilford, Cuthbert Whitemore, and Felix Swinstead. They are graded Primary, Elementary, Higher Elementary, and Higher Grade. Mr. Whitemore in Book 3, and Miss Gilford in Book 2, both preface their sets by an interesting and helpful Foreword; and in all four books suggestions are given at the head of each study. Particularly helpful to teachers of beginners are the comments of Miss MacEwan in Book 1.

G. G.

A NEW EDITION OF BEETHOVEN'S SONATAS

At first sight there is something piquant in the association of Casella with Beethoven. But it must be remembered that Casella early distinguished himself as a pianist, and is now a no less distinguished teacher.

In the edition of Beethoven's Sonatas (three volumes, and separate numbers) just published by Ricordi, under Casella's editorship, he shows himself scholarly, thorough, and enterprising, and incidentally reveals an enthusiasm for the composer that is good to see to-day when so many of our young folk have decided that Beethoven is a back number. The edition opens with a lengthy Preface in Italian, French, and English, wherein the text, phrasing, dynamics, touch, the use of the pedal, &c., are fully discussed. There are also copious foot-notes in which occur many interesting and instructive comparisons of the readings of such authorities as Bülow, Czerny, Klindworth, &c. These notes, like the Preface, are tri-lingual. By the way, the English contains a good many misspellings and other errors. Most of the mistakes are obvious, but there are a few that ought to be noted and put right as soon as possible. For example, on p. 29 of vol. 3 (first movement of the 'Adieu' Sonata) a foot-note, speaking of bar 17 of the *Allegro*, says 'The great difficulty of this bar does not admit of any *ritardando*.' But reference to the Italian and French shows that for 'admit' we should read 'excuse.' The point is that the player must not allow the difficulty to lead to any retarding. On p. 55 of vol. 2 we read, 'To harmonize with the first line the A ought to be A flat.' For 'flat' we should read 'natural'; and 'harmonize' is not a good word for the original *simmetria*, as it has a definitely musical meaning. 'Agree' would be better. The note on p. 206 breaks off quaintly: 'By the suppression of the E a fine *legato* can easily.' A very racy translation occurs on p. 98, vol. 3, where 'Bülow formulò, colla sua abituale "verve" despotica e polemica' = 'Bülow, avec sa "verve" polemique et despotique habituelle' = 'Bülow, with his habitual despotical and polemical "ginger."' . . . Despite slips and oddnesses, however, the notes are invariably illuminating. Casella's pedalling marks are full of interest. Players who make the mistake of over-pedalling the early Sonatas should observe the care and reserve with which Casella indicates the use of that often fatal accessory. On the other hand he is daring enough to suggest its continuous use during fourteen bars in the first movement of the 'Waldstein,' on the ground that Beethoven probably wanted a muffled, confused, far-off sound—noise rather than music—from which the right hand gradually works up to the top of the keyboard, heralding the return of the first subject. Casella opines that this effect was the origin of the title 'Aurora' sometimes given to this Sonata. Full of interest and suggestion is Casella's fingering. Frequently he adds a note to the effect that it is for advanced players only, and in the Preface he explains that Beethoven presents special difficulties in this way because his keyboard writing is bad:

> In Chopin, the mechanism of the keyboard always guides the inspiration in accordance with the hand; in Beethoven the music disdainfully dictates its superhuman will to the humble fingers. One has to meet such extraordinary demands by abnormal means. Hence the necessity of fingering Beethoven sometimes in a rather 'barbaric' manner.

A good practical point is the frequent division of awkward passages between the hands. This is done to an extent that is probably without precedent. But, says Casella,

> Superfluous difficulties—indeed, even perilous for the finished interpretation—must be removed without the smallest scruple when it is a question of works like the Sonatas of Beethoven.

On the various suggestions for modification of the text much could be written. It must suffice now to recommend this edition very warmly. A careful study of its Preface and foot-notes alone is sufficient to increase or revive one's old enthusiasm for these works. An Editor who can do that is to be thanked and followed. H. G.

STRING SOLOS

The most important publication of the month is the Violin Concerto in G minor, by J. S. Bach, arranged for violin and pianoforte solo by J. Bernard Jackson (Oxford University Press). This is an attempt to bring back to something like its original form the F minor Concerto for harpsichord which, it is said, Bach first conceived for the violin and in the key of G. The edition has been carefully prepared, and although we feel confident that this Concerto will never take the place of the two favourites in A and E, it should prove very useful to teachers anxious to pave the way for their pupils leading to the two great Concertos. If this is not Bach at his best, it is still Bach, and consequently the very best school of a sound violinistic style. All the essential technical features of the other Concertos are to be found here, and also, now and again, a tiny hint or two of their melodic ideas. Thus it provides the very best approach to the Concertos in E and A.

The very easiest piece of violin music ever written is contained in Book 1 of 'Violin Pieces' starting on the open strings,' by Léon J. Fontaine (Paxton); and the 'Chanson Bretonne,' by C. Chaminade (Enoch), is well up to the composer's standard.

Two Poems for 'cello and pianoforte—'Rawhit' and 'Nga Patu-Paiarehe,' by Hugo Anson (Oxford University Press)—provide just the kind of astringent such music as Chaminade's needs as a corrective.

The art of composition appears at times in the light of a competition; the competitors are many and the prizes are few. The first prize means nothing less than fame and wealth; the second, fame only; the third, an obscure but comfortable existence. There are also consolation prizes in the shape of an odd performance here and there, or publication. René Rabey, composer of two pieces for violin and pianoforte ('Poème Tzigane' and 'Sérénade Venitienne'), has drawn one of the consolation prizes, for his work is published by the famous Parisian firm of Durand, but it would be exceedingly difficult to say whether he is likely to be more fortunate in the future. His music is of great simplicity—so great, in fact, as to recall the Age of Innocence. But this is in itself no bar to excellence. On the contrary, those who can express their thoughts in the simplest terms should reach the public by the quickest way. If we have misgivings it is because the composer's thoughts never seem to rise above the commonplace. They are the honest, straightforward thoughts of the teacher anxious to provide a little relaxation for his pupils—not the thoughts of the artist struggling to express an individual conception. But perhaps René Rabey means to get into touch with the man in the street, and discuss the higher things only after he has made sure of his support and sympathy.

Also from Messrs. Durand comes an arrangement by S. Dusckin of the *Pastourelle* from Ravel's 'L'Enfant et les Sortilèges.' This is admirably done, and must rapidly establish itself in the violinist's repertory. The graceful, whimsical music suits the violin to perfection, and at the hands of a gifted interpreter should sound very effective. B. V.

The Musician's Bookshelf

'Foundations of Practical Harmony and Counterpoint,' by R. O. Morris.

[Macmillan, 7*s.* 6*d.*]

The lot of the present-day teacher of harmony and counterpoint is by no means an enviable one. In the concluding chapter of his new work, Mr. Morris refers to the harmonic chaos prevalent to-day, and points out as a consequence the obvious impossibility as yet of writing a text-book of modern harmony, though people are clamouring for it. Meanwhile, however, the young student—whose primary concern is with sound beginnings—may be assured of safe guidance in the admirably sane and practical course of study provided in 'Foundations of Practical Harmony and Counterpoint.'

The book—except for certain chromatic passing-notes, changing notes, &c.—is limited to purely diatonic harmony. The chapters on harmony and counterpoint are grouped separately for purposes of convenience, but suggestions are given for the benefit of those who prefer to teach the two subjects concurrently. The actual order of harmonic study followed is based on the author's own work as professor of harmony and counterpoint at the Royal College of Music. This can, of course, be modified to some extent at the discretion of the teacher. Excellent reasons are given for placing the elementary harmonization of melodies very early in the book (chap. 3). Figured bass, as a method of teaching harmony is, in the author's view, 'an utter delusion, for which it is impossible to find printable words of sufficiently strong condemnation.' Figured bass, however, as a shorthand notation of harmony, is often useful, and its general method is accordingly explained in an Appendix. An adequate supply of exercises is provided, the text being reduced to a minimum consistent with reasonable thoroughness.

In the counterpoint section—under the heading 'The Harmonic Aspect'—Mr. Morris shows why the study of real strict counterpoint, 'quite apart from examination purposes and such-like irrelevant considerations, is indispensable to any musician who aspires to the most elementary comprehension of his art.' As regards the traditional method of teaching this subject by the so-called 'Five Species' or 'orders,' however, he considers that of these

> . . . the last is the only one that is worth considering on its own merits. No composer ever actually wrote for any length of time in the others: they are of value only in so far as they help towards the last. And in the experience of the present writer, and of many others whom he has consulted on the point, their value for this purpose is precisely *nil*.

They accordingly receive no further consideration.

Under the heading 'Melody and Rhythm,' the writer then proceeds to discuss the so-called 'Fifth Species,' in a most fresh and illuminating manner. Particularly helpful are the chapters on 'Combination of two parts in fifth species' and 'Counterpoint in Three Parts.' The treatment of strict counterpoint in a few chapters has necessarily been greatly condensed. Those who wish to go into the subject more fully are referred to the author's larger study on the same subject—'Contrapuntal Technique in the 16th Century' (Oxford: Clarendon Press). Most readers, however, will agree with the claim that:

> . . . what has been said here is true as far as it goes; if it leaves the student much to learn, at any rate it leaves him little or nothing to unlearn.

Free counterpoint is concisely treated in the last four chapters.

There are frequent timely reminders of the importance of testing written work at the pianoforte:

> . . . without the aid of the pianoforte the inner ear can never possess itself of new and unfamiliar combinations: it is limited to its original stock-in-trade of chords. . . . In the more adventurous kinds of contrapuntal writing, the student must rely more and more on his ear and less and less on rule—everything must be put to the test of actual sound.

There are also occasional warnings that a particular working might be unsafe for examination purposes, as in the example containing consecutive fifths on p. 53, concerning which (examiners, please note!) we read that:

> . . . it must be repeated that many examiners still judge these things by the eye, or by convention, rather than by the ear.

A number of misprints have been noted. In Ex. 10, on p. 18, two minims require dots. In Rule 3, p. 38, for 'if' read 'or.' In the example in D major, p. 67, the use of double bars would be an advantage. On p. 75, the tenor B in the first example requires a natural. Something is wrong in the first bar of Ex. 9, p. 122.

Altogether this is a most helpful and stimulating book, which will be warmly welcomed by many teachers and students. G. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Proceedings of the Musical Association.' Fifty-first season, 1924-25. Pp. 119. Leeds: Whitehead & Miller, £1 1*s.*

'The Journalist in the Making.' Pp. 186. Newspaper World Press, 2*s.* 6*d.*

'Euterpe, or the Future of Art.' By Lionel R. McColvin. Pp. 75. Kegan Paul, 2*s.* 6*d.*

'The Choir Schools' Directory, 1925. Pp. 70. London: The Choir Schools' Association, 1*s.*

'Sight-reading and Ear-Training Primer.' Books 1 and 2. By D. C. Walker. McDougall, Sol-fa, 3*d.*, Staff, 4*d.*, Teachers' Book, 10*d.*

The Pioneer Music Group (hon. organizer, Miss Ethel Waddington) announces a series of chamber music concerts at The Studio, 16, St. John's Park Road, Blackheath. The opening programme (February 6, at 8.15) will include vocal duets by Whittaker and Dvorák, folk-songs, songs by Mozart, Strauss, de Falla, Moussorgsky, Cecil Dudley, and Dorothy Gandy; and pianoforte works by Cecil Dudley. Admission free, by cards, to be had on application to the secretary, at The Studio. (Stamped addressed envelope, please.)

Occasional Notes

The New Year's Honour List was unusually lavish so far as music was concerned. We congratulate heartily the four recipients: Dr. A. Herbert Brewer receives a knighthood; Sir Hugh Allen is made C.V.O.; and the Victorian Order has two new members in Mr. W. Barclay Squire and Mr. Sydney H. Nicholson. We hope the next list will recognise the claims of several composers who have been too long overlooked.

The excellent work now being done in the matter of children's concerts is not confined to London and a few of the larger provincial cities. We have received the programme of such a concert given by the Exeter Chamber Music Club recently, at which a thousand elementary school children thoroughly enjoyed Beethoven's String Quartet in G, Op. 18 (first movement), the *Scherzo* from Brahms's F minor Pianoforte Quintet, Schumann's 'Papillons,' and songs and duets by Stanford, Vaughan Williams, Armstrong Gibbs, Martin Shaw, and Roger Quilter. During the interval the youngsters did their part in a group of folk-songs. Practically every largish town has its group of chamber music enthusiasts; here is a capital field for their energies. At present it seems to be too readily assumed that such valuable work can be done only where a large professional orchestra is available.

The mention of children's concerts reminds us that in some quarters there is a tendency to overdo the explanatory talk. We recently heard on the wireless a Schubert concert given to an audience of children. Here, surely, is a composer who needs the minimum of explanation, yet the performance of one of his chamber works was prefaced by about fifteen minutes of lecture, mainly irrelevant, poor in diction, and badly delivered. If the music for such concerts is wisely chosen it can almost invariably be depended on to speak for itself. If words are necessary, they should be few and to the point. It is a fatal blunder to give children the impression that good music cannot be enjoyed unless it is preceded by a lecture.

Another questionable feature at some children's concerts is the singing by the audience of the chief themes from classical orchestral works, the words used being nonsense or jingle. This handicaps a fine theme by saddling it with incongruous associations, and it also prevents the children from realising that many of the most beautiful things in music are independent of words and programme of any kind. Nor do we think much is to be said on behalf of the exposition of the various orchestral instruments and their possibilities. No doubt a little mild amusement is easily created by the appearance, sounds, and antics of certain members, but the tendency is to lead the children to think of details when they would be better occupied with the whole. The children's concert movement is big with possibilities, but it will miss its aim, and may even do harm, if the more fussy type of 'musical appreciation' enthusiast is allowed too big a part in its direction. The safest place for him is at the door, taking tickets.

We learn that George Gershwin has been dubbed 'the American Mozart.' The 'future' of Mozart, so often spoken of, is now more assured than ever.

The recent publication in ordinary letterpress of an authoritative work on Braille music notation is of great importance to the many teachers, friends, and relatives of blind musicians. The book in question, 'A Key to Braille Music Notation,' has been issued by the National Institute for the Blind through Messrs. Novello. It is a letterpress version of the Key published in Braille by the Institute in 1922. As the Key embodied the results of ten years' work of a representative committee of experts, it may be regarded as definitive. The Braille system of notation is now so comprehensive that into it may be translated any score, from the simplest to the most elaborate, whether in staff, tonic sol-fa, or even plain-song notation. This letterpress Key enables the sighted reader quickly to make himself conversant with the system, thanks to the numerous illustrations, the excellent paragraphing, and the copious synopsis and index. Mr. H. C. Warrilow, the Institute's Organist and Musical Director, contributes an interesting Preface, and from Sir Landon Ronald comes a sympathetic Foreword. Readers who wish to know something of the history and development of Braille signs as applied to music will find the matter fully dealt with in the September (1925) number of the *Beacon*, in a long article by Mr. Edward Watson, a member of the Committee mentioned above. The *Beacon* is published by the National Institute for the Blind, Great Portland Street, W.1.

The current issue of *Music and Letters* is even more than usually interesting. The prize essay on opera has been won by Mr. Dyneley Hussey, with a well-written and commonsensible paper on 'Nationalism and Opera.' Mr. Plunket Greene writes on Leonard Borwick in a delightfully intimate manner. Among the other articles we have been specially attracted by that of Cecil Gray on Bellini. Here is a composer apparently outside the pale. Champions are easily found for all sorts of pioneers, ancient and modern, and the more ancient or modern the more numerous and warm the champions. But Bellini . . .

Mr. Gray makes a capital job of his task, though we do not suppose he expects anybody to be converted—for the fatal obstacle to a revival of Bellini's operas is obvious, though it is merely touched on by Mr. Gray:

> Bellini is at his best when the dramatic situation is most intense; where the dramatic or human interest wanes in his operas, the musical interest similarly diminishes. Consequently the weakest parts are always in those places where a composer like Rossini excels—where an opportunity is afforded by the libretto for purely musical development unimpeded by dramatic exigencies. At such moments he simply writes the first thing that enters his head; anything will do. He entirely lacks purely musical invention, and it is in this dependence upon a dramatic and emotional stimulus that both his virtues and his defects reside.

As it is no longer possible to feel much interest in the dramatic and human side of Bellini's operas an audience is thrown back more and more on the purely musical side. Operatic audiences are still the least critical of all, so far as music is concerned, but they have long since left the stage when 'anything will do' as a musical background during a flagging of the dramatic interest. Hence Bellini's stock is low beyond recovery. But, as Mr. Gray shows, he holds an important place in musical history, both for the influence he had on the melodic style of far greater

men, and also because, but for his early death, he would almost certainly have affected profoundly the future of Italian opera:

> The manifest imperfections of his operas [says Mr. Gray] are the result of his immaturity, not of his æsthetic principles, which were fundamentally sound and in accordance with the unalterable nature and the highest traditions of Italian art. The neglect of them has led modern Italian music into a morass from which it will probably never extricate itself.

The discussion of the vocal wobble (euphemistically known as *vibrato*) is being vigorously pursued elsewhere than in the columns of this journal. Among other daily papers *The Times* has lately included many letters on the subject, and one of its excellent Saturday musical articles also dealt with the vice. The various writers all agree in condemning it, but there is wide difference of opinion as to its cause. It is variously ascribed to bad training, poor breath control, nervousness, and affectation; and there is of course similar disagreement as to the cure. We suggest that after all the remedy is a simple matter—at all events in the majority of cases. In the most literal of senses, it lies in the hands of concert audiences: they have but to withhold applause from the wobblers. So long as they continue their traditional soft-hearted policy of applauding anything and everything in the shape of a vocal performance, so long will solo singing in general be the most backward department of public music-making. Let audiences steel themselves, and maintain a frigid and eloquent silence at the close of a performance that they know is bad, either in regard to choice of song or vocal method. A singer who found herself walking back to the artists' room in silence instead of to the customary accompaniment of hand-clapping would soon discover the cause, and would never risk a second experience of the kind. (We say 'herself,' because as a rule women are the chief offenders.)

It is significant that most of the correspondence in the daily press has come from wireless listeners, and as a result the B.B.C. will no doubt gradually shed the culprits. If so, there is irony in the fact that an audience hearing a performance thus at second-hand, so to speak, has been able to do more in the way of practical criticism in a few months than the ordinary concert audience has ever been able to manage. And the reason is that the wireless listener hears without seeing the performer—the very feature that was at first held to be a fatal defect in broadcasting solo performances. We were told that nothing could make up for the absence of direct personal expression. The real fact is that broadcasting does away with the doping influence of the pretty face and frock and the fascinating platform manner; only the musical performance is left, and for the first time in the history of the art has a chance of being judged strictly on its merits. We saw and heard a good example of this recently at an amateur operatic show, wherein the heroine was a young woman of great personal charm but with a voice and method that were lamentable. So well did she take the eye, however, that before she had released a dozen thin and trembling phrases she had captured the audience, and we heard a rapt hearer say, '*Hasn't* she a lovely voice?' We longed to turn to the speaker and reply, 'On the contrary, she has a very ugly voice, and if you heard her by wireless you would switch off after a brief sample and refuse to waste the current on such a travesty of singing.' Perhaps in the near future, when as a result of wireless concerts all the world and his wife will have learned to *listen*, they will be competent to attend an ordinary concert and concentrate on the things that matter. But probably by that time the ordinary concert will have been killed by the gramophone, wireless, and player-piano.

Several correspondents have written asking our views on free scholarship schemes run by private teachers. Judging from such information as is available, we imagine they are very profitable speculations on the part of the teacher. Usually a substantial entrance fee is required, and as the applicants frequently roll up in large numbers a very little knowledge of arithmetic enables us to see that the teacher gets handsomely paid for a year's 'free' tuition of the chosen candidate. No doubt there are genuine scholarships of the kind, but we are bound to say that all the evidence we have been able to gather makes us advise readers to scrutinise the teacher's credentials. We are supported in this view by observing that American musical journals have lately contained some outspoken denunciations of such scholarships.

The need of a central club-house and headquarters for the musical profession is generally recognised. Such a building will soon be on the way if the rank-and-file musician will give prompt support to the London Musicians' Club. Good progress was reported by the hon. secretary, Mr. Joseph Ivimey, at a Club dinner held recently. The membership is now about eight hundred, and when the thousand mark is reached the question of building will at once be considered. The annual subscription is a mere half-guinea, and membership is open to British and Dominion members of the profession, the term being used in its widest sense, and including concert-agents, musical journalists, music traders, administrators, &c. Sir Edward Elgar is the President, and the Committee includes Sir Landon Ronald, Mr. Claude Aveling, and Mr. Herbert Hughes. Nomination forms and full particulars will be sent on application to Mr. Ivimey, at 36, Upper Gloucester Place, N.W.1. What a power the profession would be able to exert on behalf of its art if that power were focussed in one central organization instead of being spread thinly over dozens, as it is now! Why should not music have its equivalent of Burlington House? There are five thousand eligible musicians in London alone; they have but to put their heads and half-guineas together, and things will begin to move.

Large scale performances of 'The Messiah' are so frequent in this country, especially at Christmas and Easter, that very few can be reported. In America they are comparatively rare, if we may judge from some yards of press cuttings that have reached us concerning a performance at Cincinnati during Christmas week. There was an audience of three thousand, and as this was the first time the work had been heard there in a big public hall for twelve years, it was something of a novelty to a large

proportion of those present. Some details of the production were sufficiently novel to attract more than usual attention to the occasion. Thus it was claimed to be the first American performance in which the original instrumentation was used, the only departures being new parts for organ and two cembali, written by the conductor, Frank van der Stucken. Mr. van der Stucken also made use of a novel disposition of the chorus, dividing it into three bodies: (1) a 'solo' chorus of thirty professional singers to whom were entrusted such florid numbers as 'His yoke is easy,' 'For He shall purify,' and the opening of 'For unto us' (these singers were also used for certain quiet sections of the larger choruses, thus providing contrast in colour as well as in power); (2) the main choir of two hundred and twenty-five; (3) a body of thirty men and three hundred and seventy-five children, who sang the angelic choruses and certain *tutti* passages, such as 'Wonderful, Counsellor,' in 'For unto us.' This departure from custom seems to have been entirely justified by results, the effect of the children's voices being especially striking. 'The Messiah' undoubtedly suffers in this country from many under-rehearsed and perfunctory performances. Occasional treatment of the choral portions on lines similar to those adopted by Mr. van der Stucken would probably quicken the interest of both singers and audiences, and tend to a higher standard.

We have received the first number of a new musical periodical, the *Midland Musician*, founded by Adrian Boult, and edited by Sydney Grew. In addition to dealing with musical happenings in the district, the journal will serve as the official organ of the Birmingham Orchestra. In the latter capacity it will contain annotations of works performed by the Orchestra—a capital move, for it is a long-standing complaint on the part of audiences that such annotations are, as a rule, not available until the actual time of the concert, when nobody has time to give them more than a hasty glance. In this first number of the *Midland Musician* no fewer than thirteen pages are devoted to such analytical notes. The first of a series of articles headed 'Musicians' deals with Vaughan Williams (with an excellent portrait), and Gustav Holst writes an article entitled 'My Favourite Tudor Composer'—who happens to be Weelkes. The journal is well produced, and Mr. Grew's name is a guarantee as to musico-literary quality. (A slip occurs in the date of Brahms's death: it is given as 1897 on p. 11, and 1896 on p. 22.) The subscription is 7*s.* 6*d.* per annum, post free, but single copies by post cost 9*d.*—a disproportionate sum, surely. We hope the Midland musical public will give the journal the hearty support that, on the form of its No. 1, it will deserve.

A fund has been opened to provide a memorial to the late Herbert Sharpe, who was for over forty years a distinguished Professor at the Royal College of Music. The memorial will probably take the form of an annual prize for pianoforte playing at the R.C.M., to be called the Herbert Sharpe Memorial Prize. As the Committee are anxious that the tribute shall be as representative as possible, they point out that no contribution should be considered too small. The hon. treasurer is Mrs. Underwood, Hill Top Cottage, Peel Street, Campden Hill, W.8.

THE GRAMOPHONE AND THE CHORALIST

By 'Discus'

Last month I expressed some dissatisfaction with the rate of progress in the matter of choral recording, basing my view on a comparison of some recent examples with the 'Messiah' records issued by H.M.V. a year or so ago. As I pointed out, the department is one of great importance in this country, where choral music is the staple fare of an enormous section of the public. To many thousands it is the only kind of first-rate music for which they have a pronounced taste, and this taste is formed in the best of all ways, *i.e.*, by practical acquaintance as members of choirs. I believe that as soon as this huge choral public can count on a steady supply of really good records of standard choral works the gramophone will make a host of new friends. Fortunately this is the one branch of music in which popular taste is good. You will find the best of choral works, old and new, enjoyed by many people who, so far as songs are concerned, are still in the commercial ballad stage, and, in regard to pianoforte music, very little beyond the 'Maiden's Prayer' and the 'Home, sweet home' type of variation. The gramophone is thus able to go ahead in choral recording without the slightest concession in the matter of musical quality. There is, however, one respect in which the choral public should be humoured: for a time the recording should, I think, run on familiar—even hackneyed—lines.

When choral recording has reached the stage when good results can be practically guaranteed, the gramophone may well take a hand in the competitive festival movement. Syllabuses are issued a good many months in advance, and a whole stack of those concerned with the spring festivals are ready in the autumn. A collation of these would yield a list of a few dozen part-songs, glees, madrigals, &c., that are to be used in numerous centres. (The way a few works crop up at festival after festival during a season seems odd until one remembers that many selection committees base their choice on that of certain prominent meetings.) As two or three of these works could be reproduced on one side of a 12-in. disc, it would be very easy to issue a really representative set of test-pieces on a half-dozen records. If the pieces were chosen with due regard to their attractive qualities, the records would appeal to many besides those directly interested in the festival movement. There need be no fear of such a step leading to stereotyped performance. Choirs vary so widely in material and training that different readings are inevitable. For example, in contests organized by the G.F.S., Y.M.C.A., and similar bodies, I have often heard in one day as many as four choirs conducted by the same trainer, and have been astonished at the wide differences, not only in technique (where such inequality is to be expected), but also in interpretation. Moreover, conductors as a body rightly like to hold and express their own views as to expression. The chief value of the records would be in such fundamentals as choice of pace (a very frequent stumbling-block, especially in madrigals and old music generally), blend, grading of power, management of pauses, *rallentandos*, &c. I am sure that choral trainers in small centres especially would welcome the aid of the gramophone in this way. The choir chosen to make the records should be about thirty

strong, picked from some non-competitive body that specialises in the smaller choral forms. Such choirs as the Glasgow Orpheus, the Newcastle Bach, and the Oriana come to mind at once. Here is an enterprise that, with due forethought, could be made both educative and popular.

The above remarks are due to the immense improvement in choral recording shown in some records just received. The Columbia Company send one of the Sheffield Choir, conducted by Dr. Coward, singing a couple of 'Messiah' choruses—'Hallelujah' and 'Worthy is the Lamb'; and from H.M.V. come records of the Leeds Festival Choir in Bax's 'Mater ora Filium' and Purcell's 'Soul of the World,' conducted by Mr. Albert Coates. The main point about both efforts is that the effect is really that of a large choir. Hitherto the gramophone has been able to deal successfully with no more than a kind of semi-chorus; a big choral force has usually come out not only on the foggy side, but sometimes actually less powerful in effect than a group of soloists such as the English Singers. The new records of the Sheffield Choir are exceptionally sonorous, the parts are all clearly defined, and the words distinct. I don't know how far the recording is responsible for a slight flattening at times (usually in the soprano top notes); and one hesitates to ascribe to the singers some occasional harshness of tone. But when all is said as to a few obvious blemishes, the records remain genuinely thrilling, and a hopeful augury for future triumphs. In the matter of interpretation, however, some of us will regret that Dr. Coward sees fit to slacken the time at the soft passage, 'The kingdom of our God,' quickening up very markedly at the loud phrase that follows. This is the kind of cheap effect the inexperienced choir-trainer is all out for, acting on the widespread delusion that soft = slow and loud = quick. Choral adjudicators spend a large part of their time trying to convince performers of all kinds that a decrease of power does not necessarily imply a slackening of *tempo*, and one is sorry to find so famous a choral conductor as Dr. Coward lending his great weight to an interpretative heresy. All the contrast the music and text require in this case is got by the reduction of power. (I have just looked up the point in the Doctor's fine book, 'Choral Technique and Interpretation,' and find the *rallentando* recommended there, so no doubt the effect is long since stereotyped in the area where Dr. Coward's influence is great. So much the worse!)

The H.M.V. records of the Leeds Festival Choir are in some respects even more remarkable. True, the success achieved in clearness of texture is less, but the appalling difficulty and complexity of the Bax work makes a comparative failure in this respect inevitable. Another factor is the great resonance of the church in which the recording took place. It lends extraordinary vividness to some of the broader climaxes; but the echo is against clearness at other times. It is impossible to say how far the actual performance is adequate. Without a copy of the score, or great familiarity with the work, one misses many details. Still, as in the case of the 'Messiah' record discussed above, the result is both impressive and exciting. The vocal tone is almost uniformly good—far better than that of the Sheffield Choir record. A special bouquet should go to the few picked sopranos for their achievements in the matter of taking and sustaining some dizzily high notes, which come through without a flaw or sense of effort. This Bax record, then, is a magnificent partial success. I hope, however, that H.M.V. will for a time confine its big choir recording to works of a broad, straightforward character. I have my doubts about that church too. A building with less echo should be tried. Eventually, no doubt, the various problems of choral-recording will be solved, so that a specially-designed recording chamber can be built.

The Purcell chorus, being comparatively simple, comes off better than the Bax, but the organ (which sounds as if its only manual stops were a few rather milk-and-watery flutes) appears to be responsible for some out-of-tune effects: a queer kind of undertone is heard hanging round the vocal bass. Evidently the pedals set up some acoustic phenomena. More trouble for the research department!

[Mention of the organ leads one to express a hope that something will soon be done in the recording of this instrument. A record of some Christmas hymns played on an organ came from H.M.V. last month too late for review. They were sent out and hailed with a flourish of trumpets, but I confess they left me depressed. The reproduction of the organ tone showed an advance, it is true, but the playing of the hymns was so unrhythmical, and the connecting interludes so sugary and so much like the kind of extemporisation that musical church-goers already groan under, that I, for one, could not take the record seriously. The need is for fine playing of real organ music, not a string of hymn-tunes in bad time linked up with trembling inanities. I recently heard some Polydor organ records of Bach that showed promise, the only serious defect being a want of sonority in the bass. At present the organ pedal eludes the recorder, just as the string bass in chamber music did until recently. But it will be captured eventually, though probably not until an organ specially suitable for recording purposes is designed. When that happens there will be yet another large and profitable field for the gramophone.]

P.S.—Since the above was set up there has arrived what is in some respects the most surprising record of all—that of the Royal Choral Society in 'Lift up your heads' and 'Worthy is the Lamb' (H.M.V.). It was made at an actual performance of 'The Messiah' on January 2, and is extraordinarily successful. The tone is always musical; the balance between orchestra and choir is perfect; the orchestra itself comes through brilliantly at times, especially the trumpets and drums; and there are one or two impressive bursts of real organ tone.

One hesitates to criticise the performance, for reasons given above, but it is difficult to avoid an impression that the attack and definition might have been a good deal better. (And 'Lift up your heads' is surely taken too fast. There is no time for due breadth, and often the effect is that of mere hustle.) Not the least impressive point about the record is the uncanny fidelity with which the atmosphere of the Albert Hall is reproduced. It is not merely a question of echo; one gets rather a sense of space. It may perhaps be apparent only to those who are familiar with the Hall. Be that as it may, and in spite of the apparent defects in performance, it is difficult to hear this record unmoved. The success of the experiment is likely to lead to far-reaching results. We may now expect fine records of actual concert performance of big choral works, and obviously such records are likely to be better than those made in studios or churches by choirs singing under unfamiliar conditions. There is an air of reality about an actual

public performance, especially of choral and orchestral music, that is not without its psychological effect on those to whom it is transmitted by wireless or gramophone.

Gramophone Notes

COLUMBIA

What the label calls 'Suite No. 6, Bach,' is a set of six movements chosen from widely different parts of Bach's output and orchestrated by Sir Henry Wood, and played by the Queen's Hall Orchestra under his direction. It is a pity that in cases of this kind no guidance is given on the label or in the list as to the source of the movements. For the benefit of the uninitiated here are the particulars: (*a*) The C sharp major Prelude from Book 1 of the '48'; (*b*) the Lament from the 'Capriccio on the Departure of a dearly-loved Brother'; (*c*) the *Scherzo* from the A minor Partita; (*d*) the Gavotte and Musette from the 'English' Suite in D minor; (*e*) the B flat minor Prelude from Book 2 of the '48' (here labelled 'Andante Mistico'); (*f*) the instrumental introduction to the Cantata 'Wir danken dir, Gott.' Inevitably there is loss as well as gain in arrangements of this sort—*e.g.*, the C sharp major Prelude is pure keyboard music, and its combination of grace, delicacy, and incisiveness can be got through no other medium. The Lament is a youthful work, but in its expressive treatment of a short ground bass already gives us a glimpse of the composer of the mighty Passacaglia and Chaconne. The *Scherzo* from the Partita comes off well, being given mainly to the wood-wind. The Gavotte and Musette are too slow, I think, and the style rather lumbering. The 'Andante Mistico' is one of the finest of the '48' Preludes. It is effective in this version, but hardly so expressive as a good pianist would make it. The *Finale* is a wonderful example of Bach's power of making much out of little. From a slight thematic germ he spins out a splendidly jubilant movement that never flags. This introduction was an expansion by Bach of a movement from the Violin Sonata in E, and it is of interest to note that the Cantata to which it belongs was composed for a 'Rathswahl,' or election of councillor—not a very inspiring occasion, one would think, yet it led to one of Bach's finest cantatas (L1684-5*).

Beethoven's early Concerto in C minor, with William Murdoch as soloist and Sir Hamilton Harty conducting, suffers from too dead a level of power—it comes out *mf* practically all through. As the music itself is not Beethoven at his best, it can ill afford the loss of interest that results. The playing all round is capital, the pianoforte tone being clear (L1686-9).

Far more successful in the matter of variety is the Brahms Quartet in A minor, played by the Léner party. This fine work has full justice done to it in every way, and the music, as is usual with Brahms, gains on fuller acquaintance. This is where the gramophone scores. One may wait many months for an opportunity to hear the Quartet in a concert room, and perhaps not live long enough for the repeated hearings that such music needs. Here you may sit and turn it on till you know it inside out (L1691-4).

* A reader tells me that these notes would be more helpful if they gave the catalogue number of the records instead of the size.

A capital military band record is that of the Grenadier Guards in Winter's medley of march tunes 'Martial Moments' (9065).

Of the Cherniavsky Trio's arrangement and performance of the 'Peer Gynt' Suite little that is good can be said. The violinist takes too many liberties with the time in 'Morning'—indeed, the little ornamental passages are unrecognisable. Even worse is the treatment of 'Ase's Death'; for some reason best known to themselves (or probably not known at all) the final section that begins with the descending phrase of three semitones is played at about double the pace of the remainder. 'In the Hall of the Mountain King,' transcribed for violin, violoncello, and pianoforte, reminds one of the famous arrangement of the 'Hallelujah Chorus' for two flutes. The three brothers do their strenuous best, but . . . (3735-6).

Those fine singers, the Kedroff Quartet, are heard in 'Church Bells of Novgorod' and an excerpt from 'A Life for the Czar'—less interesting material than is usual with them. Bells are imitated in the first, but the frequent use of the word 'Bom' hardly meets the case (D1530).

Vocal records are of Stracciari in a couple of songs from Verdi's 'Otello' (X 332); William Hesketine in di Capua's 'O Sole mio' and Toselli's 'Come back' (3831); Arthur Jordan in Schubert's 'Who is Sylvia?' and Holbrooke's 'Come not when I am dead'; (he makes good use of the fine opportunities presented by the latter) (3832); and J. Dale Smith in 'Since first I saw your face' and Keel's 'Helen of Kirkconnell'; (a fine manly voice, but why are all our singers so woebegone in singing this simple old ditty of Ford's?) (3833).

H.M.V.

Apart from the Choral records noticed elsewhere, this month's list contains little of note. True, there is a Suggia record—a Boccherini Sonata—but the music is not of red-hot interest (DB 856).

Far more exciting, and legitimately so, is the record of Renée Chemet playing Saint-Saëns's Introduction and Rondo Capriccioso, accompanied by Harold Craxton. This is fiddling of the most brilliant and finished kind, and one forgets the superficiality of the music in admiration of the composer's unerring eye for effect, and the player's realisation of it (DB 887).

Elena Gerhardt is recorded in Brahms's 'Von ewiger Liebe' and 'Immer leiser wird mein Schlummer.' She sings with moving effect, especially in the latter, but there is a good deal of forced and unsteady tone in 'Von ewiger Liebe' (DB 848).

A duet by Galli-Curci and Tita Schipa ought to be a brilliant success, but in the record of their singing of two extracts from 'Traviata,' the palm goes to the lady in a very unequal bit of work, Schipa committing (or being made to appear to commit) some very elementary vocal faults. And the music! If you want an awful example of the orchestra treated as a big guitar, with an almost unbroken series of bass thumps followed by tum-tum, get this record. What a waste of material! As I lay it aside, never to be taken up again till it is cast out by the ruthless hand of the spring-cleaner, I remember that Mr. Compton Mackenzie declares that he is ready to defend 'Traviata' against all comers, and I find myself wondering what even that eloquent pleader can say on behalf of No. DA 711.

Eva Scotney sings a couple of poor but probably popular songs: Taubert's 'The bird in the wood' and Ponce's 'Little Star' (E 406).

Another feeble bird song is delivered by Mavis Bennett—Bishop's 'Lo, here the gentle lark.' In this competition between a flute and a soprano voice the former, as usual, comes off with the honours, though the soprano gets the glory. The flautist is always dead in tune and clear-cut in the florid passages, whereas the singer is so only at times. It is risky work competing with a flute on ground so peculiarly its own. Yet these coloraturas will do it, and presumably many people enjoy the unequal combat—and fail to see which is the more bird-like of the two performers. Miss Bennett is better employed on the other side with Solveig's Song (C 1229).

A good second to 'The Beggar's Opera' records are those of the Hammersmith Lyric success 'Lionel and Clarissa.' The tunes are generally excellent, and Alfred Reynolds's treatment of them has the right deft and musicianly touch. The singing, however, is a good way below that of Gay's opera, and the diction is poor. But the records are enjoyable as mere tuneful music (D1048-50).

A selection from the Sullivan-German opera 'The Emerald Isle,' played by the Coldstream Guards Band, is well recorded (C1224).

VOCALION

Last month we had some new Vaughan Williams in the 'Old King Cole' Suite. This month comes one of his first works, the 'Wasps' Overture, written about twenty years ago. It shows the composer already the captive of folk-song, but happily not yet obsessed with Hucbaldism. The capital little work, played by the Æolian Orchestra under the composer, makes a very attractive record (A 0249).

Of all the records of Lionel Tertis and his viola I have heard none so immediately beguiling as the latest—Rebikov's 'Dreams,' arranged by Tertis, and his own 'Sunset.' Rarely do we get so much melting sweetness to the square inch (X 9696).

Other string records are of Phyllis Allan playing Easthope Martin's violin solos 'From the Rialto' and 'Morning Song' (K 05209); and 'cellist Howard Bliss in Goltermann's Berceuse and Gillet's Madrigal (X 9695).

The best of the vocal records are of Horace Stevens in Vaughan Williams's 'The Vagabond' and 'The Roadside Fire' (X 9693); and Roy Henderson in a long extract from Verdi's 'Falstaff.' This is something of a 'stunt,' as Mr. Henderson represents three characters—Falstaff, Ford, and Ford in his assumed character of Brook. It is a very skilful bit of vocal characterisation, but the hearer is apt to be more interested in this than in anything else, which is a pity. On the whole, then, the 'stunt' is a mistake, and does little more than tell us what we knew before about Mr. Henderson's undoubted vocal and operatic endowments. But the records will be prized, above all, for the sample they give us of the delightful music of a neglected masterpiece (K 05205-6).

Armand Tokatyan sings 'Amor ti vieta di non amar' from Giordano's 'Fedora,' and the Siciliana from 'Cavalleria Rusticana,' very expressively (B 3121); and Luella Paikin is recorded in 'Non so più cosa son' from 'Figaro' and the Waltz Song from 'Romeo and Juliet,' without, however, showing that ease of execution without which such music is of little account (A 0251).

I do not often mention dance music in this column, but an exception is made in favour of a fox-trot, 'The Kinky Kids' Parade,' played by Ben Selvin and his orchestra. It contains some excellent side-drumming and brilliant xylophone playing. I have heard many a performance of better music that pleased me far less, and the children, as in the case of a successful curative syrup, ask for more (X 9706).

The Secretary of the S.E London Recorded Music Society tells me that my note last month brought inquiries from all parts. He asks me to say that the Lending Library is available only to members who attend personally. He adds that it is merely one of the branches of the Society's activities, the most important being the monthly lectures with gramophone illustration.

Music in the Foreign Press

ERNEST CHAUSSON AND HIS CIRCLE

The December *Revue Musicale* is a special Chausson number, containing articles by Du Bos, Samazeuilh, Maurice Boucher, Arthur Hoerée, J. Gaillard, and excerpts from Chausson's correspondence with d'Indy, Debussy, Duparc, Ysaye, and others.

Debussy's letters are particularly interesting considering the scarcity of letters from him that so far are known. They date from 1893—the period when he had completed the 'Prélude à l'Après-midi d'un Faune' and started composing 'Pelléas et Mélisande.'

> Henri de Régnier was speaking of certain French words which, through moving in bad society, had fallen from their high estate. It occurred to me that the same might be said of certain chords whose sonority had become hackneyed thanks to the music written in view of the export trade. . . . Indeed, music ought to be a hermetic science, kept secure in texts so long and so difficult to interpret, as to discourage the herd of the people who go using music in as free and easy a way as a pocket-handkerchief is used.
>
> *September* 6, 1893.

> When I told you that a scene of 'Pelléas et Mélisande' was ready, I was exulting too soon. After a sleepless night, I was compelled to realise that I had not hit the mark. What I wrote resembles a duet by Mr. So-and-So, by anyone you please; and especially the ghost of M. Klingsor (*alias* R. Wagner) was peeping round the corner of a bar. So I tore the whole thing up, and started afresh in quest of a more individual *modus operandi*. I strove to become as thoroughly as possible Pelléas and Mélisande, and sought to discover music behind all the veils under which she hides even from her most devoted wooers. The result is something that perhaps will please you—whether it may please others, I don't care. I used (quite spontaneously) a resource which is, I believe, uncommon; silence (please do not laugh!) as a means of expression and possibly the only real way of bringing out the emotion of a given sentence. Wagner has resorted to this method, but, I think, in a purely dramatic spirit.
>
> *October* 2, 1893.

I went to Brussels; Ysaye welcomed me with yells of delight. . . A memorable party took place, at which I played Five Poems, 'La Damoiselle Elue,' 'Pelléas et Mélisande'—I was as hoarse as if I had been crying newspapers on the boulevard. 'Pelléas' had the honour of touching the heart of certain young ladies—English, I understand—and Ysaye grew frantic over it. I spent a day with Maeterlinck at Ghent. At first he behaved like a maiden to whom a likely suitor is being introduced. Then he thawed and became delightful. He gave me a free hand as regards cuts in 'Pelléas.' . . . He says he is incapable of understanding music; he confronts a Beethoven Symphony very much as a blind man might confront a display of paintings.

(*Date not given.*)

For a few days, I felt really pained by what you said to me concerning my String Quartet. I felt that what this work of mine had done was to make you fonder of *certain things*, when I hoped that it might make you forget those very things. Well, I shall write another, which will be for you, really for you, and I shall try to achieve greater nobility in my form. I wish I had enough influence on you to give you a good wigging, and tell you that you are wrong as regards yourself. You exercise so great a pressure on your own ideas, that the poor things no longer dare show themselves to you, fearing lest their raiment might strike you as unsuitable. You do not relax and yield, you do not seem to allow a free hand to the mysterious promptings which lead us to find the true expression of a feeling when industrious study and heart searchings will for sure merely weaken it. I feel so certain that you are endowed with all the needful power of expression that I grieve to see you waste your vitality in useless struggles. We must realise that as compared with art, all of us are absolutely nothing; we are just instruments of a destiny, and so it behoves us to allow this destiny to be fulfilled.

(*Date not given.*)

THE REVISION OF BORODIN'S FIRST SYMPHONY

In the Warsaw *Muzyka* (December), Andréï Rimsky-Korsakov writes:

The differences between the original version of Borodin's first Symphony (published in pianoforte duet form only) and the revised version (the first and only version published in full score form) are the work of Borodin himself; and Mr. Calvocoressi's supposition that Rimsky-Korsakov and Glazounov are responsible for them is altogether unfounded.

[NOTE.—Andréï Rimsky-Korsakov has prepared for publication a fuller article on this point, of which he has kindly communicated the text to me. I shall refer to it as soon as it appears.—M.-D. C.]

OLD HUNGARIAN MUSIC

In the December *Zeitschrift für Musikwissenschaft* appears the second instalment of Benedict Szabolcsi's most useful studies in old Hungarian music. This article is devoted to Hymns and Psalms of the 17th and 18th centuries.

RICHARD STRAUSS'S CADENCES

In the same issue is an essay by Roland Tenschert in which the various kinds of cadences used by Strauss are very thoroughly studied.

A SCHUBERT NUMBER

The December issue of the *Moderne Welt* (Vienna) is devoted to Schubert. It contains articles by a dozen authors, among whom are Richard Benz, Furtwängler, and Romain Rolland, four short unpublished works by Schubert, and many illustrations.

FRANCK'S PIANOFORTE MUSIC

The November *Revue Musicale* contains the first instalment of an important essay on César Franck's pianoforte music, by Alfred Cortôt. It will be continued in the January number, the special Chausson number mentioned above coming in between.

ROMANTIC EFFECTS DRAGGED INTO CLASSICAL MUSIC

In the November *Zeitschrift für Musik*, Jón Leifs calls for more sober methods than are usual in the interpretation of classical masterpieces:

As a case in point, the first movement of the 'Eroica' is selected. Beethoven prescribed the *tempo* thus: '*Allegro con brio*, ♩. = 60,' which implies a brisk, lively character. To-day one often hears this movement taken far slower, with many changes in *tempo*, but without the pace prescribed by Beethoven ever being reached. Among other liberties taken should be mentioned the exaggeration of *nuances* indicated by the composer, and even the introduction of *nuances* where none are prescribed by him, or the overlooking of *nuances* which he does prescribe.

M.-D. CALVOCORESSI.

Player-Piano Notes

By WILLIAM DELASAIRE

ÆOLIAN

Duo-Art.—I have not had to wait long for the completed joy of Schumann's 'Etudes Symphoniques.' The second roll, containing Nos. 8-13, is issued this month (6868), and is, I think, finer than the first. Perhaps this is because it includes the triumphant *Finale*, in which many *sforzando* effects, rarely satisfactory on the reproducing piano, are well brought out. As a whole, the dynamic variation between the different sections is well contrasted, although the tone occasionally errs on the heavy side—notably, it seems to me, in Variation No. 10. Both rolls are full of interest to all types of music-lover, and I cordially recommend them far and wide. They cost 24*s.*, but are indeed solid joy and lasting treasure.

At the time of writing I have only the second and third movements of Beethoven's Sonata in E flat, Op. 81 (6909). The complete work is played by Guiomar Novaes, and, judging by this, she provides an admirable performance thereof. Under the title of 'L'adieu, l'absence, et le retour,' it is, I suppose, one of the best known of the later Beethoven works, and is an important addition to the Duo-Art library.

Friedman plays the Schubert-Liszt 'Erl-King' (6407) with great power and verve. The utmost dramatic intensity is evoked from the music, and the lyrical section is played in a way that impresses me anew with its beauty. A very fine roll indeed.

Salon music is represented by Moszkowski's 'En Automne,' Op. 36, No. 4 (6174), brilliantly played by Hans Ebell; it reveals the composer in his most characteristic mood. And there is yet another tribute to the wind ('whispering,' this time) in 'Mazurka Caprice,' by Wollenhaupt (6914). It is full of 'runs'—is, in fact, one long 'run' from start to finish.

Hand-played.—Brahms's Rhapsody in B minor, Op. 79, No. 1 (A847), tops the list easily. Arthur Rubinstein plays it with remarkable vigour. He

(*Continued on p. 149.*)

O Lord, Who didst in olden time

ANTHEM

Words Anonymous

Music by Eric H. Thiman

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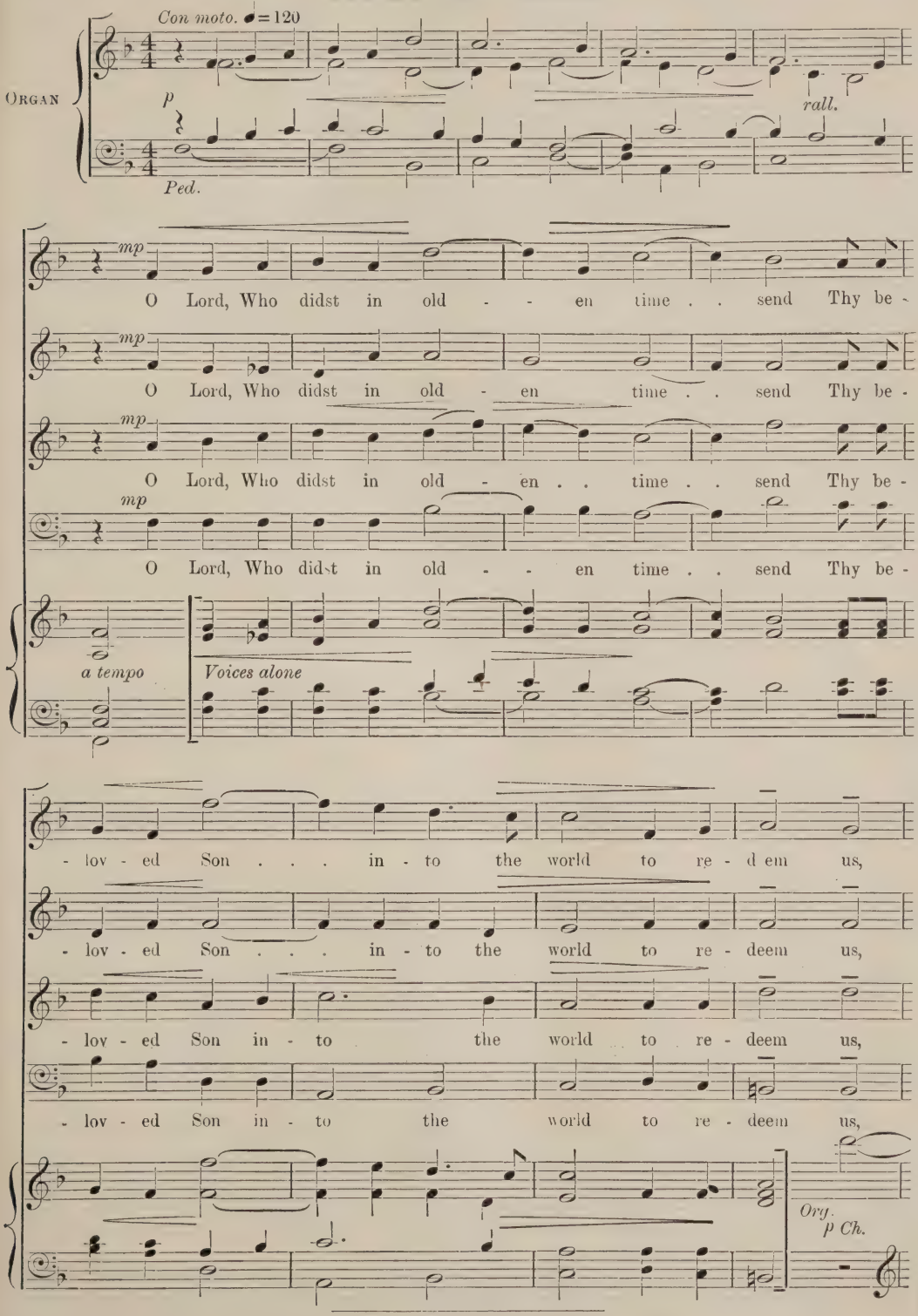
Con moto. ♩ = 120
Organ
p
rall.
Ped.
mp
O Lord, Who didst in old - - en time . . send Thy be -
mp
O Lord, Who didst in old - en time . . send Thy be -
mp
O Lord, Who didst in old - en . . time . . send Thy be -
mp
O Lord, Who didst in old - - en time . . send Thy be -
a tempo
Voices alone
- lov - ed Son . . . in - to the world to re - d em us,
- lov - ed Son . . . in - to the world to re - deem us,
- lov - ed Son in - to the world to re - deem us,
- lov - ed Son in - to the world to re - deem us,
Ory.
p Ch.

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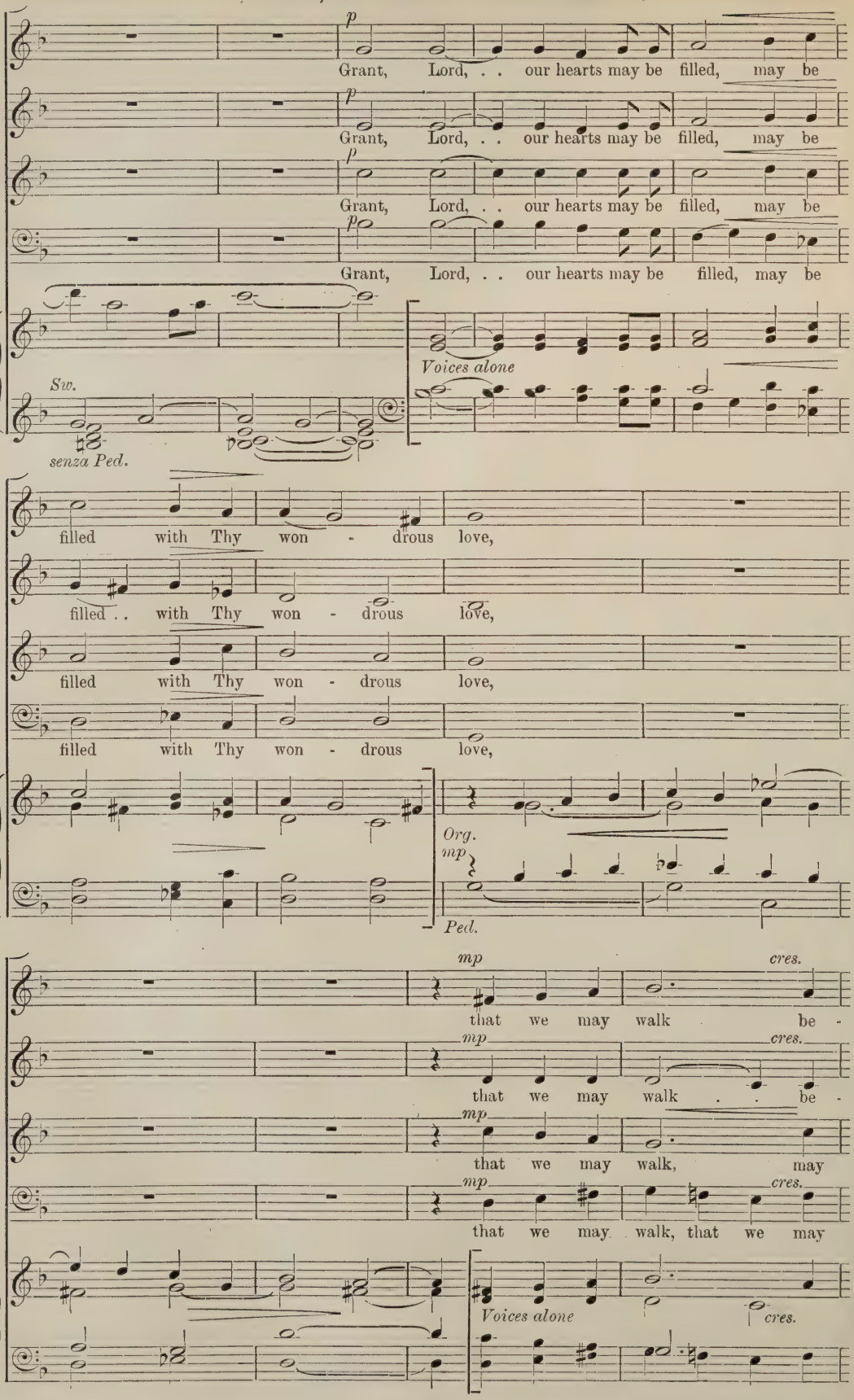
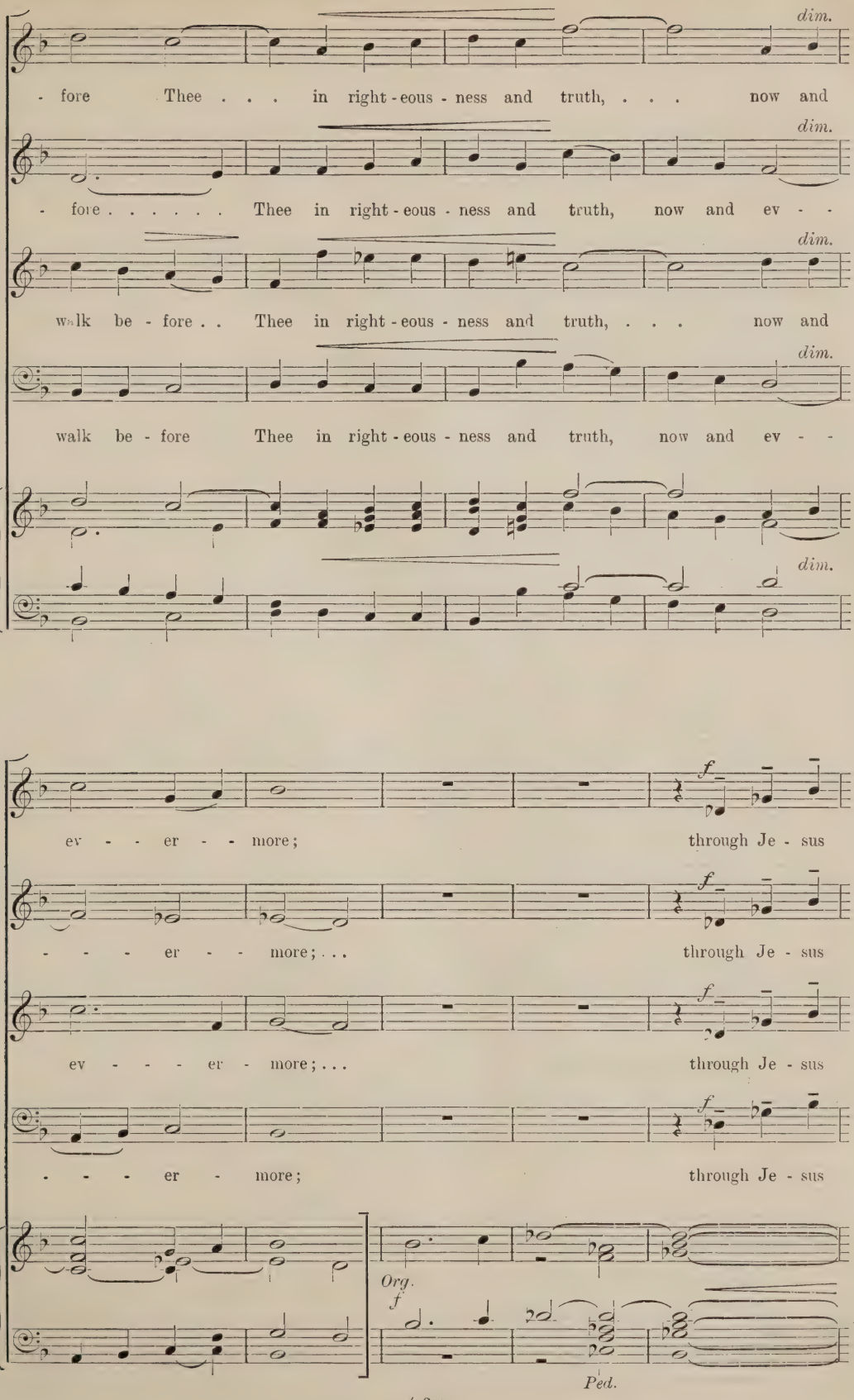
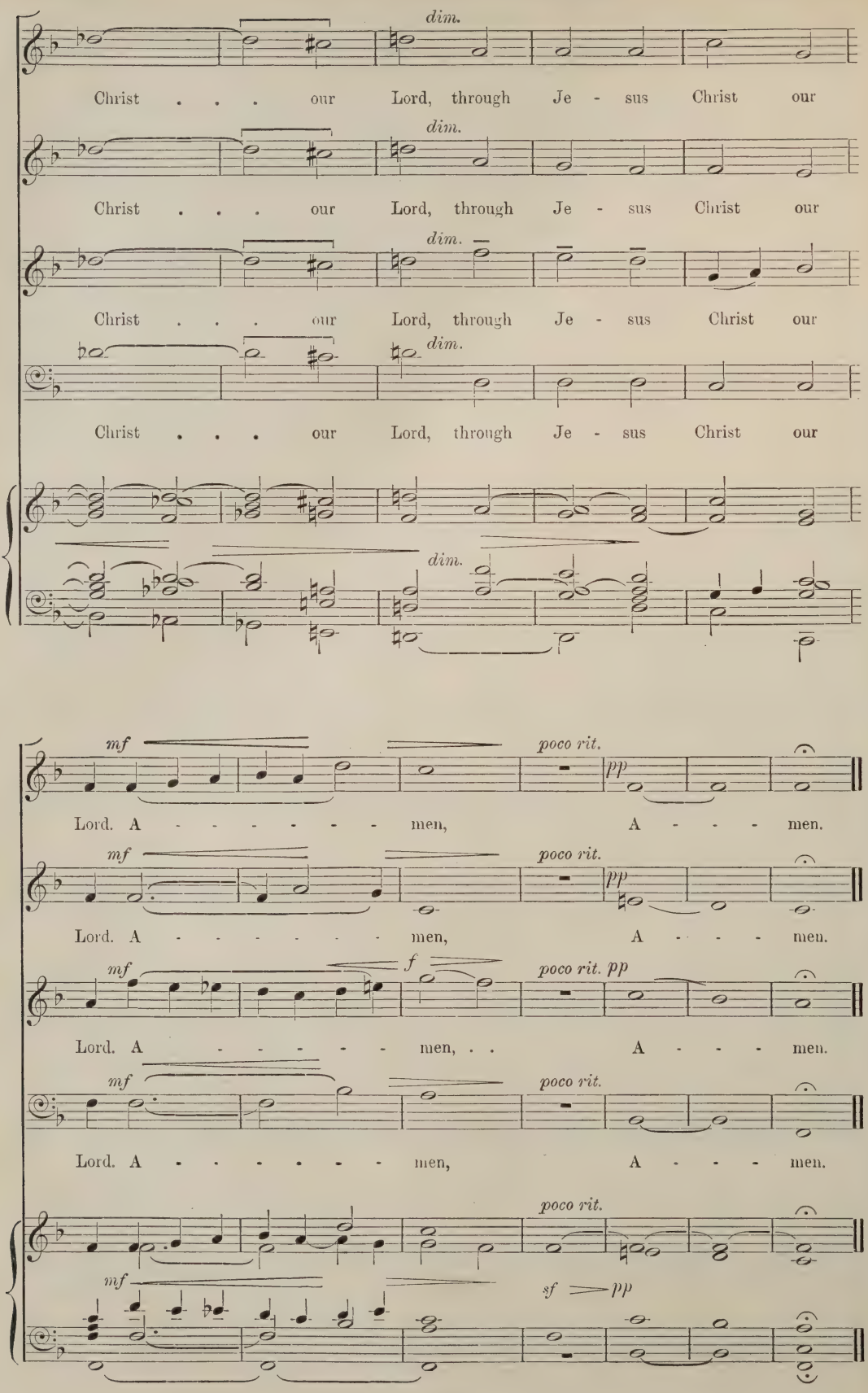

p
Grant, Lord, . . our hearts may be filled, may be
Grant, Lord, . . our hearts may be filled, may be
Grant, Lord, . . our hearts may be filled, may be
Grant, Lord, . . our hearts may be filled, may be
Sw.
Voices alone
senza Ped.
filled with Thy won - drous love,
filled . . with Thy won - drous love,
filled with Thy won - drous love,
filled with Thy won - drous love,
Org.
mp
Ped.
mp
cres.
that we may walk be -
mp
cres.
that we may walk . . be -
mp
that we may walk, may
mp
cres.
that we may walk, that we may
Voices alone
cres.

dim.
- fore Thee . . . in right - eous - ness and truth, . . . now and
dim.
- fore . . . . . Thee in right - eous - ness and truth, now and ev - -
dim.
walk be - fore . . Thee in right - eous - ness and truth, . . . now and
dim.
walk be - fore Thee in right - eous - ness and truth, now and ev - -
dim.
f
ev - - er - - more; through Je - sus
f
- - - er - - more; . . . through Je - sus
f
ev - - - er - more; . . . through Je - sus
f
- - - er - more; through Je - sus
Org.
f
Ped.


dim.
Christ . . . our Lord, through Je - sus Christ our
dim.
Christ . . . our Lord, through Je - sus Christ our
dim.
Christ . . . our Lord, through Je - sus Christ our
dim.
Christ . . . our Lord, through Je - sus Christ our
dim.
mf
poco rit.
pp
Lord. A - - - - - - men, A - - - men.
mf
poco rit.
pp
Lord. A - - - - - - men, A - - - men.
mf
f
poco rit. pp
Lord. A - - - - - - men, . . A - - - men.
mf
poco rit.
Lord. A - - - - - - men, A - - - men.
poco rit.
mf
sf
pp

(*Continued from p. 144.*)

brings out the rhythmic urge unmistakably, thereby helping the player-pianist over the difficulties of the cross-rhythms, or at least plainly indicating them. The lovely lyrical section is extraordinarily well played, with touches of *rubato* here and there which fit into the picture perfectly. The work unquestionably displays the composer at the height of his powers. All Brahms lovers should keep it for 'conversion' purposes.

Chopin's Mazurka in A minor, Op. 17, No. 4, played by Paderewski (A853), I commented upon when issued as a Duo-Art roll. I am here reminded, however, of its quiet, introspective beauty, both creative and interpretative.

A selection from Leoncavallo's 'I Pagliacci' (A855) in the capable hands of Robert Armbruster should deservedly enjoy a ready sale. The ever-popular themes are well chosen and excellently played.

Ordinary.—Strauss (the great one) gives us a beautifully wrought fragment in 'Traumerei,' Op. 9, No. 4 (T24664), which makes an excellent companion to the *Intermezzo* from the same Opus, already issued in roll form. The hall-mark of the musician is apparent in every bar, and it calls for greater skill on the part of the performer than hundreds of larger and more pretentious works—emphatically it does not play itself.

Two other charming little pieces of a light, delicate character are Purcell's Minuet in G, arranged by Herbert Fryer (T24666), and Quilter's 'Fairy Frolic,' from 'Where the Rainbow Ends' (T24663). Both call for neat accentual pedalling and careful control. The Purcell is especially charming

Songs.—None is specially distinguished this month, but the best are: 'Mary' (26584); 'Old Barty' (26483); and 'Ships that pass in the night' (26591). They are no more than ballads, of course, but are quite inoffensive.

HUPFELD

Tri-phonola.—I recently had the pleasure of an extended hearing of the 'Tri-phonola,' a reproducing instrument manufactured by Messrs. Hupfeld. Its name scarcely does it justice, as it serves a four-fold purpose. It may be used as an ordinary pianoforte (a very fine 'Rönisch' in this case); as an ordinary player-piano, combining all the distinctive 'Hupfeld' features; as a player-piano with electric motive power, but with personal control; and, lastly, as an electrically-operated reproducing piano. It was with this last function that I was most concerned, and my considered opinion is that it is one of the finest reproducing actions I have ever experienced. Both in theory and practice it is superlatively good, and its performances at all times supremely refined. It is designed and made with characteristic attention to detail, and until some absolutely new principle is introduced I cannot conceive of anything finer on the present lines.

Among so much that is beautiful I find it difficult to make a choice, but the following rolls are certainly worth noting: 'Paganini Etude,' No. 6, in A minor, played most wonderfully by Busoni (T52175). The theme of this, of course, is the one made famous by Brahms, but Liszt certainly seems to have had a good go at it, if I may be pardoned the vulgarism. The power and attack of the *Finale* are thrilling. The same pianist provides a distinctive performance of the Chopin G minor Ballade (T50081). Parts of his interpretation do not appeal to me personally, but it is an unusually fine roll, full of the greatest interest: not much imagination is needed to visualise the master himself at the keyboard. Two rolls illustrating very well a point which sometimes eludes reproducing pianos—crisp, delicate accent—are the Schubert 'Moment Musical,' Op. 94, No. 3 (T52101), most delightfully played by Alfred Grünfeld; and Debussy's first 'Arabesque,' in E (T51802), played by Michael Zadora. Both are distinguished—as, indeed, are all these rolls—by a constantly varying dynamic line. For a single melody phrased in this way, Chopin's Etude in E, Op. 10, No. 3 (T50084), provides an excellent example. The accompaniment is beautifully subdued, yet not monotonously so, and the tune sings out in a way that would surely have pleased Chopin himself. The whole performance—by Sofie Menter—is most refined. I was also struck by the fine tonal variation on a larger scale in MacDowell's 'Waldesfreide,' No. 5 of the 'New England Idylls' (T58399). The climax is built up in a wonderfully controlled *crescendo*, which covers by subtle degrees almost the entire range of the pianoforte. It is an admirable piece of programme music, and the rendering on the 'Tri-phonola' leaves nothing to be desired. Dirk Schafer gives us an original little Etude in E (T51906), played by Wijsman, and Grünfeld's 'Romance,' Op. 45, No. 1 (T53733), has its charming melody happily treated by the composer. Among light pieces these last two deserve special commendation.

Animatic.—(Hand-played.) The best this month are among the smaller numbers—two of Grieg's 'Lyrical Pieces': 'Album-Leaf,' Op. 47, No. 2 (55291), and Scherzo, Op. 54, No. 5 (55294), both played by Sverre Jordan. They are what Mr. Scholes would call 'good simple music,' and as such have a universal appeal. The playing is an object-lesson in the merits of the hand-played roll. A similar sort of piece is Palmgren's 'Slumber-Song' (Old Finnish Lullaby) (59632); also Tri-phonola (T59632), played by Hans Klinger. The harmony has a Wagnerian flavour, and a pleasant monotony is induced by a tonic pedal in every bar.

Backhaus plays Carl Reinecke's Concerto in F sharp (55580/2) brilliantly, but I am afraid it is a work more academic than inspired. What inspiration it has comes pretty plainly from Mendelssohn—it is pleasantly flowing, melodious, and well constructed. But in any case I have no love for concertos on the player piano—so frequently one cannot hear the music for the notes.

The other two rolls I find not very interesting—Six Variations in G, by Beethoven (52700), and Tchaikovsky's Nocturne, Op. 10, No. 1 (57551), obviously an immature work.

The Borough of Kingston keeps up the reputation that it has made (chiefly owing to the energies of Mr. Leslie Regan) as a centre of musical affairs. On January 5 the Kingston, Surbiton, and District Musical Society, conducted by Mr. Regan, gave a performance of 'The Kingdom' that far outdid the standard expected of local resources on the outskirts of London. Solo parts were sung by Miss Ida Cooper, Miss Millicent Russell, Mr. Ben Morgan, and Mr. John Andrews. The performance took place at Surbiton.

Wireless Notes

By 'Ariel'

Undoubtedly one of the greatest wireless successes of recent months has been the broadcasting of Sir Harry Lauder. It provided a convincing answer to those who hold that an artist cannot fully express his personality by means of radio. I have heard Lauder at first-hand, and his performance by wireless gave me no less pleasure than that on the stage. He himself has since declared that he had no difficulty in visualising his vast audience, and it is easy to understand that an artist who can do so has a stimulus at least as powerful as that exerted by a visible audience in a hall. Indeed, to an imaginative performer it may well be far greater. Personally, I could have spared a few of Sir Harry's jokes, but his singing was a delight. I found myself speculating as to the effect on the national standard of solo singing if we were blessed with a dozen baritones as richly endowed as is Lauder on the purely vocal side. To thousands of wireless listeners who heard him for the first time on December 23, his voice must have come as a revelation. I doubt if a more beautiful male voice is to be heard in this country. It was well used, too, and not until the end of his long spell was there a hint of fatigue or out-of-tuneness. His songs, both in text and music, were generally poor, but one rarely remembered the fact, thanks to the appeal of the voice. Expression without wobbling, perfectly clear enunciation without a hint of the stilted or unnatural —the whole performance was a lesson that one hopes was taken to heart by all the budding vocalists who heard it. Incidentally the occasion was a big score for the B.B.C. Not many months ago Sir Harry publicly declared that he would never broadcast; if people wanted to hear him, let them pay at the door. Yet hundreds of thousands have now heard him at no greater cost than a tiny fraction of their annual half-guinea license fee, and they will hear him again in March. In like manner the wireless will eventually rope in everybody worth hearing, and agents and others concerned who talk of banning broadcasting artists will be better employed in seeing how their business can be adapted to the new era that has begun.

A capital new feature is the short pianoforte recital given nightly at 7.25. It was easy to imagine hosts of players and teachers listening to the '48,' the Chopin Studies, and the Mozart Sonatas, with the music before them. Perhaps the B.B.C. might see its way to extending the recital by five minutes. Transmission of the pianoforte, however, still leaves a good deal to be desired, owing to the poorness of the bass, and certain of the Chopin Studies suffered accordingly. Bach and Mozart, with their simpler texture, as a rule came through extremely well. Apparently a specially constructed pianoforte will have to be devised before we can get perfect results in purity of tone and clearness of bass.

The only one of Sir Walford Davies's 10 p.m. talks on 'Music and the Ordinary Listener' that I have so far been able to hear, struck me as being a model of its kind—simple, genial, and full of that sense of the common enjoyment of music that such things too often lack. Sir Walford always seems to have just made the discovery of some magical beauty or significance, and if one wished to sum up in a phrase his work as a guide, whether in conducting a hymn festival or sing-song, a hall full of children at a competition festival, or a wireless talk, it would be in some such colloquialism as 'Hullo! look what I've found!' Lucky man, to retain after all his busy musical life the freshness and wonder that too many of us shed with our pupilage! One of his illustrations was not only extraordinarily happy and amusing, but also fascinating in its combining of two modern miracles. He turned on one of his own gramophone records on 'Melody Making,' varying the pace to illustrate the importance of energy. So perfect was the transmission, that when the record was played at the right pace, and so gave us his normal voice, it was difficult to realise that he was not actually speaking. No surface noises were heard, though it was possible to detect the slight sound made by the impact of the needle. Is it going too far to call such an operation the combination of two miracles? And so near and intimate was the effect that when the slow pace was adopted, and the record gave us pompous gruntings, I badly wanted to tell him that I had played the same trick with that very record on its appearance two or three years ago.

Many listeners no doubt had a grumble at the bad timing of the programme on January 13. We had a capital selection of new and unfamiliar orchestral music, but the one most of us wished above all to hear—Vaughan Williams's 'The lark ascending'—had to be omitted for want of a few minutes. Such a contretemps is not difficult to avoid, surely. It was the more annoying in that the next item was the feeble farce of Bernard Shaw, for which nobody said a good word—not even G. B. S. himself. It is a pity that in all such cases it seems to be taken for granted that the only way out of the difficulty is to cut the music—especially if it be good.

Apropos of the Walford Davies talk, a long letter headed 'Tired Listeners' appeared in *The Times* of January 19, complaining of the severe mental strain caused by such items in the programmes. The writer held that 'the time and place were unsuitable for any form of forcible feeding of unmusical and wearied souls,' overlooking the fact that many thousands of us manage to be quite bright even at so late an hour as 10 p.m. He went on:

> My point is that the B.B.C. audience, taken *en masse*, from 8 p.m. until 11 p.m. is a tired audience resting after its day's work, made up in the main of people of middle age and over, and who seek during the evening hours some relaxation and amusement after their day's labours. The younger generation does not listen—it is too busy turning knobs and experimenting generally. That vast audience of tired people does not desire to be talked to upon abstruse and difficult subjects, and does not wish its armchair to be turned into a school form. The mind of that audience is not receptive during the evening hours for lectures that demand concentration, or music that is beyond its comprehension, and I suggest the popularity of wireless is not likely to be increased by turning an evening concert into an evening class, whether the subject be music, literature, or any of the fine arts, ancient or modern.

If the B.B.C. entirely filled the period from 8 to 11 with such talks and concerts there would be cause for complaint. But they don't. On the evening in question, from 8 to 10 the time was occupied by 'Milestones of Dancing and Romance,' and at 10.30

the Kit Cat Club Dance Bands came on. Sir Walford's talk occupied just twenty minutes, and the music that seems to have been beyond the grumbler's comprehension was a Mozart Allegro, a Handel Minuet, the *Seherzo* from Beethoven's Sonata No. 3, and a well-known hymn-tune! On the occasion of his next talk (January 19) there were variety items and a dramatic monologue from 8.5 to 9, and from 9 to 10 music by Plunket Greene and others, with the Ciro Club Dance Band to follow the exhausting ordeal of listening to Sir Walford for twenty minutes. The letter is an example of the kind of selfishness I have discussed before in this column. We musicians don't grudge our non-musical friends their Radio Radiance, Roosters, Dance Bands, John Henry, relayings of musical comedy and revue, and the dozens of similar light items. If we don't want them, we leave them to those who do. Moreover, the writer of the letter forgets that to many of us who probably do as hard a day's work as he does, rest does not necessarily mean torpor, mental or physical. Often it takes the far better shape of new interests and change of occupation. I hope the writer observed that side by side with his letter in *The Times* appeared some Continental programmes. If he was not too fatigued to glance at these, he probably saw that features of the kind to which he objects are a regular part of the evening's arrangements abroad. I hope the B.B.C. will not be influenced by grumblers, who, because they themselves are incapable of mental effort after 8 p.m., too readily assume that nobody else is.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Choir-Training Examinations will be held as follows :

CHM. Diploma Examination on Tuesday, May 11 ; and the Certificate Examination on Wednesday, May 12.

Full particulars may be obtained from the Registrar of the College.

Free Lectures on Choir-Training will be given at Exeter and York. Dates, &c., will be announced in our March issue.

H. A. Harding, *Hon. Secretary.*

PASSED FELLOWSHIP, JANUARY, 1926

Andrew, N., Ashton-under-Lyne.
Baggarley, L. H., London.
Harland, A. G., London.
Mendham, G. L., Bristol.
Smith, E. A., Harpenden. (Lafontaine Prize.)

No award was made of the Fellowship Turpin Prize.

PASSED ASSOCIATESHIP, 1926.

Bennett, J. R., Barry, Glam.
Brown, H. P. D., Musselburgh.
Burdett, S. J., Nottingham.
Chapman, E. T., Blisworth.
Cooke, Miss J. P. H., Chesham Bois. (Lafontaine Prize.)
Curtis, W. E., London.
Davies, G. I., Cardiff.
Farmer, W., Barnsley.
Hart, H., Rugby.
Heron, T. E., Ecclesall.
Hobden, C. J., Brighton.
Hollinrake, H., Cambridge.
Hopkins, E. C., Portsmouth.
Hurst, W. H. E., Bicester.
Ingall, E. W. G., Birmingham.
Lewis, Miss E. M., Newport.
Lush, J. H., Cambridge.
McCready, G. S., Hillsborough, Co. Down.
Osmond, C. E., Salisbury.
Reid, Miss A. D., Glasgow.
Richards, J. D. Y., London.
Rimmer, A., Bryn, near Wigan.
Roberts, R. H., Penmaenmaur.
Snowdon, W. L., Carlisle.
Sproson, E. J., Congleton.
Stapylton, R. H., Newcastle-on-Tyne.
Surplice, R. A., Windsor.
Wadsworth, H. L., Walkden.
West, L., Huddersfield.
Williams, D. S., London. (Sawyer Prize.)

Alan W. Shindler, *Registrar.*

[The President's Address at the Diploma Distribution, Examiners' Reports, &c., will appear in our next issue.—Editor.]

A HYMN-TUNE BLACK LIST

In the current issue of the quarterly *Record* of the National Union of Organists' Associations appears a Black List of hymn-tunes drawn up by the Bournemouth Branch of the society. Like all such lists it is provocative, and includes some tunes that many musicians of good taste would be sorry to see scrapped. For example, we have always regarded 'London New' as a fine tune, especially in its original form ; and the same may be said of 'York' and 'St. David.' Nor do we think such tunes as Gauntlett's 'St. Albinus' or Turton's 'Ely' can be called bad. Perhaps it needs some courage to put in a good word for Dykes and Barnby, but we can screw up enough to say that we do not object to the former's 'Hollingside' or the latter's 'Laudes Domini.' Even Dykes's 'Melita,' so far from being a bad tune, only just misses being a very good one : the rising of the melody by semitones in the seventh line just weakens it, and there are too many dominant sevenths in the harmony. But if congregations never sang worse tunes than the three last-named there would be little cause for complaint on the score of quality. There are dozens of worse tunes in the 'English Hymnal,' and we have even found them chosen and praised by organists to whom the names of Dykes and Barnby are anathema. The fact is, there is a good deal of snobbishness in this matter, as in other departments of music, and hymn-tunes, like larger works, are blessed or damned not on their merits, but according to the vogue of their composers. However, we agree with the Bournemouth Black List save in regard to the above exceptions and one other—Shrubsole's 'Miles Lane.' Tunes of this type have their place, and if we had to choose between Shrubsole's tune and many a German Chorale whose age and ancestry were a poor substitute for melodic enterprise, our hand would go up for 'Miles Lane.' The Bournemouth committee added a shorter list of tunes 'retained by majority vote,' from which it appears that Dykes's 'St. Oswald' survived attack, though it is surely a less good tune than 'Hollingside.' The list will no doubt be keenly scrutinised by readers of the *Record*, and should lead to profitable discussion. We suggest that branches might spend a useful (and lively) evening going over it, with arguments *pro* and *con*, the disputants being compelled to give solid, musical reasons for their opinion. For example, an opponent of Joseph Parry's 'Aberystwyth' (which has of late superseded 'Hollingside' for 193 A. & M.) might truly say that it is not a good tune because of the deadly stagnation of its first half : lines 1 to 4 are poor melodically because they hang too much round the tonic and its third ; lines 1, 3, and 4 all end with a full close in the tonic, and even employ exactly the same form of cadence ; the tune then wakes up for lines 5, 6, and 7, returning to the overworked opening phrase for line 8. The general impression is of dullness and monotony. It is not bad enough for a Black List, but if a Grey or Piebald List were compiled it would qualify. Its faults would have been unsparingly pointed out long ago had it been written by a Victorian Englishman instead of by a Welshman.

A discussion on such lines as this would be valuable in many ways. For one thing it would prove that, contrary to general opinion, one can as a rule distinguish between a good and bad tune as easily as between a good and bad egg, although the evidence in the latter case is of course more powerful and convincing.

Mr. Sydney H. Nicholson played the organ at St. Mary's, South Benfleet, on January 6, at a service celebrating the completion of the repairing and refurnishing of a portion of the Church, and the rebuilding of the organ and its removal to the West Gallery. The work has been carried out under the direction of Sir Charles Nicholson and his two brothers as a memorial to their father and mother, who formerly resided in the parish. Choristers from Westminster Abbey took part in the service, and Mr. Nicholson played the Overture to 'Samson,' Bach's Prelude on 'Sleepers, wake,' and the 'St. Anne' Prelude and Fugue.

A successful hymn festival was held at Trowbridge Parish Church on December 19, under the auspices of Trowbridge, Devizes, and District Branch of the Salisbury Diocesan Organists' Association. The Festival was conducted by Mr. A. S. Warrell, of Bristol, who brought a small choir with him; Mr. A. E. Howell was at the organ. Subsequently Mr. Warrell gave a lecture on 'The Musical Interest and Congregational Singing.'

At St. Alban's Abbey, on December 15, the St. Alban's Bach Choir, conducted by Mr. W. L. Luttman, gave an excellent performance of Bach's 'Hundredth Psalm,' Handel's sixth 'Chandos' Anthem, and Holst's Two Psalms. There was a small but efficient orchestra; and Dr. Harold Darke was at the organ, playing before and after the service Mozart's Fantasia in F minor, Bach's 'In dulci Jubilo,' and the Toccata from Rheinberger's C major Sonata.

The second number of the *Rotunda*, published by Messrs. Henry Willis, is to be greatly enlarged, and will appear towards the end of February. It will include articles by Mr. G. D. Cunningham, M. Marcel Dupré, Mr. H. F. Ellingford, and Mr. Harvey Grace, and a complete and revised specification of Liverpool Cathedral organ.

At the musical service at Southwark Cathedral on February 20 (3 p.m.) the programme will consist of Parry's 'Job' and 'Blest Pair of Sirens,' Walford Davies's 'Men and Angels,' and the first movement of Brahms's Symphony in F. Admission is free, but a limited number of seats are reserved, tickets for which may be had from the Precentor, The Rectory, Sumner Street, S.E.1. (Stamped addressed envelope.)

At St. James's Cathedral, Toronto, on November 28 (St. Cecilia's Day), Parry's 'Blest Pair of Sirens' was sung by the choir of thirty-five boys and twenty-five men, conducted by Dr. Albert Ham. It is intended to make this St. Cecilia's Day service an annual event.

'Judas Maccabæus' was sung at Trinity Wesleyan Church, Macclesfield, on December 13. Mr. Ryley, organist of Trinity Church, had trained the choir, and accompanied the performance, the conducting being in the hands of Mr. Mitchell, of Manchester.

A fine record of service is that of Mr. John Greenwood, of Seamer, near Scarborough, who has just completed his sixty-eighth year as a member of the choir of St. Martin's Church, Seamer. Nine other members of his family are in the choir, and his grandson is organist.

The dedication of the new organ at Gateshead Parish Church took place on December 17, Mr. J. M. Preston giving the opening recital. His programme included Jongen's 'Prayer,' Lemare's Variations on 'Hanover,' and the *Finale* from Vierne's first Symphony.

At Horsell Parish Church, on December 14, the Musical Society sang Dale's 'Before the Paling of the Stars' and Mozart's twelfth Mass. Mr. H. Scott Baker conducted, and Mr. Ivor Jones was at the organ.

On December 23 the Banbury Choral Union sang in the Parish Church, Parts 1, 2, and 3 of the 'Christmas' Oratorio. Mr. C. R. Palmer conducted, and Mr. Eric Gritton did fine work as organist.

At Mutley Baptist Church, Plymouth, on December 27, 'Judas Maccabæus' was sung by the Oratorio Choir under the conductorship of Mr. Percy E. Butchers, with Mr. Harold Dyer-Smith accompanying on the organ.

'Judas Maccabæus' was sung at Hinton Baptist Church on January 14 by the Chesham (Bucks) Oratorio Choir, over a hundred strong, with orchestra. Mr. R. B. Green conducted. There was a crowded audience.

C. W. Pearce's Christmas Cantata was recently sung at St. Peter's Wesleyan Church, Norwich. Mr. Leonard G. Allen conducted, and Mr. William J. Martin accompanied.

Parts 1 and 2 of the Christmas Oratorio were sung at Truro Cathedral, by the Cathedral Choir, on December 14, under the direction of Mr. Hubert S. Middleton.

'Elijah' was recently sung by the Potteries Choral Society at St. Paul's, Burslem. Mr. A. E. Green directed an excellent performance from the organ.

Organ recitals will be given at Battersea Polytechnic on February 10 and 17 at 8 p.m., the players being Mr. E. T. Cook and Dr. Herbert Hickox.

We regret that space does not permit of our making use of the numerous reports of carol services and 'Messiah' performances that readers have kindly sent.

RECITALS

Mr. A. E. Howell, Parish Church, Trowbridge—Scherzetto, *Vierne;* Sonata No. 10 (Fantasie and Finale), *Rheinberger;* Postlude in C, *Alcock;* Prelude and Fugue in A minor, *Bach;* 'Noon,' *Martin Shaw;* Scherzo in F minor, *Sandiford Turner;* Cantilène in A flat, *Wolstenholme.*

Mr. Herbert Hodge, St. Stephen's Walbrook—March in B flat, *Silas;* Sonate Pascale, *Lemmens;* Overture, 'Athaliah,' *Handel;* Grand Chœur Dialogué, *Gigout.*

Master Godfrey Hewitt, Castleford Road Primitive Methodist Church, Normanton — Fantasia-Sonata in A flat, *Rheinberger;* Prelude, Fugue, and Variation, *Franck;* Preludes on 'Darwall's 148th' and 'St. Peter,' *Darke;* Postlude in D minor, *Stanford.*

Miss Doris Fenner, St. Dunstan's-in-the-East—Visione, *Rheinberger;* Prelude and Fugue in E minor, *Bach;* Adagio, *Frank Bridge;* Postlude in G, *Stanford.*

Mr. Allan Fortune, Ingrow Parish Church—Sonata No. 1, *Mendelssohn;* Chorale Preludes by *Bach* and *Parry;* Gothic Suite, *Boëllmann.*

Mr. Owen Franklin, St. Lawrence Jewry—Postlude and Fugue in C, *Bach;* Adagio, *Mozart;* Choral No. 1, *Franck;* Carillon, *Vierne.*

Mr. Harry Wall, St. Martin-at-Ludgate—Introduction and Allegro in C minor, *Greene;* Concerto No. 4, *Stanley;* Concerto No. 3 (Con spirito), *Arne;* Concerto No. 4 (Allegro), *Dupuis.*

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Introduction and Passacaglia, *Reger;* Andante (Sonata No. 4), Trio in C minor, and Toccata in F, *Bach;* Rhapsody No. 2, *Howells;* Marche Héroïque, *Saint-Saëns.*

Mr. Cyril S. Christopher, Wretham Road New Church, Handsworth—Fugue in D, *Bach;* Liebstraume No. 3, *Liszt;* Epinikion, *Rootham.*

Mr. W. J. Comley, St. Dunstan's-in-the-East—Sonata No. 8 (Introduction and Passacaglia), *Rheinberger;* Chorale Preludes by *Bach* and *Parry;* Psalm-Prelude No. 1, *Howells;* Finale (Symphony No. 4), *Vierne.*

Miss Lilian Coombes, St. Mary-le-Bow—Sonata No. 18, *Rheinberger;* Cradle Song, *Grace;* Finale (Symphony No. 4), *Widor.*

Rev. L. G. Bark, Christ Church, Penrith—Fantasia-Sonata in A flat, *Rheinberger;* Concerto No. 10, *Handel;* Rhapsodie, *Saint-Saëns.*

Miss Emmie Bowman, Christ Church, Penrith—Sonata No. 3, *Rheinberger;* Adagio in E, *Frank Bridge;* 'From Hebrid Seas,' *Julian Nesbitt;* Choral No. 3, *Franck.*

Sweet is the work

HYMN-ANTHEM

Words by ISAAC WATTS Music by R. WALKER ROBSON

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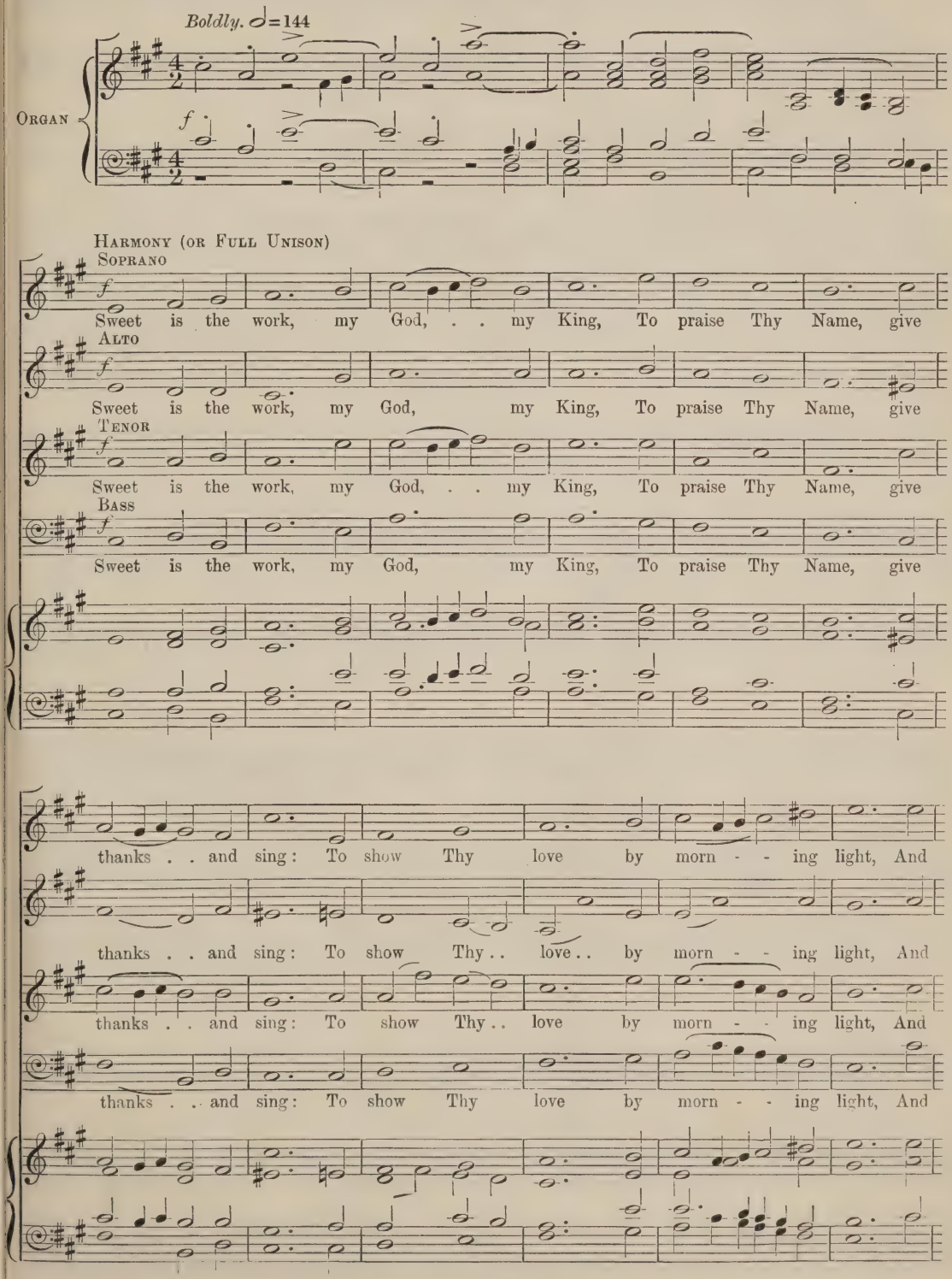
Boldly. ♩=144
ORGAN
HARMONY (OR FULL UNISON)
SOPRANO
Sweet is the work, my God, . . my King, To praise Thy Name, give
ALTO
Sweet is the work, my God, my King, To praise Thy Name, give
TENOR
Sweet is the work, my God, . . my King, To praise Thy Name, give
BASS
Sweet is the work, my God, my King, To praise Thy Name, give
thanks . . and sing: To show Thy love by morn - - ing light, And
thanks . . and sing: To show Thy . . love . . by morn - - ing light, And
thanks . . and sing: To show Thy . . love by morn - - ing light, And
thanks . . and sing: To show Thy love by morn - - ing light, And

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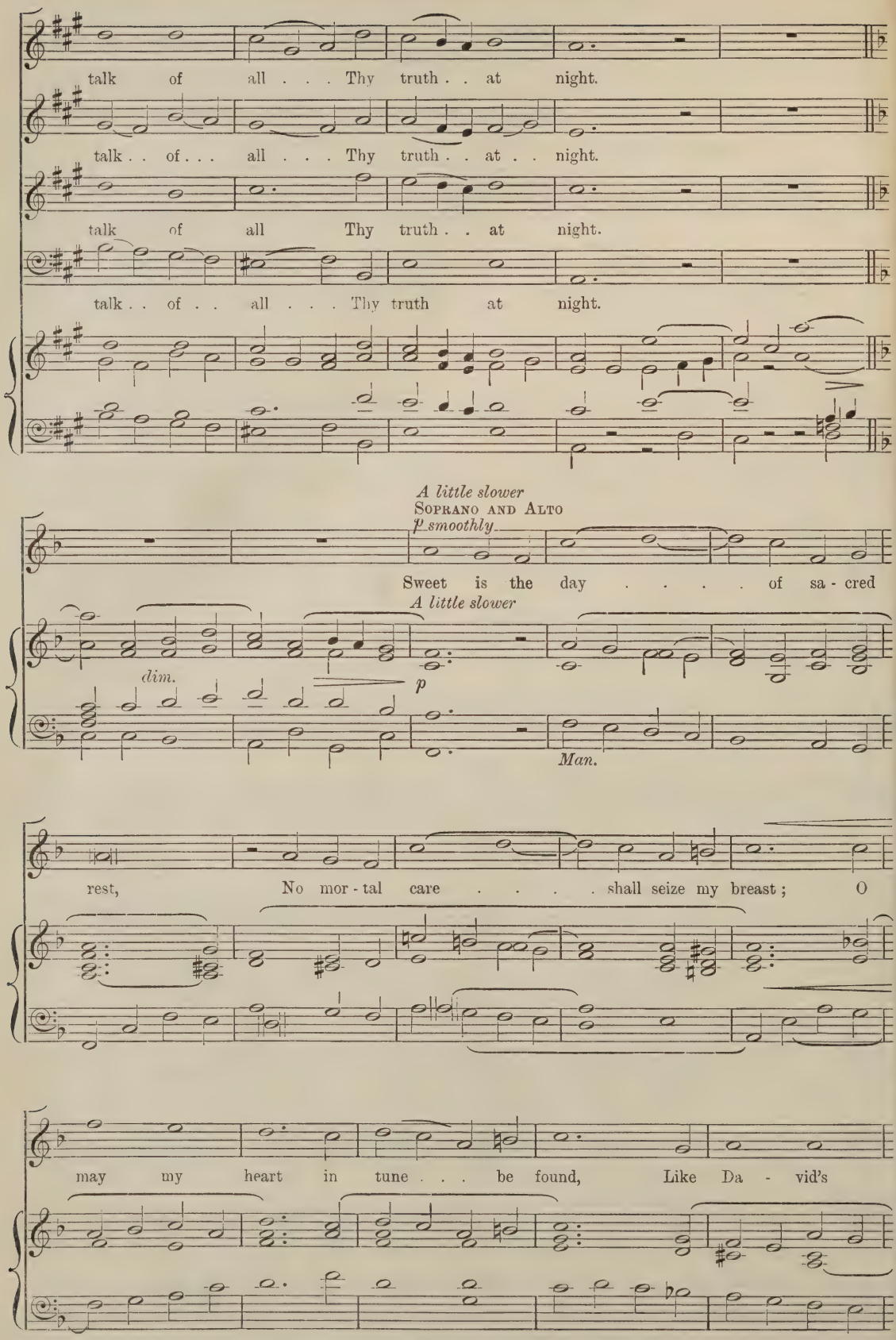
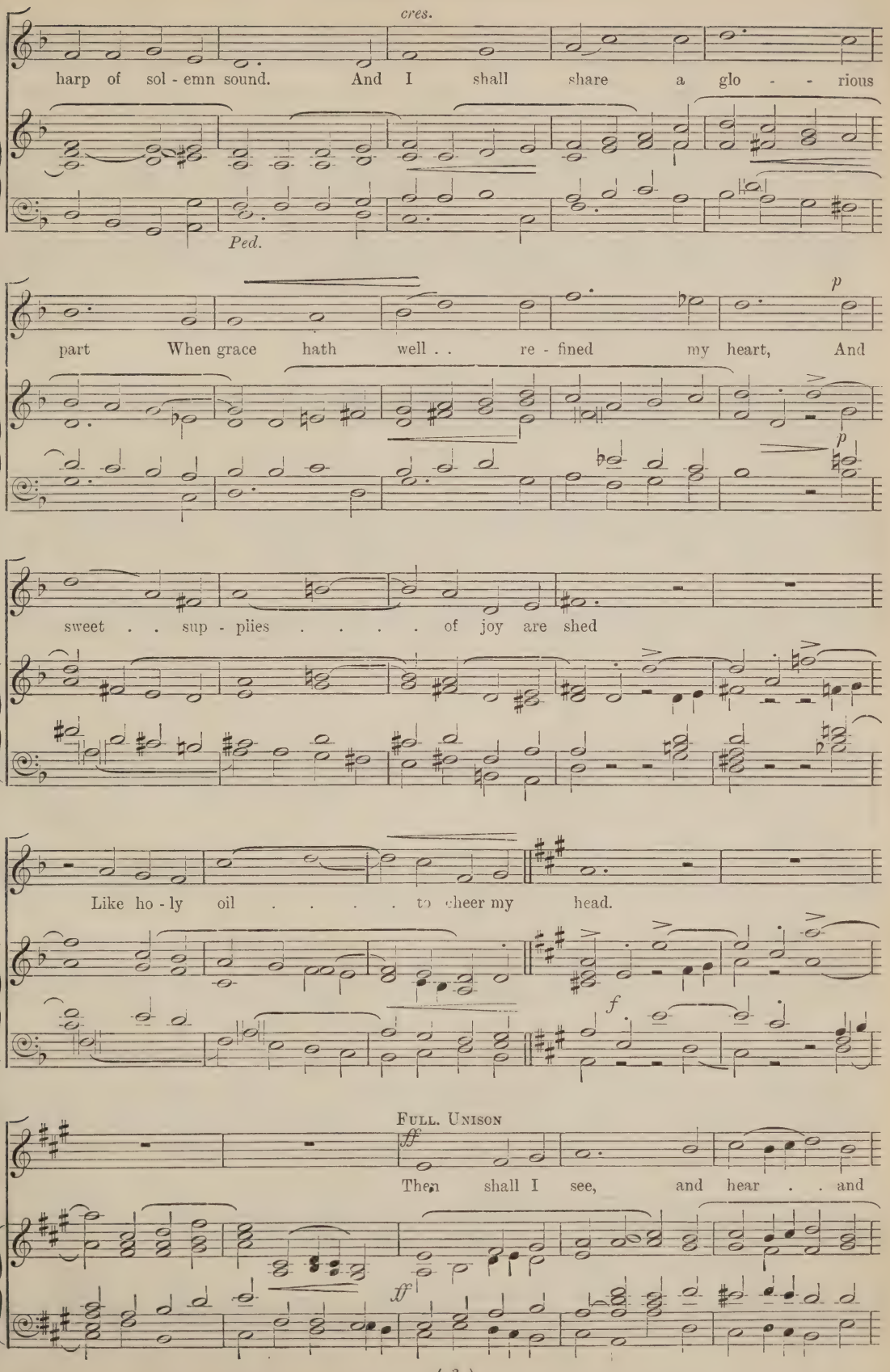
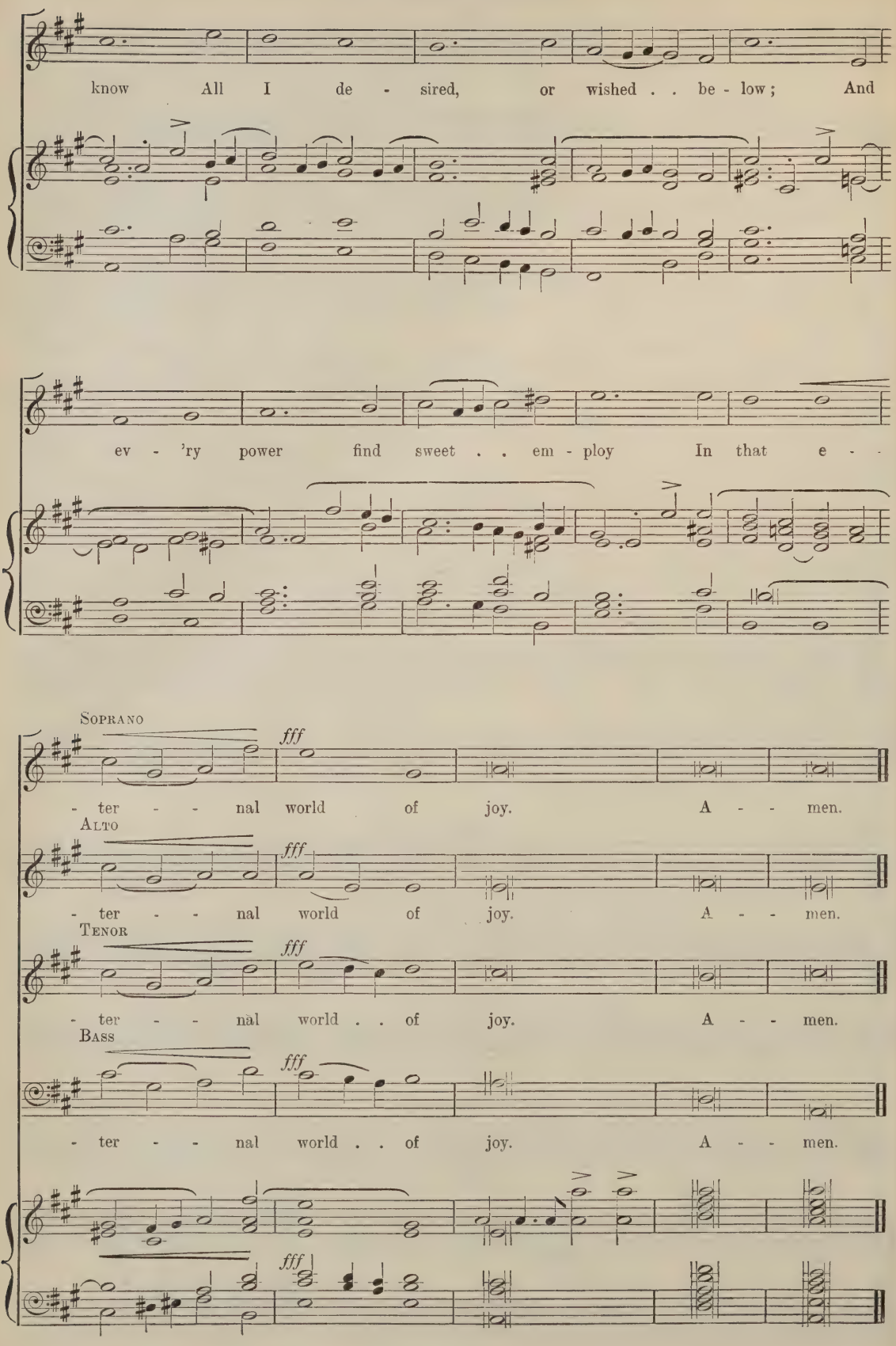
MADE IN ENGLAND


talk of all . . . Thy truth . . at night.
talk . . of . . . all . . . Thy truth . . at . . night.
talk of all Thy truth . . at night.
talk . . of . . all . . . Thy truth at night.
A little slower
Soprano and Alto
p smoothly
Sweet is the day . . . . of sa - cred
A little slower
dim.
p
Man.
rest, No mor - tal care . . . . shall seize my breast; O
may my heart in tune . . . be found, Like Da - vid's


cres.
harp of sol - emn sound. And I shall share a glo - - rious
Ped.
p
part When grace hath well . . re - fined my heart, And
p
sweet . . sup - plies . . . . of joy are shed
Like ho - ly oil . . . . to cheer my head.
f
Full. Unison
ff
Then shall I see, and hear . . and
ff


know All I de - sired, or wished . . be - low; And
ev - 'ry power find sweet . . em - ploy In that e - -
Soprano
fff
- ter - - nal world of joy. A - - men.
Alto
fff
- ter - - nal world of joy. A - - men.
Tenor
fff
- ter - - nal world . . of joy. A - - men.
Bass
fff
- ter - - nal world . . of joy. A - - men.
fff

Mr. Allan Brown, City Temple—Elegy, *Bairstow;* Schiller March, *Meyerbeer;* Prelude on the Old 104th, *Parry;* Introduction and Fugue, *Reubke;* Adagio and Finale (Symphony No. 6), *Widor.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Sonata No. 4, *Mendelssohn;* Concerto No. 8 (Finale), *Handel;* Prelude and Fugue in A minor, *Bach;* Allegro non troppo and Benedictus, *Stanford;* Funeral March, *Guilmant.*

Miss Edna C. Howard, Christ Church, Bootle—Andante Espressivo, *Elgar;* Allegro, *Widor;* Toccata and Fugue in D minor, *Bach;* Prelude and Fugue on the name B A C H, *Liszt;* Prelude on 'Hanover,' *Parry.*

Dr. M. P. Conway, St. Saviour's, Ealing—Prelude and Fugue in C, *Saint-Saëns;* Variations on 'Heartsease,' *Geoffrey Shaw;* Choral, *Boëllmann;* Passacaglia in E flat minor, *Karg-Elert.*

Mr. Oliver H. Edwards, Princes Road Welsh Presbyterian Church, Liverpool—Symphony in D, *Haydn;* Christmas Pastorale, *Luard-Selby;* Fantasy on two Christmas Carols, *John E. West;* Prelude on 'In Dulci Jubilo,' *Bach.*

Mr. Archibald Farmer, St. John's Wood Presbyterian Church—Prelude on 'Old 104th,' *Parry;* Vivace (Sonata No. 2), *Bach;* Lamento, *Barié;* Scherzoso (Sonata No. 8), *Rheinberger.*

Mr. Lynnwood Farnam, Church of the Holy Communion, New York—Rhapsody in D flat, *Howells;* 'Symphonie de la Passion,' *Maleingreau;* 'The Sea,' *Herbert Arnold Smith;* Symphony No. 5, *Vierne;* Christmas Postlude, *Grace;* 'Adeste Fideles' ('Cathedral Windows'), *Karg-Elert.*

Mr. Stanley W. Hart, Cricklewood Congregational Church—The 'Great' G minor, *Bach;* Allegretto in E flat, *Wolstenholme;* Fantasie in E flat, *Saint-Saëns.*

Mr. Stanley Hemery, Camden Church, Peckham—Marche Solennelle, *Lemare;* Psalm-Prelude No. 1, *Howells;* Prelude and Fugue in B minor, *Bach;* Chaconne, *Purcell.*

Mr. L. M. Jones, St. Lawrence Jewry—Introduction and Fugue in C minor, *Benjamin Cooke;* Rhapsody on Breton Noëls, *Ropartz;* Dithyramb, *Harwood.*

Mr. Stanley Lucas, South Croydon Congregational Church—Sonata No. 3, *Mendelssohn;* Homage Hymn, *Alec Rowley;* Impromptu, *Alcock;* Andante in D, *Hollins;* Elegy, *Bairstow;* and Chorale Preludes by *Bach.*

Mr. Ernest F. Mather, St. Mary-le-Bow—Sonata No. 1, *Mendelssohn;* Preludes on 'Old 136th,' *Charles Wood,* and 'Eventide,' *Parry;* Pièce Héroïque, *Franck.*

Mr. Montague Matthews, Luton Parish Church—Passacaglia and Fugue, *Bach;* Rhapsody, *Grace;* Lament, *Sowerbutts;* Fantasy-Prelude, *Macpherson.*

Points from Lectures

Leaders of opinion are apt to overlook their silent listeners who may have fresher views than their own. Dr. W. G. Whittaker is not of this class. As he had a lecture in prospect on 'The Place of Music in Education,' he asked some of his Armstrong College students what they thought about it. At the Educational Conference, University College, London, he read extracts from the short essays received. One girl was attracted to music because of its enjoyableness, and for that reason she found many people discredited its value. Why, they asked, should anyone enjoy education? No subject, said another student, was better worth following up after leaving college than music. Another girl did not think of the future; she only knew she was having a good time. She found that the music student was at an advantage during the social functions at college, and, as to the music lectures, 'all sorts and conditions of students, even engineers, are found there.' Again, the study of musical history created an interest in all other forms of history. One student confessed that she had always been specially interested in poetry. More and more she had been led to study poetry when she took part in choral works, such as Parry's 'Blest Pair of Sirens' and Holst's 'Ode to a Grecian Urn.' The mating of words and music made both media more impressive.

The need for proper English diction, and not, *e.g.*, waltzing through the Psalms, was one of the 'Needs of the Universities' urged by Dr. Cyril B. Rootham in his address to the Music-Masters' Association, which is the new title adopted by the Union of Directors of Music in Secondary Schools. Dr. Rootham would also like to see greater use made of the corps bands when boys came up to Oxford and Cambridge from the public schools. It was better to have even frightful noises at first, than to be without wind instruments. Besides listening to fine performances of first-rate music, old and new, undergraduates should make first-rate music for themselves, however poor their technique might be. First-rate music inspired them to give out their best. Above all, the Universities wanted undergraduates who, when they came up, knew the difference, at any rate, between good and bad music. When they realised this difference, they usually chose the good.

'The Music Teacher' was too simple a title to represent the thoughtful paper given by Mr. J. B. McEwen, Principal of the Royal Academy of Music, at the Educational Conference. Speaking of the fine arts, he placed architecture, painting, and sculpture in one group; literature and music in another. Music, in its short course of, say, three hundred years, went in a contrary direction to literature. The fact that the mediæval musician never conveyed emotional significance was not fully realised. The centre of gravity had since developed from form to content. Economising the imparting of knowledge, the teacher started with experience, and the peculiar value of the teacher was that he systematised the corpus of this experience. The abstract principles of psychology, helpful as they were, must be supplemented by something derived from the fundamentals of our art. The music teacher's special problem was the stimulation of the impulses.

Sibelius was limned faithfully to a crowded hall of students and friends of Trinity College of Music, at the inauguration of the term, by Prof. Granville Bantock, in a reminiscent address. Sibelius we saw tall, erect, self-assertive, dreamy, looking far over the waters of the lake near his forest home in the neighbourhood of Helsingfors. His music was like the man, iron-willed, original, indeed stern, and drawing directly from nature, he reflected the mood of the country, the rolling mists and fogs which remained over a land of lakes, islands, and forests. Yet Sibelius never used folk-song definitely, although some of his music, *e.g.*, the well-known melody in 'Finlandia,' had been accepted as folk-song. Prof. Bantock was the first Englishman to greet Sibelius on his visit to this country, and a mixture of German and French eked out their conversation. At the Liverpool Philharmonic, on Prof. Bantock's invitation, Sibelius conducted his first Symphony, also 'Finlandia' and the 'Tevastefest.' Three other visits to this country were described. His six Symphonies were of a high order, and these and other works mentioned ought to be as well known in this country as they were on the Continent and in America.

With the new men experimenting in tonality, Mr. Percival Garrett has little patience. Such men, he

said in a lecture at Palmers Green, grunted their way through music as a pig through a flower garden. This lecture had the advantage of association with M. Louis Godowsky in an illustrative programme. Mr. Garrett drew attention to the strong vein of parody running through some of the pieces played, especially in the selections from Ravel, Poulenc, and Milhaud. The modern mind was reaching out into undiscovered spheres of sound, and it could be understood that some of the prophets of to-day were inclined to poke fun at certain of the old stock types of musical expression. Thus, in 'Tzigane,' Ravel parodied the chief features of the over-familiar Hungarian Rhapsodies and Fantasias. Milhaud in his 'Rag Caprice' parodied the sentimental romance of the 19th century. Poulenc, in a very impudent and amusing Waltz, caricatured the commonplace bass part of the average waltz.

In Beethoven's music we found three essentials, said Sir Walford Davies in a lecture at Carlisle on 'Music and Human Nature'—rhythm turned into disciplined action, fine form, and an air of something akin to mystery. Beethoven commenced a new era in music at a time when things had become pompous and formal. Beethoven broke that down, and Vaughan Williams and Holst were doing very much the same to-day.

If certain things quickened our pulse, we might as well own up to it. In such fashion Prof. T. H. Pear, of Manchester University, illuminated his remarks at Liverpool on 'The Psychology of Music Appreciation.' The person who never experienced bodily thrills must be a rather miserable creature. People who talked about swooning with excitement, or feeling ten years' younger when they heard certain music, were regarded with a certain amount of contempt by the highest critics; but after all, they were the people for whom music was originally invented. Not long ago, said Prof. Pear, he had a train conversation with a Norfolk farmer, who told him that the possession of a wireless set for about six months had introduced him to Beethoven, Bach, and Debussy. That farmer spoke of those composers with bated breath, although he knew practically nothing about music technically. There was nothing in painting, sculpture, or literature that made such an extremely direct appeal to the young child as rhythm in music.

'What is the use of Music?' was the intriguing title of a delightful address given at Wigan by Mr. Arthur Hirst, an experienced lecturer. Brief answers were: music's pure pleasure, its utilitarian side in the teaching of music, the financial gain commanded by a musical genius, but, more important, music was actually a healing agent. Touching examples were given of the lecturer's experiences. The superintendent of a mental hospital said that the therapeutic value of music was beyond measure. Restless as mental patients were, Mr. Hirst found them very attentive. One man he noticed was sitting apart, gloomily dark and frowning, but at the end of the lecture there was not a furrow on his brow. He looked like a man who had had a great weight lifted from his mind, and he stepped forward to shake hands, saying that he had never had such an enjoyable evening in his life. The expression on his face showed an entire change, as if a completely new spirit had entered into him. The stimulus of music Mr. Hirst also illustrated by a little girl, listless in all her studies. Her teacher tried playing to her, and thus was a latent talent discovered, with the result that the girl improved also in every other subject. Music was a noble agent; it reached the heart, and taught us that hearts were the same all over the world. The Swedes were a great music-loving people. Some time ago, when lecturing at Stockholm, Mr. Hirst had said that music was an impressive international language, and would play a large part in time to come in the affairs of the world. Following upon this remark, his audience stood up and cheered.

Spanish customs and music were subjects of personal knowledge on the part of Dr. William Starkie, and owing to this known fact many persons were unable to gain admittance to his lecture at Rathmines Town Hall. One of his points confirmed a prevalent opinion regarding Bizet's music:

> Carmen was really a libel on the southern Spanish woman. The gipsy woman was not the slightest bit like Carmen. Carmen had a French touch of light opera about her; she was passionate and fiery, but the *gitana* was rather reserved and was altogether a Moorish type. In a way Spain was the most dance-mad country in the world. Melody or accompaniment did not count in the dance, rhythm being the chief thing.

Memory training is a strong feature of that stimulating lecturer, Mr. H. Ernest Hunt. At Liverpool he said that bodily health was necessary in all mental work. Many people linked work with boredom; if they linked it with pleasure, they would be stimulated. Efforts to memorise music often failed because the pupil had no knowledge of harmony and form, but simply tried to remember the notes. Too much routine keyboard practice tended to make one stale, and should be relieved by mental practice, which exercised the imagination, kept one alive, and in the end produced better technique than exclusive reliance upon the old method.

Singleness of purpose in music, Dr. Bairstow told a meeting of women at York, should be sought by people who wished to appreciate the art. Most listeners missed the best in music—the wonderful moments of intense inspiration and the flashes of genius of the great masters. Their minds were distracted by selfish or material thoughts; they had lost the child-heart. Some composers, too, were distracted by the motive of trying to startle and to be modern. Others wanted to be conventional in music, and the deepest and biggest things of all were taken away by their smooth politeness. Personality was necessary in music. The worst distraction was the fear of technique or of making a mistake, as if a mistake were a crime. People went to a concert to hear the performer rather than the music, and by riveting their attention on the singer's voice they did not get to know what the music was about.

Unlike Sir Walford Davies, who was unappreciative of the pianola in a recent lecture, Mr. C. H. Gore used two pianolas (one having the Duo-Art rolls) in the course of his lecture on 'Rhythm and Design,' at Hull Royal Institution. He remarked that to play the instrument properly required continuous and intelligent application of both hands and feet. He was once informed by a young lady that she could play the pianola and knit at the same time. To illustrate the counterpoint of two tunes of the same rhythm and metre, the audience sang 'The Old Folks at Home,' while a choir vocalised Dvorák's 'Humoreske.'

J. G.

At Battersea Polytechnic, on February 24, at 8.0, Prof. P. C. Buck will give a lecture-recital on 'Listening to Music.'

London Concerts

THE L.S.O.

The L.S.O. began the new year in great style. Sir Thomas Beecham was the conductor at the concert on January 18, and Arthur Catterall the soloist. Both gave performances which will be remembered. Sir Thomas began with a little-known Overture of Mozart written for the comic-opera 'L'Impresario'—not perhaps Mozart at his greatest, but unquestionably Mozart. Of this the conductor gave a reading full of colour and vitality, but also wonderfully clear. There was only one passage in which the first violins led the rest of the strings by rather less than half a semiquaver. But this was the exception. The unanimity, generally speaking, was impeccable here as in Delius's finely-wrought symphonic poem 'In a Summer Garden.' Then came Mr. Arthur Catterall, who had chosen for the occasion one of the most trying of all Violin Concertos—that of Brahms. It still provides the final test of violin playing and interpretation, and Catterall came through with flying colours. The exquisite charm of his phrasing in the *Adagio* and in all the tender episodes of the first movement told with extraordinary effect, and the audience was roused to such enthusiasm as is seldom seen, except in the case of favourites of long standing. This, however, is only the most obvious feature of his performance. More important, perhaps, was the revelation of an exceedingly fine, sensitive temperament allied to technical skill of the very highest order. It was a delight to watch Catterall take the hurdles one after another—and they are pretty stiff—with the confidence of consummate mastery and perfect understanding. And the delight was enhanced by a modesty of demeanour one could not praise too highly. Up till now the absence of anything like pose may have been mistaken for want of a personal style; this wonderful performance must kill that legend conclusively. Incidentally it may be noted that the ensemble and the understanding between the soloist and the orchestra conducted by Sir Thomas were flawless—which was far from being the case a little while ago when the Brahms Concerto was accompanied by the orchestra under Bruno Walter.

After the interval came the second Symphony of Beethoven and Tchaikovsky's 'Francesca da Rimini.' Sir Thomas Beecham showed how easily a strong individual style can enliven and bring out the many excellences of this seldom-played Symphony. Indeed, it was such a performance as may be described as a re-discovery, for there must have been many in that packed hall who enjoyed it for the first time. It brought to the conductor and his orchestra the most hearty acknowledgment, as did also the fine frenzy of Tchaikovsky's 'Francesca.' Altogether one of the few concerts in which the expectations aroused by a well-arranged programme are surpassed by a wholly admirable performance. B. V.

NEW SUNDAY CONCERTS

The last person in the world to be suspected of unrealised ambitions is Sir Landon Ronald. The head of an important school of music, composer of 'Down in the forest,' applauded after-dinner speaker, creditably remembered by Madame Melba in her 'Memoirs'—such a man would surely seem an object of envy to the many who, unknown to fame and to Madame Melba, desire 'this man's art and that man's scope.' Well, it is never safe to envy anybody, and Sir Landon Ronald, it appears, has been nursing a secret grievance for some years against fate (or was it the committee?) which put an end to his orchestral concerts at the Albert Hall. Fortunately, for him and for us, the National Sunday League consists of men who can grasp their opportunity, and with their collaboration a new series of popular orchestral concerts has been started at the Palladium which gives Sir Landon his coveted wish. Evidently these Sunday afternoon concerts were wanted, and the Palladium was packed both on January 10 and 17, when Sir Landon conducted the kind of programme which is popular enough to appeal to the masses, yet so distinguished and unhackneyed as to attract the most discriminating amateur. The first concert began with the 'Mastersingers' Overture (the whole programme was devoted to Wagner), and the interpretation given by the Royal Albert Hall Orchestra and its conductor was typical of the rest. It was competent and confident, devoid alike of gross error and the frills of virtuosity. A couple of Arias from the early operas provided the necessary relief from the orchestral music. Equally well chosen was the second programme, in which also the soloist played a more important part, for Schumann's Concerto outweighs by far any early Wagnerian Aria. The interpreter of the solo part was Miss Irene Scharrer. She seemed a little uneasy in the first movement, but in the second, and still more in the third, her easy command of the keyboard was as evident as her understanding of this most intimate music. The most brilliant orchestral performance on this occasion was in Dukas's 'L'Apprenti Sorcier'—all the effective, if not particularly subtle points, were well realised. At the third concert the Secretary of the Sunday League announced, as was to be expected, that the series will be continued—much to the delight of the audience. These concerts seem destined to become the winter counterpart to the 'Proms.' B. V.

SAMUEL KUTCHER

The recital of Mr. Samuel Kutcher at Wigmore Hall, on January 11, was robbed of some of its interest owing to the withdrawal, at the last moment, of Mr. Josef Holbrooke's new Pianoforte and Violin Sonata. No reasons were given for this action, and we are left to surmise as to its possible or probable cause. Was it caprice, or some last-hour artistic scruple—or merely the determination to surprise the audience at all cost? No doubt when Mr. Holbrooke comes to write his memoirs we shall be told all about it.

Failing Holbrooke, the place of honour fell to a Trio by Pierné at the very end of the programme, which was well-played by Mr. Kutcher, Miss May Mukle, and Mr. Adolphe Hallis. As a composition, however, it was more interesting than convincing, since Pierné knows far better how to whip up our interest than to satisfy it. The rest consisted entirely of violin pieces, apart from a very early Sonatensatz of Brahms, which the recitalist had to substitute for the novelty. How far these performances will enhance Mr. Kutcher's reputation is a debatable point. He is known as a quartet leader of some

ability, and we did not require the evidence of such tests as Kreisler's arrangements offer, to guess that his technique is equal to any reasonable demand. In Vitali's Chaconne, however, Mr. Kutcher laid himself open to criticism. His too frequent use of the upper part of the bow, the abuse of *portamento* and vibrato, gave to the music a touch of effeminacy which is the very last thing it can stand. It was a performance which repeated to perfection the least admirable qualities in the playing of Kreisler. Mr. Kutcher can do, and will do, better than this as soon as he realises the value of simplicity and directness of expression.

B. V.

Railway Clearing House Musical Society

The male-voice choir of the Railway Clearing House Musical Society, conducted by Mr. John E. West, sang at King George's Hall (Central Y.M.C.A.), on January 6. A complete programme by such a choir offers an obvious difficulty—the repertory is limited, and if the music is not interesting the dark colour of unrelieved men's voices becomes monotonous. The conductor found a good way out. He re-arranged a number of first-class pieces composed for mixed voices, and did so effectively. Thus the first group consisted of madrigals by Festa, Wilbye, and Weelkes, and later the choir sang an arrangement of Pearsall's 'In Dulci Jubilo,' in which the beautiful *piano* tone of the voices captivated the audience. Care for good tone is indeed a characteristic of this choir, and they concentrated on it even at the expense of rhythmical vigour in Elgar's 'Zut! Zut!' (which was taken a little too quickly for the words to tell) and Bax's 'Boar's Head' Carol. Two of Vaughan Williams's folk-songs were good to hear, and a glee, 'Some of my heroes,' by R. J. Stevens (1753-1837), was a pleasant echo of the past. Several good soloists added to the evening's entertainment.

K.

Some Singers of the Month

Miss Dorothy Silk's Bach concert on January 14 drew a full audience in spite of snow and slush, and we were rewarded with two hours of high pleasure. Miss Silk is certainly one of the singers of the day whose name will live. There must be many listeners, both aspiring students and amateurs, who are taking to heart the lessons of her style—so purely musical a style, so loyal to the composer. Her influence will be all in favour of unforced tone, deep-felt but modest expression, elegant phrasing, and unselfish devotion to the music in hand. Her art is to-day at its best, and is only slighted by those whose one musical pleasure is to listen-in, so to speak, to the remembered singing of a long distant past. Miss Silk began her concert with the Cantata No. 52 (solo), sung in English as 'Hateful world, no more of thee.' She also sang 'Comfort sweet, my Jesus comes,' and, with Mr. Frederick Ranalow, the 'Peasant' Cantata, in which we get Bach for once in definitely mundane vein. In several of the Peasant songs there was a chance for the peculiarly genial turn of expression in Mr. Ranalow's art. He also sang the great D major air from the 'Christmas' Oratorio, and sang it right well, though he published his cautiousness concerning the top E's. This delightful evening was helped by Mr. Harold Samuel's pianoforte playing, and the accompanying of Dr. Darke and the 'Hermitage' Quartet.

Mr. Yosié Fuji-Wara, a Japanese tenor, who sang on January 6, showed us that Eastern notions of pleasant singing are much like Western ones, that is, if his style is to be taken as at all national. If we had heard without seeing him we should never have guessed his ever having been farther East than Brindisi. He sang with a typically Italian lyric voice of the order which delights in the spinning of tones and in tendril-like decorations. Mr. McCormack is the supreme model of the sort. Mr. Fuji-Wara's singing was of a beauty that satisfied well for twenty minutes or half-an-hour. After that, the listener felt he knew all that this suave, glib voice could tell him, and the effect became cloying. In English songs the singer was struggling with an unknown language, but he was at ease in some Japanese ditties. These were charmingly pretty, but had surely been much Westernised. The ear was too little surprised to be convinced of their genuine Orientalism.

Madame Selma d'Arco and Mr. Maurice d'Oisly sang together at the Albert Hall. The former, a new-comer, began with 'Depuis le jour,' from 'Louise,' and proved herself no tyro. The performance was even a shade too 'precious,' but she must have good marks for her careful detail. Many another singer with as attractive a voice would not have troubled to raise another interest save beauty of tone. She deserves to be heard in better conditions. The hall was nearly empty, and the echo struck one aggressively. Mr. d'Oisly sang some Handel in a rather stiff and toneless way, but in French songs he interested us much more. His diction was quite exemplary.

Miss Megan Foster, at the New Chenil Galleries, sang a charming programme of songs for children and all 'who are merry at heart.' This dainty person matched manner and matter to a T. She is a fairy, a charmer, a rogue in porcelain.

'The Bohemian Girl,' at the Old Vic., was the dullest opera of the season there, and it was uninterestingly sung, but 'Carmen,' the next week, made up. Miss Constance Willis's performance of the termagant was one of the very best achievements of prèsent-day English opera. It was vividly animated and dramatic, and finely sung, ever though the voice was hardly of the proper darkness. The high notes rang out sonorously, the middle ones were equal, and if the lower were not particularly voluptuous they had real operatic power.

A correspondent has challenged me to declare in detail what English operatic singers I would choose, given *carte blanche*, for 'Aïda' and 'Rigoletto.' My answer is as follows:

Aïda	Florence Austral
Amneris	Muriel Brunskill or Edith Furmedge
Radames	Walter Widdop
Amonasro	Percy Heming
Ramfis	Norman Allin
The King	William Anderson
Priestess	Florence Parry
Gilda	Luella Paikin
Maddalena	Constance Willis
Rigoletto	Mostyn Thomas
Sparafucile	Norman Allin
The Duke	Heddle Nash
Monterone...	Frank Sale

H. J. K.

ENGLISH FOLK-DANCE FESTIVAL

The All-England Festival of Folk-Song and Dance at the Great Hall, London University (Imperial Institute), on January 1 and 2, assuredly marked a new and very encouraging stage in the recognition and vogue of Cecil Sharp's interesting movement. The only sad reflection was that the founder was not there to enjoy the enjoyment he had so happily bequeathed to all these young dancing men and maidens.

Dancing is, of all, a happy art, and none of its sorts is happier than these merry measures of old England, the revival of which has defied all the scoffers and all the sneers at the 'parish pump,' and is clearly going to count more and more towards the gaiety of the nation.

It was not a competitive festival, and it was hardly an exhibition in the way of the summer performances at King's Theatre, Hammersmith, by the London branch. The object was 'to give to folk-dancers from different parts of England an opportunity to meet and show their dancing to one another.' Accessorily, as many non-dancing spectators as could squeeze their way in were there, and, so far from wearying of so many hours of dancing, seemed never to have had enough. In truth, the folk-dances make a captivating spectacle, as the audiences of the Oriana Madrigal Society know well.

The strange thing is that it is still a half-secret pleasure. Not one in fifty men in the street could tell you what a Morris is. Yet, well danced by a team of sturdy, lissom young fellows, it makes a show that easily eclipses most conventional theatrical dancing, not to speak of the dreary ball-room measures of to-day. It is extraordinary that a theatre like the London Coliseum has not demonstrated to the millions what Morris dancing is, and how delightful. There were a dozen or more teams at the Festival worthy the attention of a Stoll or of a Diaghilev. Then the Morris-jigs (solo dances), as performed by Mr. William Kimber or Mr. Cameron (of the British Museum), were enough to bring down any house.

Mr. William Kimber, of Headington, Oxford, is a traditional dancer whose relations with Cecil Sharp are known to all interested in the story of the folk-dance revival. He is a substantial, middle-aged man, and it would not at a casual encounter be guessed that his dancing would have a spectacular interest. But the Morris is a virile measure, and, indeed, is definitely man's province. At the Festival a number of teams of girls attempted it (as country dances were given now and then wholly by girls, coming from districts where the youths must be extraordinarily few, shy, and unenterprising), but, strangely enough, it became a tame affair in their hands. (The one exception was the lively show of a London group, called 'Lumps of Plum Pudding,' in the Oxfordshire Morris, 'Getting Upstairs.')

No; the Morris was meant by nature for men—and not for sluggish men, but as a contributory exercise for the village cricket and football clubs. The Staff Demonstration Team gave us faultless performances, and among the country teams Cambridge, Letchworth, and Reading took a high place. But it was peculiarly jolly to see the dance done by out-and-out 'lads of the village,' such as one of the Hampshire teams, East Harptree (Somerset), and Sapperton (Gloucester). On the second day the Morris team of the Oxford City Police turned up, and of course had an especially hearty greeting. These performers proved to be comparatively new to the game, dancing with too much bending of the knee. But when the police force takes to folk-dances, who will be left to talk of 'faddists'?

The processional dances were the Cornish 'Furry Dance,' the 'Horn Dance of Abbots Bromley' (Staffs), and the Derbyshire 'Winster.' The Society was able to assemble a good number of traditional north-country Sword Dance teams. One cannot say that the Sword Dance makes as good a spectacle as the Morris, but it has a special interest in that it has survived in the North very hale with no need of revivalists. The tunes seem to have become somewhat affected by music-hall music, and the comic assistants which some of the teams brought along with them savoured, too, of the modern music-hall. North Skelton, Newbiggin, Kirkby Malzeard, and Grenoside were excellent teams.

The country dances were an endless variety. How great is the range was proved by so few teams making the same choice as another. The country dance is meant to be danced, not looked at; yet the onlooker was very glad to be there (probably saying to himself, 'Ah, if I were twenty years younger, and hadn't so much else to do, I couldn't help being in the thick of it!'). If you think that the country dance stands for rough-and-tumble sport, or any sort of 'Kitchen lancers,' you are mistaken. It is a school of gracefulness and keen-witted movement. Dozens of branches of the Society up and down the country are cultivating it, and there are few more pleasant signs of the times. It can hardly rival the negroid dances now in fashion in our ball-rooms, for these can be merely drifted into, whereas the country dances quite definitely need to be learnt. It is encouraging that so many young folk are prepared to do so much learning. Quite apart from the charming measures, the music by itself is enough to win one over to the movement. So many shapely, sensible, stimulating tunes! Repetition they can stand fearlessly, because they have honest stuff in them. Comparisons are unfair, but one could not resist a sniff at the limping and base-natured fox-trot in the light of such tunes as 'Lillibulero,' 'Constant Billy,' 'The Bonny, Bonny Broom,' 'The Round,' 'Dargason,' and a score of others.

The Festival was capitally organized. Miss Elsie Avril (violin) led the musicians; Dr. Vaughan Williams conducted the singing of folk-songs in the intervals. The men's cricketing flannels looked so well that one wondered how our grotesque conventional 'evening dress' ever came into vogue for dancing. Several of the girls' teams turned up in some sort of uniform, but the girls in mixed dresses looked prettier, for surely it is not natural for girls to dress uniformly when they go to a dance? On the evening of the second day there was a 'country dance ball,' with the Coldstream Guards playing.

C.

A wonderful record is that of Mr. W. Mann Dyson, who on Christmas Day completed sixty years' service as lay-clerk at Worcester Cathedral. Though in the nineties, Mr. Dyson remains active and energetic, and a living testimony to the healthful effects of constant work—especially when that work is singing. It is worth noting that one of his former colleagues, Mr. J. A. Smith, who retired about eighteen months ago, had also served at the Cathedral for sixty years.

Letters to the Editor

THE LEEDS FESTIVAL CHORUS AT QUEEN'S HALL

SIR,—The statements appearing in the January *Musical Times* concerning the visit of the Leeds Festival Chorus to London seem likely to cause some misapprehension as to the arrangements made with the Chorus and Mr. Albert Coates by the Royal Philharmonic Society.

The original scheme for rehearsals was as follows:

Wednesday, October 28, 10 a.m. Orchestra only, Queen's Hall.

Thursday, October 29, 2 p.m. Orchestra and chorus, Royal Academy of Music.

Nine days before the concert, the Honorary Committee of Management was asked by Mr. Coates to change Thursday afternoon's rehearsal to ten in the morning, and to make it for orchestra only, as he considered it unnecessary to rehearse with orchestra and chorus, and that it would be better for the Leeds singers to rest in the afternoon after their journey.

The members of the chorus were consequently asked to attend at Queen's Hall for half-an-hour as soon as they arrived in London, solely for the purpose of testing, for Mr. Coates's satisfaction, the seating arrangements, of which a plan had been supplied to the authorities at Leeds some time earlier. Notices were therefore sent to members, associates, fellows, and orchestra of the Royal Philharmonic Society, advising them of the alteration in time and place. When the Committee was asked to make this change, it had no knowledge whatever of any projected gramophone recording on the part of the chorus or of Mr. Coates. The facts were brought to the Committee's notice only when it was too late to take any effective action, had it, indeed, been in its power to do so, nor had the Committee any part or interest then or later in the recording that took place. The two orchestral rehearsals were duly held on the Wednesday and Thursday mornings.—Yours, &c.,

January 8, 1926. J. MEWBURN LEVIEN

(*Hon. Secretary, Royal Philharmonic Society.*)

THE VIBRATO AND OTHER VOCAL MATTERS

SIR,—If you can really see your way to permitting me to continue a discussion which makes so great a demand on your space, I have no objection to replying to your contributors. I am sorry that Dr. Bell-Porter should assume such an attitude. Though it is that of a certain school, it is little short of fanatical, and some of his statements are positively inaccurate. He writes: 'There is a certain *production* demanded for the portrayal of the effect required in grand opera.' He had better have written that there is a certain degree of *development* required for the proper production. The class of production defined by him is not the only kind required in grand opera. In the grand opera 'Faust,' the beautiful serenade, 'Salve dimora,' imperatively demands that 'dreamy, dark, and extremely sentimental tone' which Dr. Bell-Porter takes upon himself to declare that modern audiences are not interested in. This last statement is quite inaccurate.

The kind of production required for 'Salve dimora' is the exact opposite to that required for the brilliant, rousing tenor solo in 'Maritana'—'Yes, let me like a soldier fall.' What I, however, object to is that the production suitable only to this latter kind of expression is often applied without modification to the former kind. But besides this, there are parts of grand opera which are called 'declamatory.' The kind of production required for the proper performance of such parts is that kind defined so unequivocally by Dr. Bell-Porter. It is not suitable for love-singing, however passionate or forceful that may be. A certain degree of roundness and smoothness must be introduced. In a highly-cultivated, perfectly-developed voice, this will not diminish the penetration, and the effect is as open as can possibly be required.

In your November issue, Dr. Bell-Porter wrote, 'Modern modes of expression imperatively demand modern methods of voice-production.' If the 'modern methods of voice production' are the noisy, shouting, super-'open' methods, I most emphatically deny their necessity. The fact is that the demands made by modern modes of expression have not been met by a proportionate development of parts of the human voice mechanism. Let me explain clearly and simply. Take, *e.g.*, the case of a mechanical instrument—the pianoforte. In the days of the ancient spinet there was comparatively little reinforcement to the sound generated by the strings. Almost all structural development was connected with the resonating mechanism. *That* had to be developed up to the increasing demands of artistic expression. But the building-up, special development, seasoning, and strengthening of the human voice mechanism (except in a few singers) have utterly failed to keep up to the demands of expression in grand opera. There is no instrument treated so badly as that of the human voice. In the case of the mechanical instrument, builders have spent years in perfecting the structure and the mechanism, and virtuosi cheerfully give up eight to ten hours a day for six or seven years to the technique. Yet in the case of the human voice instrument, which is potentially far the most beautiful, there is nothing like this amount of work expended. It is a standing disgrace to the vocal profession.

It is little wonder that your musical critic should write so resentfully (November, 1925, p. 1024, 'Some Singers of the Month'). If the leading singers will not expend enough work, and they certainly do not, how can the lesser be expected to do so? In thousands of cases among the lesser public singers to-day there is seemingly no attempt made at proper placing of the voice. The timbre might be compared to that of the ancient spinet—a mere thin tinkle, devoid of richness, breadth, depth, or solidity. If these remarks fail to satisfy Dr. Bell-Porter and his modern school of thought, then it is out of my power to convince him.

I am sorry for Mr. Mills. I will do my best, later, to write another book which will be specially simple. I look on his remarks as of value.

With respect to Mr. Dutton (a proof of whose letter I have been permitted to see), I well know the passage he alludes to. He has raised a very big question. The words he quotes prove only that some old Italian teachers were as fanatical with respect to one kind of production as are many of our modern teachers. There were certain people in Italy, as now, who looked coldly on any class of vocal music, except that of a bright, forceful, rousing, or 'open' description. Another class cared only for the exactly opposite kind—rich, mellow, round, *legato*, or 'closed' (dark) tone. This latter was specially adapted for church singing. The greatest composers of the day wrote for the church the most yearning, soul-stirring melody. Masters catering for the former taste would make the vowel *ah* the basis of their teaching, looking on *oo* as a necessary evil, only valuable because, according to experience, it caused the larynx to descend on the high notes, and encouraged mellowness and roundness, which were necessary to the beautiful kind of 'open' singing they taught. But on the other hand this brilliant class of tone was distasteful to sincere worshippers, and certain teachers who catered for such would have to make the vowel *oo* the basis of practice. There is no other method of obtaining the exceedingly mellow, rounded, *legato* kind of production demanded. Exactly the same class of production is used in churches to-day, as regards both speaking and singing voices. There is, of course, a great deal of the most beautiful secular vocal music which necessitates very dark timbre. A greater proportion of practice on the vowel *oo* is the surest way of gaining this quality. To confine practice to only one of these voices, or the class of vocal music suited to each, spells disaster. Each is absolutely necessary to the development of the other. But as I have said, the subject is a vast one, and I must consider spatial limitations.—Yours, &c.,

16, Warwick Avenue, W.2. H. TRAVERS ADAMS.

December, 1925.

SIR,—I have been much interested in Mr. Travers Adams's letters.

I have read a great deal about voice production in my time, and think I can claim some experience as a vocalist I am in consequence somewhat perplexed at one statemen

in Mr. Adams's last letter. He strongly recommends practice on the vowel *oo*, and appeals to the method of the old Italian school in support of his tenets. It can hardly have escaped Mr. Adams's attention that in a certain standard work of an old Italian maestro the following words occur: 'The basis of practice must be the vowel *ah*. We leave the vowels *oo* and *e* to those who wish to imitate wolves and tigers.'

Is it not rightly due to vocal teachers who take in the *Musical Times* that Mr. Adams should at least write a few words on this matter?—Yours, &c.,

44, Cambridge Mansions, Battersea Park. E. C. DUTTON.

SIR,—Having followed with interest the correspondence between your readers on the above subject, culminating in the letter of Mr. Sylvester Mills in the December issue, I feel that in justice to Mr. Travers Adams, another opinion should be expressed in particular reference to the latest aspect of the case, as brought forward by Mr. Mills.

Mr. Mills, speaking as an amateur, states that for the last fifteen years he has devoted his spare time to the study of voice production. From the fact that he has bought almost every book he has heard of on the subject, he leaves us to infer that he has been studying the intricate and elusive art of singing without other aid than that which can be obtained through books. He then proceeds to blame the authors of the books for his inability to understand the contents!

I should like to ask Mr. Mills if he would expect to become an accomplished pianist or violinist in the same period of time without the aid of a competent master to guide him over the inevitable difficulties which beset the path of the student, amateur or professional.

Singing is an art no less elusive and subtle than these others; in fact, the difficulties of teaching it successfully are greater than in the case of either violin or pianoforte, as the latter instruments, in matters of technique, deal chiefly with concrete, visible accessories or tools, such as fingers, wrists, bow, strings, keys, &c., whose capabilities are at least tolerably well known to every one, whereas the singer's tools include such intangible, invisible parts as the diaphragm, larynx, vocal cords, abdominal muscles, resonance cavities of chest, throat, and head (the various shapings of which play such an important part in the production of varying tones), whose little-known powers take years to understand and develop.

Is it surprising that even the best books on the subject should be inadequate to supply *all* the needs of the average serious student? This art, more perhaps than any other, needs a teacher (who must also be a *master* of the subject) for the purpose of making clear, above all, the *physical sensations* experienced in using the parts described. In the case of most students, the written statement is not sufficient; it requires supplementing by the exercise of the parts, under the master's supervision, so that he can say: 'When you do that it is wrong'; or, 'Now you are right.' The value of this must be obvious.

On the other hand, the student who, in addition to the requisite mental capacity, possesses the necessary qualifications of perseverance and enthusiasm, as well as time to devote to study, should be able to make appreciable progress in the art by the study of Mr. Adams's book alone. That Mr. Adams is a master of his subject cannot, I think, be doubted by anyone who has thoroughly studied and practised his method as set forth in his book.

At the same time I agree it is wise to consult as many authorities as possible in connection with any subject worth studying: a remark of one writer will often throw unexpected light on that of another.

I should like to add a few words before closing in regard to another aspect of the discussion, in which there seems to be some confusion as to the point at issue. Dr. Bell-Porter's remarks in defence of his own particular field of activity appear to be based partly on a misunderstanding of one of Mr. Travers Adams's statements. May I be allowed to give as shortly as possible my own interpretation of the case? The 'grand opera' style of production as generally, but not exclusively, practised at the present day certainly sacrifices at times pure beauty of tone to dramatic considerations, and in doing so is quite within its province, unless the habit is pushed to excess, when it becomes a fault. This I believe to be the defect complained of by Mr. King in his first letter, which opened the discussion. This, to my knowledge, is generally referred to as the *tremolo*, and serves its proper function in illustrating great, overpowering emotion. Its very nature shows that it should be sparingly used, for it is in fact an example of 'loss of control' by the muscles which support and control tone. This is obviously quite applicable to the portrayal of deep emotion, but is applicable to little else.

Mr. Adams—if I read his meaning correctly—besides deploring the constant use of this excessive vibrato or *tremolo*, is of the opinion that modern quick methods of training result in a too general use of the *declamatory* method of production, which, as he says, is entirely unsuitable for 'purely beautiful effect,' *i.e.*, for sustained, flowing melody, or music which depends for its appeal on beauty of tone and musical perfection of utterance *alone*, and not on any dramatic effect. In fairness, I must say that I agree with this opinion.

In grand opera there is scope for declamatory and cantabile production, but the present-day tendency is to use declamatory style indiscriminately, substituting it for the true cantabile open production required by passages of lyrical form, with a resulting great loss of dramatic effect by lack of contrast.

Again, I cannot see that Mr. Adams advocates the use of 'dreamy, dark, ultra-sentimental tone' as suitable fare to put before any audience, ancient or modern. If Dr. Bell-Porter had quoted Mr. Adams's statement exactly, and with due regard to its context, it would have been seen that the latter's advice, 'Sing gentle, dreamy kinds of songs,' was intended solely for the use of the *beginner* in the art, as an indication of the style of song to adopt for early training. Therein he is undoubtedly right, as such practice induces a correct use of the mechanism for ensuring a gentle *attack*, which is all-important in the right production of even the largest volume of tone in true cantabile singing.

The foregoing is written not in any spirit of argument, but with a sincere desire to give both sides a fair hearing.—Yours, &c., (Mrs.) MARIE L. RIVERS.

SIR,—With reference to the discussion under the heading 'The Lure of the Vibrato,' I think it would interest many people if Mr. Travers Adams would explain by reference to sensation and science (vocal) the difference between the voices he defines as 'declamatory open' and 'cantabile open' respectively. I have explained this to many people, but there must be others anxious to know.

As Mr. Travers Adams wisely says, 'the greatest point is to lift the pressure off the vocal cords as much as possible,' which preserves the voice and enables one to sing for a much longer period without fatigue. It also gives greater carrying power and colour to the voice.—Yours, &c.,

15, Aberdeen Road, Bristol. REGINALD BUSSELL.
December, 1925.

SIR,—After reading the correspondence on the 'Lure of the Vibrato,' permit me to observe that the vibrato referred to is in reality the *tremolo*, an exaggerated vibrato resorted to by the pseudo-artist for cheap effect.

Artistry in singing is not to be acquired, as the tyro would believe, by a few ungainly tricks, but by long study.

I cannot see eye to eye with one correspondent, who speaks of exaggerated clear pronunciation. In view of the fact that singing is glorified speech, clearness of diction cannot be overdone, as pure vowels and neat consonants add beauty to, rather than detract from, purity of tone.

The size of the auditorium is no excuse for coarse singing, for pure tone, unadulterated by *tremolo*, &c., will carry any distance, however soft the tone may be. Artistic vibrato, which has its source in the emotions, may assist, but *tremolo* never.

Some of the strident singing of which your correspondent complains is due to the teaching of one—and, I am afraid to say, the most extensive—of the Italian schools, which almost dispenses with the *u* vowel (as pronounced in Italian), which *par excellence* gives mellowness when combined with the other vowels. On the other hand, the English school, in churches particularly, errs on the side of an excess of *u* quality to the exclusion of the *i* (Italian), or vowel colour of brilliance, which gives brightness or ring.

Tone must not drown diction if opera is to hold its own, and I believe that the music-loving public would willingly go to the trouble of learning the different languages if there were any chance of hearing the words. Then, as should be the case, the opera could always be sung with the original words.—Yours, &c.,

Muswell Hill, N.10. CECIL HAMILTON.

CLASSICAL MELODIES IN THE BALL-ROOM

SIR,—In a review of my new magazine the *Dance Musician* (which by the way I greatly appreciate) I have been accused of publishing the works of Liszt and Chopin, the title-pages of such publications bearing my name as the composer. In other words, it is suggested that I have taken a mean advantage of the death of these gentlemen. This is not so, for I have introduced the works of great composers under their own names, and instead of purloining their melodies and passing them off as my own on the title-page, I have given the names of the composers with a statement that the works have been arranged for the ball-room by an individual bearing the initials 'E. J. B.' and, in a later edition, E. J. Bennet. As evidence of this I enclose copies.

I do not blame the reviewer for labelling me as an unwashed canine, for owing to a carelessly corrected proof, it is a fact that the arrangement he quotes was coupled with compositions of my own in an advertisement.

The reviewer further gives it as his opinion that the best way to improve dance music is to make dance writers realise that it is the business of dance music composers to compose dance music; but, later on, unfortunately, he sets forth another great truth, in which he says that if my skill in harmony is no better than most of my colleagues (*i.e.*, composers of dance music) I have done well in leaving the original harmonies alone.

Now, it is clearly evident that if a way out of the difficulty lies in the composition of original dance music, and at the present day dance composers do not possess the necessary skill, it is high time that those who are in possession of these very necessary arts should 'get a move on,' and on behalf of my magazine, I suggest that if such a composition be produced and submitted to performance before a representative body of the dancing public, my magazine will produce the work and publish it, devoting the entire profits to the benefit of the composer.

If I might make a suggestion, let me add that the secret might be found in adopting the folk-song idea, whether American Negro or European matters little.

A successful fox-trot produces many thousands of pounds, and although I do not conjecture that musicians are mercenary, I should like to see English people dancing to English music, and English composers in Rolls Royce cars instead of in London General omnibuses.

I will go one step further, and say it is the duty of the English musician who can compose to turn his attention to this important branch of the art.

Finally, I have never been associated with the pilfering of musical ideas and I have never approved of it. Your reviewer suggests that a morally unwashed person such as myself must not be asked to use the influence of a magazine he controls for the stamping out of such a loathsome practice. I can assure him, however, and all those who will read his clever, not to say cutting, criticism that the magazine will be used for that very purpose and for the encouragement of original dance music.

May I ask your kindly co-operation in making known the offer set forth above to serious composers?—Yours, &c.,

72, Wells Street, W.1. EMILE J. BENNET.

[The copies Mr. Bennet sends are of Liszt's 'Liebestraume' and Chopin's C minor Prelude. The 'arrangement' of which he speaks consists in merely turning the pieces into waltzes. (In the Chopin piece the crotchets are changed to dotted minims.) We are glad to find that he gives the composers a show on the title-page, but we still think that if he wishes to publish a waltz he should write one off his own bat, instead of perverting classical works that were not conceived as dance-music.—EDITOR.]

THE SYMPHONIES OF MUZIO CLEMENTI

SIR,—I notice that two contributors to your journal, Dr. Orlando Mansfield and Mr. Herbert Westerby, have recently referred to the Symphonies of Muzio Clementi as being lost, or as having mysteriously disappeared.

The greater portion of at least four Symphonies by Clementi, and a great many sketches of other orchestral compositions, all in the handwriting of Clementi, have been in the Library of Congress at Washington since 1917, when they were bought at an auction sale at Sotheby's. With the help of some information concerning these manuscripts which I furnished to M. Georges de St. Foix, the latter wrote an article on 'Les Symphonies de Clementi' for the March, 1924, number of the *Revista Musicale Italiana*.—Yours, &c.,

Library of Congress, Washington. CARL ENGEL (*Chief, Music Division*).

VAN DIEREN CONCERT

SIR,—I am sorry about that cryptic sentence. I fear it may have been responsible for a certain note of peevishness in your critic P. H.'s notice. Having this evidence that it has been as much an offence to others as it was to myself, I am moved to ask you to allow me to correct it. Change 'another' into 'and then,' and the sentence does elucidate its context. The art of melody, like every other art, has grown by substituting one symbol for another. Van Dieren's substitutions stand at the extreme end of a scale which began with suspensions and anticipations, continued with accented passing-notes, and came later to the peculiar chromaticism of César Franck. But it is an extreme use, and produces melodies which, like sentences in cipher, are not intelligible to the general ear. In describing this characteristic for the benefit of those who were not at the concert I perhaps condensed my meaning unduly (influenced, I dare say, by the music to which I had been listening), and then the printer changed two letters and made chaos of it.—Yours, &c.,

THE AUTHOR OF THE PILLORIED QUOTATION.

SDBJECTIVE CRITICISM

SIR,—In your December issue I see that Mr. Newman has seen fit to bring me forward as a more than usually abandoned specimen of the class of 'subjective critics' who 'lay down the law' and 'bellow cocksure affirmations at each other without giving any reasons why the personal taste of the one should be accepted more than that of the other.'

In view of Mr. Newman's loudly proclaimed indignation at anything in the way of misrepresentation, this is a very curious statement, seeing that in the Preface to my book I expressly disclaimed any pretensions to infallibility or to laying down the law—a remark which your own reviewer, if I remember rightly, declared to be totally unnecessary. Well, it seems that it was not, and that your reviewer owes me an apology. Permit me to repeat that in spite of my unfortunately somewhat pontifical style, I do not suffer, as Mr. Newman says I do, and never have suffered, as he says he has, from the delusion that those who disagree with me are necessarily wrong; for the simple reason that I do not believe that there is such a thing as absolute right or wrong in matters musical, or indeed in any other matters. I would rather say with Pirandello, 'This is the truth—if you think it is.' Mr. Newman, on the contrary, seems to believe that an absolute truth is attainable, and in so believing is being very much more dogmatic than I.

'When two people allege diametrically opposite things they cannot both be right,' says Mr. Newman authoritatively. Why not? Suppose that two men try to make accurate drawings of the same object from different angles

of the room. They will naturally produce two entirely different representations of it, but it would be impossible to say that the one was correct and the other was not. Again, two philosophic systems may be entirely opposed to each other in both premises and conclusions, and yet both so closely and logically reasoned that it is impossible to say that the one was true and the other false.

Similarly, in criticism there is no absolute standard of values. We can only see the work of art from one angle, from one point of view. If I say that one man is a better draughtsman or a better philosopher than another, it does not mean that we see or believe alike, but only that he gives me the impression of having a finer sense of line, or of having reasoned more clearly and logically than the other. And if I say that one man is a better critic than another, I do not necessarily mean that I agree with him. For example, I consider Wagner to be a great composer, but at the same time I consider Nietzsche's 'Der Fall Wagner' to be one of the best pieces of musical criticism in existence. Again, I have never been able to derive any pleasure from the plays of Racine; at the same time I have so much respect for and confidence in the judgment of many critics who admire them, such as Mr. Lytton Strachey, that I am compelled to admit that they must be right. But it does not follow that I believe myself to be wrong. We are simply looking at this same thing from two entirely different points of view—the classic and the romantic, if you like—both of which are right in their way. No doubt there is an ultimate in which all points of view are reconciled and all contradictions resolved, but it is unattainable in practice, in the same way that I cannot see all round the table at once. And this is what the objective critic is always trying to do, with the result that he sees nothing at all.

In confronting my opinions with the very different ones of M. Cœuroy, Mr. Newman would seem to be taking his argument one step further, implying that if two people hold diametrically opposite opinions they must both be wrong. In other words, he cancels us out with each other. This is merely fatuous. It would be just as reasonable to suggest that because he and Mr. Evans disagree with each other, they are both of them equally negligible. I am sure he does not mean to suggest that. Yet what else does he mean?

If I am unable to take M. Cœuroy's criticism of my book seriously it is not because he disagrees with me, but because he has no point of view of his own, and is only a mouthpiece for current clichés, the representative of an attitude of mind which happens to be fashionable at the moment. Secondly, he does not appear to understand English—a somewhat grave disadvantage in reviewing a book written in that language. For example, he quotes me as saying that I consider 'Petrouchka' to be a better work than the 'Sacre du Printemps,' whereas actually I say precisely the opposite. In translating a sentence of mine into French in order to show what a fool I am, he renders the word 'beggar' as 'brigand,' adding [*sic*] after it. On second thoughts, these errors may be the result of malice rather than of ignorance, revealing a state of mind and temper which are exceedingly gratifying to me. If I had failed to arouse the hostility of M. Cœuroy I should have felt that my book had been written in vain.

Finally, is it necessary to state, after all that I have already said, that my remark to the effect that Mr. Newman's opinions are always wrong was merely a joke? That he should seem to take it seriously shows only a momentary, and, I hope, only temporary, lapse on the part of his usually alert sense of humour.—Yours, &c.,

CECIL GRAY.

A DEBUSSYIAN QUOTATION

SIR,—I should be most grateful to Mr. Whitaker-Wilson if he would indicate the source of his quotation from Debussy on p. 38 of the January *Musical Times*. The aspect of Debussy which it reveals is one which other writers have overlooked so far; and the reference to 'sound-combinations worked out mathematically' is surprising indeed.—Yours, &c., M.-D. CALVOCORESSI.

6, Paulton's Square, S.W.3.

E

A Belfast correspondent writes defending the Vatican Choir against the strictures of 'Feste': 'It is as far ahead of our choirs as Bach, Beethoven, and Wagner are better than any English composers that ever lived. . . . The average English Cathedral choir is innocuous, hooting, and expressionless.' So now we know! In regard to the Vatican Choir, 'Feste' pointed out certain features—the shrill, forced tone of the trebles, and the shouting of the tenors, both faults resulting in a lack of blend. He might have alluded also to such *ad captandum* tricks as the prolonged *decrescendos* at the cadences where no such effect was called for either by text or music, and to exaggerated dynamics in general. Everybody agreed on these points, but many critics excused them on the ground of nationality and temperament. In common with a few other writers, 'Feste' held and still holds that the virtuosity of the Choir and its fine choice of music do not alter the fact that such methods as those detailed above are bad, and he dislikes them accordingly. Our Belfast friend thinks they are good and likes them, so there's nothing more to be said.

Mr. Herbert H. Wardle writes pointing out, in reference to the review of the gramophone records of Vaughan Williams's 'Old King Cole,' that the work was first performed not at Oxford, as 'Discus' stated, but at Cambridge (June, 1923).

[Several letters are unavoidably held over.—EDITOR.]

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist wishes to meet good violinist or 'cellist for mutual practice.—A. B. BLYTH, 38, Elsinore Road, Forest Hill, S.E.23.

Tenor vocalist (well trained) wishes to meet pianist for mutual practice. Any part of London.—T., c/o *Musical Times*.

Young lady pianist (advanced) wishes to meet advanced violinists and/or 'cellist for mutual practice. Bradford district.—G. C. H., c/o *Musical Times*.

Amateur pianoforte quintet has vacancy for good, capable second violin. Rehearsals, Tuesday evenings.—D. MUNRO, 90, Brudenell Road, S.W.17.

Lady pianist (A.R.C.M.), good reader and accompanist, wishes to join amateur concert party or orchestra.—P. H., c/o *Musical Times*.

Gentleman violinist wishes to meet advanced pianist for practice of classical music, on Sundays.—204, Abingdon Road, Oxford.

Young flautist requires experience in amateur orchestra. S.E. district preferred.—S. C., c/o *Musical Times*.

Amateur 'cello student (early stage) wishes to meet another, and/or accompanist for mutual practice. Would also accompany 'cellist.—C. P. COCKS, 158, Morland Road, Croydon.

Pianist wishes to meet violinist or vocalist for mutual practice. Classical works only. Croydon or Purley districts.—E. P., c/o *Musical Times*.

Amateur instrumentalist wishes to meet pianist (gentleman) for occasional practice.—A., c/o *Musical Times*.

'Cellist wanted to join amateur string quartet practising weekly in N. London.—QUATUOR, c/o *Musical Times*.

Pianist (lady, L.T.C.L.) wishes to meet violinist and 'cellist for practice of chamber music. Kensington, S.W.7, district.—T. H. G., c/o *Musical Times*.

'Cellist wanted to complete amateur quartet. West London.—M. R. C., c/o *Musical Times*.

Pianist (lady), moderate player, wishes to meet vocalist for mutual practice. West district.—K. E. C., c/o *Musical Times*.

Oboist (gentleman) wishes to meet keen young gentlemen —flautist, clarinettist, and bassoonist—residing in the Eastern suburbs (Leyton, Leytonstone, and Wanstead districts preferred). Elementary players (provided enthusiastic) welcomed.—E. V. E., 58, Newport Road, Leyton, E.10.

The Tudor Singers have a vacancy for a bass. Good reading necessary. Rehearsals, Fridays, at 6.30, at Victoria.—C. J. BATES, 16, Arterberry Road, Wimbledon, S.W.20.

Pianist wishes to meet advanced violinist or 'cellist for practice of sonatas, &c. Evenings.—F. G., 94, Ewart Road, Forest Hill, S.E.23.

Sharps and Flats

The doctors say that nicotine is bad for you. Well, I still smoke eight cigars a day. The doctors say you must have exercise, walk in the air or play with the ball. Well, I have never taken exercise in my life. . . . All the fresh air I want comes through the window. . . . But I do not exhort everyone to follow my example, for, after all, I am Pachmann, the unique. I laugh at your doctors.—*Pachmann.*

The British public always sing best on a full stomach . . . my own plan prior to singing is to have as hearty a meal as can be found for miles round, and a pint tankard of the best beer available.—*Gibson Young.*

I have never posed in my life.—*Pachmann.*

Jazz is dying. To-day there are few variety bills without their jazz bands. But when they come to trial on the stage it is easy to see that they get their verdict on little more than their clever buffoonery. Paper hats and comedy 'business' are the last props of a dying craze.—*De Groot.*

What is a piccolo?—*Mr. Justice Eve.*

In the wireless sense I fear I am not what is called a good listener. 'What are the wild waves saying?' is a question I seldom ask, and when I do it is ten to one they are saying, 'It ain't gonna rain no mo' or 'Good-night, everybody, *good*-night,' or something else equally unexciting.—*A. B. Walkley.*

Finale from Quartet Noll ... ... *Schumann*
Valve Triste ... ... *Sibelius*
—*Wireless Programme.*

In my opinion, English does not lend itself to singing very well. I think most modern English songs are trash, and I do not yet know any English songs I would care to sing.—*Luella Paikin.*

What is a Saxophone?—*Mr. Justice Eve.*

Sixty Years Ago

From the *Musical Times* of February, 1866:

TO LADIES and GENTLEMEN having a taste for Vocal Music.—A PRIVATE SOCIETY is being FORMED, consisting solely of Amateurs, occupying good social positions. There will be none of the elements of the ordinary Choral Society. Ladies and gentlemen willing to co-operate will please address (in confidence) M., care of Mr. Cox, Stationer, 102, Chancery Lane.

DEDICATED, BY PERMISSION, TO ROSSINI. Now ready, price 3*s.* 6*d.*, bound in cloth, Second Edition of LITTLE BY LITTLE. A Series of Graduated Lessons in the Art of Reading Music. Especially intended for the use of Young Mothers and Teachers.
London: Griffith & Farran, St. Paul's Churchyard.

JERUSALEM THE GOLDEN. Music by J. TILLEARD. With illustrated title-page by Walter Severn. Price 2*s.* 6*d.* Cheap edition, 6*d.*

'A tune of much more artistic character than that of disastrous lustre, the one selected in the dark by our contemporary, the *Musical Standard*.'—*Orchestra*, April 29, 1865.

ROYAL ACADEMY OF MUSIC

The Lent term, which began on January 11, will be marked by an exceptionally interesting musical event. Bach's 'St. Matthew' Passion will be sung for the first time in London in its entirety at Queen's Hall, on March 31. The performance will be conducted by Sir Henry Wood, and will begin at 2 o'clock.

On January 4 a dinner was given at the Great Central Hotel, by the Music Teachers' Association, to Mr. Stewart Macpherson, the founder of the Society. Mr. Percy Scholes was in the chair, and a presentation of a silver rose-bowl and an illuminated address was made to Mr. Macpherson, to mark his relinquishing the post of Chairman of the Association, which he has held since its inception in 1908. Mr. Ernest Read, who made the presentation, referred to the great work Mr. Macpherson had done in furthering the cause of musical education in this country. Mr. Macpherson made appropriate acknowledgment, and declared that the joy he had had in carrying on his work was a sufficient reward for any efforts he had made in a cause of such importance, both to musicians and to education generally. Many delegates from country branches of the Association were present.

Mr. Lionel Tertis and Mr. Harold Craxton are on tour with Dame Nellie Melba. During Mr. Tertis's absence, Mr. Herbert Withers is taking the ensemble classes.

On February 3 there will be a recital for two pianofortes by Miss Dorothy Folkard and Miss Muriel Warne, at 2.30 p.m.

There will be a lecture by Mr. Royle Shore on 'Chamber Music,' on February 24, and dramatic performances will take place on February 26 and 27.

The usual weekly concerts are held on Saturday afternoons in the Duke's Hall, at 3 o'clock.

ROYAL COLLEGE OF MUSIC

The Christmas term opened on January 11, when the Director, Sir Hugh Allen, gave his usual address to a very large assembly of students in the College Hall. To say that the address dealt with New Year's resolutions and fallibility is perhaps to put it unfairly, for although serious issues were dealt with there was a light touch and a charm of phrase that happily relieved the address of anything approaching dullness, and made it appear more like a jolly, informal talk between friends than an official oration. Besides enumerating features of the past term, the Director outlined many interesting projects which he had in his mind for the coming period, and made it plain that it will not fall behind its predecessors in variety and excitement.

The Folk-Dancing Class, which was instituted about a year ago, has proved a valuable as well as attractive addition to the Teachers' Training Course. In fact, so rapid has been the progress of the class under Mrs. Kennedy, of the English Folk-Dance Society, that it was judged worthy, after passing successfully through the preliminary heats, to appear as one of the representative London teams in the Folk-Dance Festival held at London University on January 1 and 2. As a sequel to this success, the class was honoured by an invitation to give a special display at the annual general meeting of the Royal College Students' Union on January 14. Under Mrs. Kennedy's direction, and with the kind help of Mr. Kennedy, a fine selection of dances were given to the inspiriting violin accompaniment of Miss Elsie Avril. The audience was enabled to appreciate the value of the class for teachers (for it was instituted to teach students how to teach the dances, rather than merely to dance them) and to see for themselves how much can be accomplished in a short time by a really enthusiastic teacher and class, for some of the performers had enjoyed but a few weeks' experience.

The demonstration at the College was conspicuously privileged. Dr. Vaughan Williams, whose name in connection with folk dance and song is a household word, gave a short preliminary discourse on the nature and origin of the dances, and illuminated many of the particular items with allusions and comments in which erudition and humour ran a dead heat.

TRINITY COLLEGE OF MUSIC

The opening week of the current term was inaugurated with an address from Prof. Granville Bantock, who chose for his subject 'Reminiscences of Sibelius' (*see* page 153). As usual at such functions, there was a crowded attendance of students.

The occasion was chosen to present their diplomas to those students who had been successful at the recent examinations, and others with medals and prizes awarded for proficiency in their studies, &c. ; also to introduce to the members of the College Board the successful candidates in the open competition for scholarships held in December last. The following is the complete list of names:

Fellowship: Eleanor W. Baillie, Wilfrid H. Parry, Dorothea R. Sharman, Roberta G. Spencer, Florence Roper.

Licentiate: Marguerite A. Caseau, Edith Dornford, Kathleen E. R. Drew, Winifred A. Schooley, Emily Daisy Scott.

Associate: Eleanor L. H. Greville, Sadie Irwin, Estelle M. Keall, Katy A. C. Palmer, Edith F. Sutherland, Gerald Trendell.

Prizes under the 'Grosvenor Gooch Bequest' to Emily Dasy Scott, L.T.C.L., and Julia E. F. Cave, A.T.C.L.

The Dando-Mesham silver medal to May Roberts, the David Nasmith silver medal to Roberta Genevieve Spencer, the gold medal for 1925 to Elga V. Collins, and the Chappell gold medal to Vera Snare, F.T.C.L.

Open Scholarships (one year): Violet Annear, George Edwin Ansell, Harry Blech, Albert Bregman, Phyllis Mary Burgess, Eric Cecil Coleridge, Constance Edinborough, Dorothy Nellie Fox, Leslie Noel Fumasoli, Reginald Horace Gibbs, Dora Gilson, Joshua Goldstein, Max Kossovsky, May Leim, Gastone Marinari, Margaret Mercia Morgan, Clement P. Peters, Vera Alice Blanche Rees, May Roberts, Winifred Alice Saunders, Mary Thomas, Israel Treger, Ted Warburton, Yetta Waxman. (One Term on Probation): Hetty Rosenbaum and Benny Watman.

A College scholar, Morris Jacobson, has just passed the Inter. Mus.B. London examination, and George S. A. Bone was successful at Oxford for the first Mus.B. examination.

It is with regret that we have to announce the very sudden death of Mr. H. Duxbury, a teacher of elocution. Mr. Alexander Watson has been appointed to fill the vacancy on the staff.

Dr. E. F. Horner, Director of Examinations of the College, has just returned from a very successful examining tour in South America, British Guiana, &c., where he found the work of the College is progressing most satisfactorily.

In reviewing the activities of the College during the past year we observe a considerable increase in the number of students taking lessons, in the number of entries for the examinations, and in the successes of the students.

THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced, and intermediate grades of the Local Centre Examinations in November-December last, the competition being open to all candidates in the British Isles: Final Grade gold medal, Martha B. Erwin, Belfast centre (pianoforte); Final Grade silver medal, Cyril J. Smith, Middlesbrough centre (pianoforte); Advanced Grade gold medal, Freda Firth, Great Malvern centre (pianoforte); Advanced Grade silver medal, Margaret Harris, Bristol centre (pianoforte), and Mary Chandler, Torquay centre (pianoforte) (these two candidates gained an equal number of marks); Intermediate Grade gold medal, Margaret S. D. Lyell, Perth centre (pianoforte), and Joan R. I. Manning, Yeovil centre (pianoforte) (these two candidates gained an equal number of marks); Intermediate Grade silver medal, William D. Rees, Newport (Mon.) centre (pianoforte).

MUSIC IN PUBLIC SCHOOLS

It is intended to give, three times a year—in February, May, and September—brief summaries of the musical activities at public schools during the preceding term. Details received for the Michaelmas term, 1925, show a high standard of work and programmes.

BEDFORD School, on November 26, under Dr. Harding, gave a performance of 'Hervé Riel' (Walford Davies), Symphony in B flat (first movement), (Schubert), Pianoforte Concerto in C minor (first movement), (Beethoven), pianoforte and violin solo, songs, and part-songs.

At BERKHAMSTED, on November 7, a concert was given to the school by the Berkhamsted and District Festival Choir and Orchestra, under the direction of Mr. Forbes Milne. The programme consisted of items ranging from Benet and Bach to Parry and Elgar, and included the 'Hundredth Psalm,' an adaptation from Bach's Cantatas. The annual house singing and instrumental competitions were held on December 11, Prof. Percy C. Buck adjudicating. The annual school concert was given on December 12, when the Glee Club sang W. H. Speer's setting of 'The Jackdaw of Rheims' and Colin Taylor's Christmas song 'The Three Ships,' with orchestral accompaniment. Three pianoforte solos were played by boys in the Upper School—Grieg's Sonata in E minor (first movement), Chopin's Polonaise in C sharp minor, and Scharwenka's Polish Dance in E flat minor. Another boy played the last movement of Mendelssohn's Concerto in G minor. The orchestral items were Mendelssohn's 'Ruy Blas' Overture, Beethoven's Symphony No. 1 (first movement), and Gounod's 'Funeral March of a Marionette.'

CANFORD SCHOOL, on December 16, gave a concert which included Morley's 'Now is the Month of Maying,' the sea chanty 'Shenandoah,' Minuet and Hornpipe (Sullivan) and Minuet (Moszkowski), by the orchestra, songs, and pianoforte solos.

CHRIST'S HOSPITAL, Hertford, on December 10, gave a concert of carols, part-songs by Ireland, Nicholson, Alcock, and Elgar, pianoforte and violin solos, and trios.

CRANLEIGH, on December 2, had an ambitious programme consisting of Orlando Gibbons's 'The Cryes of London,' P. E. Bach's Concerto in C minor, played by F. O. F. le Grand; three 17th-century songs, sung by Miss Mabel Ritchie; and Bach's 'Peasant' Cantata, the soloists being Miss Ritchie and Mr. J. S. Purvis, a master at the School.

DAUNTSEY COLLEGE, Wilts, a small school of a hundred and twenty boys, under the enthusiastic direction of the music-master, Mr. J. A. Davison, is fast building up a tradition for the best music. The Musical Society, comprising about three-quarters of the School, assisted by the masters, gave at the end-of-term concert a capital performance of part of 'Elijah,' a Psalm by Holst, and madrigals by Byrd, Vaughan Williams, and Holst.

ETON COLLEGE Musical Society's concert, on December 19, consisted of a selection from 'L'Allegro ed Il Pensieroso' (Handel), the chorus 'Gipsy Life' (Schumann), 'The Silver Swan' (Gibbons), 'I saw lovely Phyllis' (Pearsall), the first movement of Bach's Concerto in C, for two pianofortes and strings, the first movement of Beethoven's second Symphony, songs, and pianoforte and violin solos. On December 20, in the Chapel, there was a service of carols and Christmas hymns.

LEYS SCHOOL Musical Society gave its sixth annual Bach recital on November 29, the programme containing Church Cantatas No. 56, 'I will my burden gladly carry,' and No. 6, 'Bide with us,' the Sinfonia introductory to Church Cantata No. 42, the Organ Prelude and hymn, 'All glory be to God on high,' and an excerpt from Church Cantata No. 113. A carol service was held in the Chapel on December 13, and included the carols, 'A Babe is born in Bethlehem' ('Piæ Cantiones'), 'Shepherds in the field abiding' (French), 'In Dulci Jubilo,' 'There is no rose of such virtue' (Arnold Bax), and 'Descend from Heav'n, ye angels, come' (1588). The Orpheus Club met weekly on Sunday evenings, when pianoforte and song recitals were given and papers read.

At Loretto School, selections from Bach's Christmas Oratorio and German's 'Merrie England' were sung (with orchestra) by a choir consisting of the whole school with the exception of about thirty 'non-singers.' The choir, under the conductorship of Capt. C. H. Stuart Duncan, sang with great precision and attack, and the treble tone was particularly good. A good selection of carols were also sung without accompaniment. In Chapel during the last two Sundays of term the anthems were all selected from 'The Messiah,' the opening tenor solos of that work being sung by the Rev. C. W. Wordsworth.

The Malvern College Christmas concert on December 21 consisted of the Cantata, 'The Forsaken Merman' (Arthur Somervell), march and chorus, 'Hail, bright abode' from 'Tannhäuser,' the *Finale* of the Grieg Concerto in A minor, for pianoforte and orchestra, played by J. L. Battersby, part-songs by Pearsall, Elgar, and Brahms, sung by the successful house-choirs at the musical competition, pianoforte and violin solos, and songs. The house musical competition was held on December 14, Dr. R. S. Thatcher adjudicating. The pieces chosen were very representative and of high standard, and many of no little difficulty. Malvern Musical Society holds fortnightly concerts, and also runs a small musical sheet, *The Concert-Goer*.

Oundle School gave its second performance of 'The Messiah' on December 13. The choir, numbering two hundred and eighty-seven, consisted of a hundred and four trebles, thirty-eight altos, thirty-one tenors, and a hundred and fourteen basses, the additional unison chorus of two hundred and forty-four being also used with telling effect in six items. There was an orchestra of fifty-seven players, eleven of these being professionals from London, including Mr. Charles Woodhouse and Mr. Léon Goossens, and the principals were Miss Carrie Tubb, Miss Margaret Balfour, Mr. John Adams, and Mr. Topliss Green. Mr. C. M. Spurling conducted. Bach's B minor Mass is to be given by the whole School for the third time next December, in the Chapel.

The Rugby School concert on December 19 consisted of the ballad, 'News from Whydah' (Balfour Gardiner), the chorus 'Haste thee, Nymph,' from 'L'Allegro' (Handel), the final movement of Beethoven's first Symphony, 'Danse des Mirlitons' (Tchaikovsky), 'Waltz and Galop' from 'La Boutique Fantasque' (Rossini-Respighi), carols, violin and pianoforte solos.——The Officers' Training Corps, on December 21, gave a concert which included a March on Folk-Songs from Somerset (Vaughan Williams), No. 3 of 'Hungarian Dances' for flute solo (Brahms), Intermezzo from Suite in E flat (Holst), Octet in E flat (fourth movement) (Mozart), 'Slavonic Dance' (Dvorák), *Scherzo* from Suite for clarinet and pianoforte (Hurlstone), and a selection from the 'Yeomen of the Guard' (Sullivan). Surely a unique programme for an O.T.C. concert!

St. Paul's School Musical Society gave at its concert on Decembe 18, 'Hiawatha's Wedding-Feast' and an excellent miscellaneous first part, including Harwood's 'Pæan' for organ, Schumann's Études Symphoniques (*Finale*), Brahms's Violin Sonata in G (first movement), Bach's aria, 'My heart ever faithful,' Chopin's Study in G flat and Scherzo in E, and Liszt's Study in D flat.

Shebbear College Choir (North Devon) gave two concerts of Christmas music on December 14 and 15, under the direction of Mr. G. A. Armstrong.

Wellington College music, under the direction of Mr. Stanton, shows much activity. There have been two concerts, on November 8 (choral) and November 22 (orchestral). The programme at the first consisted of unison, two-, three-, and four-part songs and songs for trebles, ranging from Arne to Walford Davies; and at the second, of the 'Magic Flute' Overture, third movement of Symphony in C minor (Brahms), first movement of Symphony in C minor (Beethoven), Serenade for strings (Elgar), Introduction to Act 3 of 'Lohengrin,' Symphony in G minor (Mozart), 'Valse Triste' (Sibelius), and 'Rakoczy March' (Berlioz). There was a glee singing competition on October 31; Miss Myra Hess gave a pianoforte recital on September 27; Dr. Ley and Mr. Stanton gave organ recitals on November 5 and 12; and there was a chamber music concert on November 1.

Winchester College music has included—Choral works: 'Acis and Galatea'; Bach's 'Sleepers, wake' and 'Christmas 'Oratorio (Parts 1 and 2); S. Wesley's 'In Exitu Israel.' Orchestral (mainly professional): Overtures: 'Figaro,' 'Egmont,' the 'Unfinished' Symphony; Siegfried Idyll; 'A Midsummer Night's Dream' music; Handel's Concerto Grosso No. 1; Bach's Concerto in D major. Chamber music: Four historical recitals of Sonatas for violin and pianoforte (Bach to César Franck); one lecture-recital—'Cello Sonatas; two lecture-recitals—Trios for pianoforte, violin, and 'cello. Competitions: (1) House, unaccompanied madrigal; (2) House, instrumental.

J. F. S.

Competition Festival Record

MARKS

Apropos of the recent discussion concerning methods of marking, it is of interest to note the following in the syllabus of the 1926 North of England Tournament at Newcastle:

> The scheme of detailed marks has been abandoned. Details needing attention will be underlined by the judge, or doubly underlined if needing special attention. A maximum of a hundred marks will be given, fifty for technique and fifty for interpretation.

We believe this to be a move in the right direction. Some use of figures seems unfortunately to be necessary, but they should be reduced to a minimum. Detailed marking is an attempt to express qualitative values in quantitative terms, and the thing cannot be done. Far more practical and important is the liberal use of headings for underlining by the judge. By this means a detailed criticism of a performance can be given in a way easy to understand, and it can be done expeditiously—an important point in a busy session. The underlinings, the judge's written comments, and a fifty-fifty marking arrangement to show how a performance stands in regard to the spirit and the letter, make up a system that is both simple and comprehensive.

MARKS FOR MEMORY AND SIGHT-SINGING

The question is sometimes raised as to how far performance from memory should be compulsory. Judges usually recommend solo singers especially to be independent of the copy, but they do not take the point into consideration in making their award—rightly, of course, seeing that the syllabus gives them no power to do so. But memory performance should be encouraged, and the following rule from the Newcastle syllabus seems to be as good a method as can be devised:

> In all vocal and instrumental solo classes extra marks to a maximum of five per cent. will be added for memory performances.

The exceptions are certain vocal aria classes, the Quick Study class, and singing to one's own pianoforte accompaniment.

In regard to sight-singing Newcastle grasped the nettle firmly some years ago. The subject is compulsory in all school classes, a maximum of ten marks being added to the total gained by the songs. This plan has intimidated no one, if we may judge from the very large entry in the classes affected; and it has led to a remarkably high standard of sight-reading without making a fetish of the subject.

COMPETITION PLUS REPERTORY

A frequent and reasonable objection to the competition festival is that it leads choirs to spend an undue amount of time on one or at most two pieces instead of building up a good repertory. The plan adopted at the recent competition held by the London Labour Choral Union is worth noting. The competing choirs had to prepare eight pieces for massed performance at the evening concert. From this list one piece was drawn by ballot just before the competition. The plan has much to recommend it, and although in most festivals the cost of eight songs would be prohibitive, a group of three ought not to be regarded as an unreasonable demand.

CONDUCTORS' CLASSES

We are glad to be able to announce that the classes for conductors recently organized by the Federation were so successful that a further series will be held at the Royal Academy of Music, on February 4, 12, 18, and 26. Mr. Ernest Read will again be director, and aspirants need ask for no better guide. Full particulars and tickets may be had from the Secretary, British Federation of Music Competition Festivals, 3, Central Buildings, Westminster, S.W.1.

MORE DOMINION FESTIVALS

Fourteen new Dominion Festivals have applied for affiliation to the Federation during the past few months, among them being Durban, Subiaco (Western Australia), and Saskatchewan. The letter from the Secretary telling us this adds, 'I wish we could get more general members.' Do festivalites as a body realise that the future of the Federation, and therefore, to a considerable extent, of the movement itself, will soon depend largely on this democratic form of support? If even one or two per cent. of festival-goers and competitors became general members (10*s.* 6*d.* per annum) the Federation would be independent of grants, and its usefulness, already great, would be much increased. If there is one form of musical activity that, above all, should rest on a self-supporting, democratic basis, it is surely the Competition Festival.

Music in the Provinces

BANSTEAD.—'Blest Pair of Sirens' and 'Hiawatha's Wedding-Feast' were sung and played, on December 19, by the Banstead Music Society, a choir and orchestra whose ambitions are well guided by Mr. Graham Rider.

BATH.—At the Pump Room the following works have appeared in the programmes: Overture to 'Phèdre,' Bach's Concerto for two violins, Beethoven's sixth Symphony (December 30); Bach's B minor Suite for flute and strings, Brahms's 'Academic' Festival Overture, and the 'Pathetic' Symphony (January 6).

BIRMINGHAM AND DISTRICT.—The first concert of the newly-formed Birmingham Music Society, which has Mr. Appleby Matthews as director, was given on Sunday, December 27. The 'Christmas' Oratorio of Bach is a difficult and not especially popular work, and the members of the Society deserve special praise for attempting it on their first public appearance. Only the parts of the work dealing with the Birth of Christ were of course given. Mr. Alex Cohen led a small orchestra of strings which did sincere if not always very inspired work, and Mr. Lindsey Silver filled in several of the wind and brass parts on the organ. Mr. Steuart Wilson was the principal, and incidentally the best singer in the solo parts. His phrasing and the reverent spirit of most of his arias were admirable, Mr. William Hayle, Miss Elsie Napier, and Miss Doris Watkins were the other soloists. Mr. Appleby Matthews conducted a capable little choir.——The Festival Choral Society gave its annual performance of 'The Messiah' on December 26. The choir was rather smaller than usual, only about a hundred and sixty singers taking part, and some forty players from the City Orchestra shouldered the orchestral music. A good balance was obtained nevertheless. Miss Stiles-Allen and Mr. Norman Allin were the principal soloists.——The City of Birmingham Choir, in combination with the 5IT Symphony Orchestra, was heard in 'Hiawatha' on December 21. Miss Dorothy Silk, Mr. Tudor Davies, and Mr. Harold Williams were the soloists.——A performance of one of Dibdin's best-known operas, 'The Waterman,' was given by members of the Midland Institute on January 7. ——A night of Wagner music drew a large audience to the Sunday concert of the City Orchestra on December 27. The 'Parsifal' Prelude, excerpts from the 'Mastersingers' and the 'Ride of the Valkyries,' were included in the programme. Mr. Karl Melene sang Wotan's 'Farewell,' and some songs from Schumann's 'Dichterliebe.' Mr. Geoffrey Dams sang Vaughan Williams's Four Hymns for tenor solo at another Sunday concert. Some Variations on a Theme for oboe solo by Mr. Guy Warrack seemed pleasant music enough, but in other ways undistinguished. ——A Glazounov Violin Concerto, played by Miss Katie Goldsmith, with the City Orchestra, on January 10, proved a disappointment. Somewhat disconnected in form, and comprising material always ordinary and sometimes merely cheap in feeling, it was given by the player with a zest and brilliance worthy of better music. Brahms's Symphony in D and Stanford's 'Shamus O'Brien' Overture were also included in the programme.——Assisted by Mr. Arthur Cockerill, the Philharmonic Pianoforte Quartet gave a performance of Schubert's 'Trout' Quintet on January 8, at a Mid-day concert.

BOURNEMOUTH.—Besides 'The Messiah,' choral music for Christmas week included 'The Creation,' sung by the Municipal Choir, under Sir Dan Godfrey, on Sunday, December 20.——At the Winter Gardens orchestral concerts Franck's Symphony, the 'Enigma' Variations, the 'Italian' Symphony, and Cowen's 'Language of Flowers' Suite were played before Christmas, Tchaikovsky's fourth and Brahms's second Symphony early in the new year.

BRADFORD.—A new symphonic poem, 'Oxford,' by Keith Douglas was played by the Bradford Permanent Orchestra at the concert conducted by Mr. Julius Harrison on December 19. On January 9 the programme included Brahms's C minor Symphony and Wolf's 'Italian Serenade.' ——The Hallé Orchestra played at the subscription concert on January 8. Sir Hamilton Harty conducted an excerpt from 'Les Troyens,' Haydn's 'Clock' Symphony, and the two shorter tone-poems of Delius.

BRISTOL.—At the ninetieth annual ladies' night of the Madrigal Society the programme was up to the Society's own mark. Among the old madrigals were Ward's 'Die not, fond lover,' Pilkington's 'Rest, sweet nymphs,' and Vautor's 'Sweet Suffolk Owl.' The modern music included Parry's setting of 'La belle dame sans merci,' 'Tune thy music to thy heart,' and 'Fair and fair,' by Sir Walford Davies, and 'Rose-cheeked Laura,' by P. Napier Miles.

CHESTER.—The Chamber Concert series, given at the Town Hall, ended shortly before Christmas with a programme of Purcell (two Fantasias), Gibbons (three Fantasias), Mozart, and Dohnányi. The players were the Music Society Quartet from London.

CHICHESTER.—The Musical Society closed its 1925 season with its ninety-ninth and hundredth concerts on the afternoon and evening of December 17. The choral programme, given under the late Dr. Read's popular successor, Dr. Conway, consisted of 'Acis and Galatea' and Vaughan Williams's 'Fantasia on Christmas Carols.'

DERBY.—The Choral Union gave 'Israel in Egypt' instead of 'The Messiah' at its Christmas concert. The extra numbers by the band and the soloists were all by Handel. Dr. Henry Coward conducted.

FELIXSTOWE.—So excellent a programme as that chosen for its Christmas concert by the Felixstowe Madrigal Society is a rarity. It included the following: Palestrina's (eight-part) 'Hodie Christus natus est,' a six-part 'Cradle song' by Calvisius, Sweelinck's 'Gaudete Omnes,' Vaughan Williams's 'Wassail Song,' Holst's female-voice 'Ave Maria,' and works by Howells, Warlock, Pearsall, Sandys, Martin Shaw, and Parry. The conductor is Mr. Maurice Vinden.

GUILDFORD.—The Choral Society, assisted by the Guildford Symphony Orchestra, distinguished itself on December 16 by giving afternoon and evening performances of Walford Davies's 'Song of St. Francis,' a work that had been heard only once since its initial production at the Birmingham Festival of 1912. Mr. Claud Powell conducted.

LEEDS.—The Leeds New Choral Society specialises in Bach, and appropriately gave the Christmas Oratorio at its December concert, instead of competing with the performances of 'The Messiah' given by other societies. The singing of the choir, under Dr. C. H. Moody, was of a high standard. Mr. Maude led the small string orchestra that assisted the organ in the accompaniments.

LIVERPOOL.—Weingartner's own choral work, 'The Re-awakening,' stood high among the music performed at the last Philharmonic concert of the year, even though this included the 'Fantastic' Symphony of Berlioz and Mozart's in G minor. The music was splendidly played, and altogether it was a memorable concert.——A Quartet by Casella, minus its last movement, was given at a Rodewald concert. A programme by the Contemporary Music Centre consisted of Honegger's Sonata for two violins, part of Ravel's Sonata for violin and violoncello, Fauré's Quartet in E, and that of Vaughan Williams.——Pizzetti's Violin Sonata in A minor was heard at a British Music Society concert.

NEWCASTLE-UPON-TYNE.—Dr. Whittaker's Bach Choir gave the most interesting of recent concerts on December 19. The choral works performed were Holst's 'Ode to Death' and three of Bach's Cantatas, Nos. 64, 122, and 154. The orchestra played the 'Brandenburg' Concerto in D.

NORWICH.—A performance of 'Caractacus' was given under festival conditions at St. Andrew's Hall on December 17, with full orchestral accompaniment. The choir was formed of the Norwich Philharmonic Society and the Norwich Choral Society, and Dr. Bates conducted.

PLYMOUTH.—The programme of old and modern choral music recently given by the Madrigal Society under Dr. Harold Lake included Gibbons's 'What is our life?—a play of passion,' in celebration of the Tercentenary.

PORTSMOUTH.—The North End Choral Society, a choir of unusual capacity conducted by Mr. Ernest Birch, recently opened its seventh season with the performance of Sullivan's 'The Martyr of Antioch.'

ST. AUSTELL.—The Philharmonic Society opened its present season with a performance of 'A Tale of Old Japan' on January 13. There was a full orchestra, which also played the first movement of the 'Unfinished' Symphony. Mr. W. Brennand Smith conducted.

STOCKPORT.—A fine performance of Berlioz's 'Faust' was given by the Vocal Union on December 21, under the direction of Dr. Keighley.

STOKE-ON-TRENT.—The Choral Society made a departure from routine on December 17 by giving Rutland Boughton's 'Bethlehem.' A performance of exemplary completeness was brought to an end prematurely by the failure of the electric light. The 'Comrades' song of hope,' the 'Hallelujah' Chorus, and the Soldiers' Chorus from 'Faust' made an impromptu ending.

TORQUAY.—At the first Symphony concert of the year, on January 7, Mr. Ernest W. Goss conducted a Suite in C, arranged by W. Y. Hurlstone from Purcell's harpsichord music. The soloist of the occasion was Mr. Lionel Tertis.——Elgar's 'Daughter of Ancient Kings' and Cornelius's 'Surrender of the Soul' were sung under Dr. Harold Rhodes at the last concert of the Philharmonic Society.

WORCESTER.—The Choral Society, under Sir Ivor Atkins, gave 'The Dream of Jubal' at its last concert before Christmas.——Three orchestral pieces by Mr. J. W. Austin were played by the Symphony Orchestra, of which the composer is conductor, on December 13. The Symphony was Beethoven's first.

YARMOUTH.—The Musical Society opened its sixtieth season on December 16 with 'Caractacus,' of which a creditable performance was given under Dr. Haydon Hare.

YORK.—The all-English programme of the York Madrigal Singers on January 9 included Wilbye's 'Draw on, sweet night' (for six voices), Byrd's 'This day Christ was born,' part-songs by Parry and Bainton, and arrangements by Holst and Vaughan Williams—sixteen unaccompanied numbers in all,

Music in Scotland

EDINBURGH.—The Paterson Orchestral concerts, with the Scottish Orchestra under Mlynarski and Talich, followed the same general lines as the Glasgow concerts (*see* page 167), but special features were (*a*) the appearance as guest-conductor of Dr. Malcolm Sargent, who made a very favourable impression in a programme which included Tchaikovsky's fourth Symphony and shorter works by Stravinsky, Delius, Mendelssohn, and Rossini; and (*b*) a Christmas concert for children, at which M. Mlynarski presented a series of national dances of European nations.——Prof. Tovey's Sunday evening concerts at the Synod Hall included a chamber concert, the programme of which contained Schubert's 'Trout' Quintet, Mozart's Pianoforte Trio in G major, and the rarely-heard Saint-Saëns Septet for pianoforte, trumpet, and strings; an orchestral concert by the Reid Orchestra, with a Beethoven programme comprising the fifth Symphony, the 'Coriolanus' Overture, and the Violin Concerto (soloist, M. Angel Grande, the Spanish violinist); and a recital of sonatas for violin and pianoforte, at which M. Lidus van Giltay and Prof. Tovey played examples by Mozart, Brahms, and César Franck.——At its first concert of the season the Edinburgh Amateur Orchestral Society, now in its fifty-fourth year, played two movements of Brahms's third Symphony, the 'Leonora' No. 3 Overture, the 'Pastoral' Symphony from Bach's Christmas Oratorio, Tchaikovsky's 'Sleeping Beauty' Suite, and Peter Warlock's Serenade for strings. Mr. Ralph T. Langley made his début as the Society's conductor, and did some good work, but the programme proved an over-ambitious one for the resources available.——At the last, and best, of the three chamber concerts given by the Falconer String Quartet, the combination played the Ravel Quartet, and were joined by Prof. Tovey in the Brahms Pianoforte Quintet and a Pianoforte Quartet by Prof. Tovey himself.——The Edinburgh Royal Choral Union (Mr. Greenhouse Allt) sang 'The Messiah' on New Year's Day, and its Scottish Choir gave a Scottish concert of part-songs and solos the same evening. Mr. Moonie's Choir (Mr. W. B. Moonie) gave a performance of 'The Creation,' the accompaniments being played by the Edinburgh Amateur Orchestral Society, and later in the month sang 'The Messiah.' Edinburgh Male-Voice Choir (Mr. A. Russell), at its annual concert sang a varied selection of part-songs, and collaborated with Mr. Robert Burnett in Stanford's 'Songs of the Sea.' The North British Railway Musical Association (Mr. A. Russell) gave a choral concert of which the most interesting items were Stanford's 'Blue Bird' and Bantock's wonderful setting of the Hebridean 'Sea Sorrow.' A choral concert was given by the recently-formed Edinburgh William Morris Choir (Mr. G. W. Crawford).

GLASGOW.—Emil Mlynarski, following Hermann Abendroth and Felix Weingartner as visiting conductor of the Scottish Orchestra, directed four concerts, of which one devoted to Wagner was both musically and in point of audience the most successful. In Tchaikovsky's fifth Symphony, and other highly-coloured work, M. Mlynarski's old tendency to over-emphasise the emotional side of the music at the expense of form, balance, and line seemed more pronounced than ever, but he gave us a stirring performance of Strauss's 'Zarathustra.' Mr. Philip Halstead, the doyen of Glasgow pianists, made a welcome and long-overdue appearance as pianoforte soloist, playing the D minor Concerto of Mozart with charming delicacy and lucidity, and joining the wood-wind leaders in a performance of two movements of Beethoven's Wind Quainet. A young Polish violinist, Mlle. Irene Dobiska, introduced by M. Mlynarski and new to this country, was heard in the Beethoven Violin Concerto and in solos, but despite some quite creditable playing, fell definitely below the requirements of the Concerto and the general standard of the Tuesday concerts. The Glasgow Choral Union and the Scottish Orchestra joined forces in a programme which included Brahms's 'Requiem,' Debussy's 'Blessed Damozel,' for women's voices, the Coronation Scene from 'Boris,' and vocal solos by Mozart and Schubert—rather a mixed banquet. In the regrettable absence, owing to a serious illness, of Mr. Wilfrid Senior, Mr. Hutton Malcolm conducted, and gave us some good solid choral singing, but the general effect was level to the point of dullness, and the orchestra was not under effective control. The choir did its best work in the 'Boris' excerpt. Better work was done by choir and orchestra at the New Year's Day performance of 'The Messiah,' Mr. Hutton Malcolm again conducting, but the standard was not maintained at a repeat performance a fortnight later. Talich succeeded Mlynarski as conductor of the Scottish Orchestra on New Year's evening, and at once re-established himself as the best all-round conductor the Orchestra has had since Kussewitzky. At his second concert, an inspiring reading of the César Franck Symphony swept the audience off its feet, and at later concerts the 'New World' Symphony of Dvorák and Vaughan Williams's Suite, 'The Wasps,' had notable performances. In the Schubert 'Unfinished' Symphony an unduly slow *tempo* and some superfluous point-making robbed the music of some of its lyrical charm, and the D major Suite (No. 3) of Bach was not entirely free from similar interruption. For his Saturday evenings Talich has adopted a 'national' basis, giving us in turn a French, a Russian, and a Czecho-Slovakian programme. This scheme cannot be described as a great success, and is probably intrinsically unsound. It has certainly introduced quite a lot of music played 'for the first time in Scotland,' some of it for the first time in Britain, but much has failed to justify itself on any other than 'national' grounds, and we agreed heartily with the very distinguished British composer who, after listening impatiently with us to one of these 'national' programmes, ejaculated, 'Give them a decent British programme, and it will simply obliterate all that.' An honourable exception was Tanéïèv's interesting 'Orestes' Overture. M. Lidus van Giltay, the Dutch violinist, appeared at one of these concerts, and played the A major Violin Concerto of Mozart with impeccable technique, great purity of style, and almost a complete absence of vibrato.——The Glasgow Bach Choir, Mr. J. Michael Diack conducting, sang the Christmas Oratorio (abridged), in Glasgow Cathedral, and a strikingly fine choral pastiche comprising choruses selected from some of Bach's lesser-known Church cantatas, skilfully and appropriately fitted to the words of Psalm 21 by Ivor Atkins and J. Michael Diack. This is an item well worth the attention of choirs on the look out for an attractive and not too difficult short choral work.——The Glasgow Amateur Orchestral Society, an old-established musical body which has had some vicissitudes during its history, is doing excellent work under the direction of Mr. J. Peebles Conn, and made a capital appearance in a programme which included as *pièce de résistance* Schumann's second Symphony.——The Glasgow Orpheus Junior Choir (Mrs. Catherine Armstrong), at its annual concert presented an ambitious programme of unison and one-, two-, three-, and four-part songs, and sang throughout with that fine musical intelligence and insight which one naturally associates with its name. But the tone did not seem too soundly based, and the intonation was frequently far from secure. The Glasgow Orpheus 'Sangspiel' for young children, directed by Miss Ella Voysey, did some really fine work in folk-dances, classical dances, and action-songs. The outstanding things here were two classical dances, 'The Timbrel' and 'The Gleaners,' and 'mime and dance' presentations of two scenes—'Morning' and 'In the Gnome King's Hall'—from 'Peer Gynt.'——Other concerts included a performance of 'The Messiah' by the large Y.M.C.A. Choir (Mr. Hugh Hunter), and a choral concert by the Glasgow Tramways Choir (Mr. Wilfrid Phillips).

KILWINNING.—Under the auspices of the Kilwinning Musical Society, the Perth Madrigal Choir (Mr. D. T. Yacamini) gave a choral concert of high quality.

GENERAL.—Dame Nellie Melba gave farewell concerts at Glasgow, Edinburgh, and Dundee. At Glasgow the audience overflowed the limits of St. Andrew's Hall, at Edinburgh Usher Hall was comfortably full, at Dundee Caird Hall was a wilderness. It was interesting to note how much the singer's old qualities (and limitations) remained. Certainly it will not be said of Melba that she 'lagged superfluous.' A promising new-comer, introduced by Melba, was Mr. John Brownlee, a young Scoto-Australian baritone. ——The Glasgow Orpheus Choir paid a New Year visit to Sheffield, Manchester, and Burnley, and had a royal reception.

Music in Wales

ABERCYNON. — The annual Eisteddfod in connection with Tabernacle C.M. Church was held on Christmas Day.

ABERDARE.—On Christmas Day and Boxing Day, the fifth annual concerts were held at Bethel Welsh Congregational Chapel, when the works performed were Spohr's 'Last Judgment' and 'As the hart pants' (Mendelssohn). The singers were the Misses Marion Elmart and Gwen Lewis, and Messrs. Spencer Thomas and Frank Phillips. The conductor was Mr. Dan Edwards, and the accompanists Mr. Tom Jones (organ) and Mr. C. E. Edwards (pianoforte).

ABERTRIDWR. — On Christmas Day, at the Welsh Methodist Chapel, a singing festival, that reached a very high standard, was held under the conductorship of Mr. Ivor Owen, of Swansea.

ABERYSTWYTH.—On December 15 a Children's concert was given by the pupils of the violin classes organized by the National Council of Music (which include all strings except the double-bass). The young players were assisted by some wind instruments from the junior section of the Town Band. Among the items performed were Schubert's 'Marche Militaire,' the *Minuet* and *Finale* from Haydn's 'Clock' Symphony, and Edward German's 'Shepherds' Dance' and 'Morris Dance.' The second movement from Mendelssohn's Trio in B flat was played by Idris Thomas (pianoforte), Hubert Pearce (violin), and Haydn Lewis ('cello), and a Bach 'Sarabande' was played as a duet for two violins by Bernard and Leonard White. A very satisfactory level of attainment was achieved throughout the programme. The conductors were Miss Mason, Mr. Bumford Griffiths, and Mr. Ronald Harding. Miss Violet Davies accompanied at the pianoforte.——On New Year's Day the annual Eisteddfod, an affair of some importance, took place at St. Paul's Wesleyan Chapel. Mr. Aneurin Rees and Mr. Norman McLeod were the musical adjudicators.——On January 14 the first College concert of the new term (the hundred and eighty-ninth) took place in University Hall, when Haydn's String Quartet in G (Op. 64) and Brahms's Sextet for strings (Op. 36) were beautifully played. Miss Dilys Wynne Jones and Miss Nellie Jones sang.

Bangor.—In place of the usual College weekly concert on December 10, a highly interesting lecture-recital was given at the College by Mr. Léon Goossens. Mr. Goossens traced the evolution of the oboe, and explained its structure and technique. Some delightful illustrations included Sonatas by Handel and Loeillet, and shorter excerpts from Bach and Mendelssohn. Mr. Goossens was joined by Miss Kathleen Westbourne, Miss Pauline Taylor, and Mrs. W. M. Tipping in a brilliant performance of Mozart's Quartet in F. Later in the evening, along with the College Instrumental Trio and Mr. Steuart Wilson, he took part in a varied programme organized by the Musical Club. At the hundred and third College weekly concert, on January 14, the following programme was presented: The 'Golden' Sonata for two violins, Purcell; String Quartet in F, Mozart; Arioso (for 'cello), Bach; and Trio in C minor, Orifice (a work which gave great pleasure). The fourth School lecture-concert took place at the College on January 15. Mr. E. T. Davies delivered a short preliminary lecture on the 'Art of Listening'; the programme that followed is subjoined: *Allegretto* from Trio in E flat, Op. 70, No. 1, and *Scherzo* from Trio in C minor, Mendelssohn; two movements from a String Quartet, Mozart; and String Quartets, (*a*) 'The Nightingale,' E. T. Davies, (*b*) 'Molly on the Shore,' Percy Grainger. The programme also included a group of songs, and Debussy's 'Jardins sous la pluie.'——An ex-student, a native of Bangor, Mr. Reginald Hall, has been appointed acting-professor of the pianoforte at the Royal Academy of Music, London.

Bridgend. — On Boxing Day the ninth annual Eisteddfod was held at the Town Hall, when Messrs. Haydn Morris, Carmarthen, and T. J. Harries, Rhymney, were the musical adjudicators.

Cardiff.—On December 27, Mr. Herbert Ware's orchestra gave Beethoven's eighth Symphony, in continuation of the series which was commenced about two years ago. The vocalist was Mr. John Perry. It is believed that the forthcoming performance of the ninth Symphony is the first to be heard in Wales.

Cwmparc, Rhondda.—At Bethel English Baptist Church, on Christmas Day, the choir performed Dr. Challinor's 'The Green Light' to an excellent audience. The conductor was Mr. Tom Jones.

Ferndale.—The eighth annual concert, under the direction of Mr. W. T. Lewis, was devoted to Mendelssohn's 'St. Paul,' the soloists being Miss Ceinwen Rowlands, Miss Muriel Hughes, Mr. Herbert Cornfield, and Mr. Ceredig Jones. The accompanist was Miss Eunice Davies.

Ferryside.—An Eisteddfod was held at Salem Chapel, on Christmas Day, the musical adjudicator being Mr. T. Harris, of Narberth.

Gelli.—On Christmas Day the noted Rhymney Ladies' Choir gave a concert under the conductorship of Miss Mary Richards.

Morriston.—At Tabernacle Chapel, on Boxing Day, the fifty-sixth annual Eisteddfod was held, the musical adjudicators being Mr. Dan Price and Mr. J. Morgan Lloyd. In the evening a concert was given, when Dvorák's 'Spectre's Bride' and Parry's 'Blest Pair of Sirens' were performed under the conductorship of Mr. C. H. Hughson.

Mountain Ash.—The annual Children's Eisteddfod was held at Rhos Baptist Chapel on Boxing Day. On Christmas Day a united singing festival of the Welsh Churches was held at Ffrwd Baptist Chapel, the morning session being devoted to the children, conducted by Mr. Meurig Williams, the adult meetings in the afternoon and evening being conducted by Mr. T. Emrys Jones. Mr. Emlyn Griffiths accompanied at the organ.

Newport (Pem.).—A performance of 'The Messiah' was given on Christmas Day, assisted by the Ammanford and District Orchestral Society.

Pontypridd.—The annual concerts in connection with the Tabernacle Baptist Church took place on Christmas and Boxing Days, when 'Elijah,' Holst's 'Two Psalms,' and Parry's 'Blest Pair of Sirens' were performed, the soloists being Miss Elsie Suddaby, Miss Ethel Barker, Mr. W. Heseltine, and Mr. W. Watcyn Watcyns. Mr. F. Dalrymple was at the organ, and Mr. Alun Dunmer conducted.

Senghenydd.—At Noddfa Chapel, a singing festival was held, conducted by the Rev. Peter Lewis.

Tongwynlais.—At Salem Baptist Church, on Christmas Day, the 'Nativity Cantata' was given under the conductorship of Mr. Gomer Morgan, assisted by Miss Margaret Chislit and Mr. E. J. Lewis. The accompanist was Mr. Stone Morgan.

Ton Pentre.—At Jerusalem Chapel, on Boxing Day, a concert was given by Miss Leila Megane, assisted by her husband (Mr. Osborne Roberts) and others.

Tonyrefail.—A singing festival was held on Christmas Day, conducted by Mr. J. Singleton, of Port Talbot.

Treharris.—On Christmas Day the annual Eisteddfod was held.

Treorchy.—The Noddfa Baptist Choral Society (conductor, Mr. John Hughes) gave a performance of 'The Messiah' on Christmas Day, and of Parry's 'Blest Pair of Sirens' and Mendelssohn's 'Hymn of Praise' on the afternoon and evening of Boxing Day. The soloists were Miss Gladys Naish, Miss Rose Myrtle, Mr. Frank Webster, and Mr. Kenneth Ellis. Mr. Idris Jones accompanied at the organ, and Mr. Gomer Jones led the orchestra.

Music in Ireland

Belfast.—On December 18 and 19, 'The Messiah' and 'Elijah' were respectively given by the Belfast Philharmonic Society, at Ulster Hall, the soloists being Miss Elsie Suddaby, Miss Ethel Barker, Mr. John Adams, and Mr. Joseph Farrington. The performances were under the capable direction of Mr. Godfrey Brown, with Mr. J. H. MacBratney as an efficient organist, and went off with great *éclat*—though on the second night the audience might well have been larger.——'Messiah' selections were given in various Ulster churches during the Christmas season.——The Queen's Island Band, under Mr. G. Dean, presented a fine programme on December 28. ——On January 8, the British Music Society (Belfast branch) gave an enjoyable concert in Rosemary Hall, under the presidency of Mr. R. S. Noble.——Mr. G. O'Connor Morris, the well-known Irish composer and accompanist, who has lived for many years in London, has joined the staff of 2BE, and will present many of his works on January 20.

Dublin.—The No. 1 Army Band, under Col. Fritz Brase, gave two performances—one at La Scala on December 20, and the second on January 10, at the Theatre Royal. A provincial tour, including Athy, Carlow, Enniscorthy, and New Ross, is in progress.—— The special carol service at Christ Church Cathedral on Christmas Eve attracted a large audience. The carols were beautifully sung by the choir, with Mr. T. H. Weaving at the organ.——Dublin Broadcasting Station (2RN) was officially opened on New Year's Day, the inaugural speech, by Dr. Douglas Hyde, being relayed to all British stations. Greetings were received from London (2LO) and Belfast (2BE). Naturally, an all-Irish programme was presented, the most satisfactory items being the No. 1 Army Band, the Palestrina Choir, some violin and harp selections, and songs by Joseph O'Mara, J. C. Doyle, and Seamus Claudillon.——On January 8, an interesting organ and violin recital (broadcast from St. Mary's Church, Donnybrook) was given by Mr. W. E. Hopkins and Prof. Walter Starkie.——The permanent orchestra of the Dublin Broadcasting Station is now complete, and the performances

up to date have been tolerably successful, especially considering that 2RN is only commencing its career.——The Royal Dublin Society's chamber music recitals were resumed on January 11, when two delightful programmes were given by Jelly d'Aranyi (violin), with Ethel Hobday at the pianoforte. At the afternoon performance upwards of two thousand were present, and some eighteen hundred attended in the evening.——On January 9, Dr. and Mrs. Larchet were entertained at the monthly dinner of the United Arts Club. The hope was expressed that Dublin would soon have a permanent orchestra.——A Dowland celebration is being arranged for January 21, being the Tercentenary of the death of John Dowland, a native of Dublin.

Musical Notes from Abroad

BERLIN

BUSONI'S OPERA, 'DIE BRAUTWAHL,' PERFORMED AT THE BERLIN MUNICIPAL OPERA HOUSE

With Bruno Walter as general-musical-director of the Municipal Opera House, devoting all his efforts to the task of laying sure foundations and forming a repertory, it is more than natural that the duty of producing novelties is left to other Kapellmeisters. Thus it fell to the young conductor, Fritz Zweig, to make the public acquainted with Busoni's 'Brautwahl,' an opera performed in 1912 at the Hamburg Stadttheater. 'Brautwahl' had since been produced, in a shortened form, at the Mannheim Opera House. In the meantime the composer's 'Faust' had revealed him on a higher plane. He had put off the cloke of conventionalism, and found his own manner of expression.

All this may be true, but the later Busoni is easily to be recognised in the former, for in 'Brautwahl' may be seen the same reluctance to develop sentimental ideas. This might seem only a negative asset, were not the outlines of what we may call the true Busonian style latent in it.

It was a true Berlinese story, told by the world-famous poet, novelist, and musician, E. T. A. Hoffmann, that prompted in Busoni the idea of composing an opera. The philistine spirit of the bourgeois as viewed through the spectacles of a great romanticist arrested the creative mind of the man who has chosen Berlin as his residence, and sees in Hoffmann one of his predecessors in the field of art in general and music in particular. Of course there is a difference between the two, for Busoni's personality lacks even the least trace of romanticism. He may be said to abhor anything like impassioned feeling. But a point where Hoffmann and Busoni meet is found in a certain independence of mind and a kind of critical superiority to common things and common humanity. This novel, which tells the story of a young girl destined to be married to a dry and dull functionary, but who has fallen in love with a young painter, has not appealed to the composer on account of its love story, but because of the magician's art displayed by Hoffmann in making play with his puppets. All these Berlin bourgeoisie are dealt with in grotesque fashion, and it is just in his subtle penetration and expression of the grotesque and the ironical that we find Busoni at his best. Some Wagnerisms are easily to be found in the score, although Busoni had never a great predilection for Wagner, whose music, in his opinion, too openly explored the erotic. But in composing his 'Brautwahl,' Busoni had not yet reached the point where he could completely divest himself of Wagnerian influences. Nevertheless, his score has a decidedly individual colour, and reflects the intellectual side of this man of genius, who is able so strongly to infuse his personality into his orchestral writing. It cannot be denied that this opera is more, and at the same time less, than a common opera. It will be for the few connoisseurs to recognise its intimate moments; the great public will not easily enjoy them.

The performance gave a sufficient idea of the work, but no more than a *succès d'estime* can be recorded.

STRAVINSKY FESTIVAL AT FRANKFORT

Among the provincial towns of Germany, Frankfort conserves a musical life of its own. Also it possesses some wealthy music-lovers who are ready to make sacrifices on behalf of musical culture, and who are not averse from furthering new ideas, however problematical these may be. A Stravinsky Festival held at Frankfort on two consecutive evenings afforded new evidence of the untiring activity of this city. It is here that Hermann Scherchen, once a fervent adherent of Schönberg, now does his best to bring the composer of the 'Fire Bird' to general public notice and acknowledgment. On his recent tour through Germany, Stravinsky gave the Berlin public some older works in their original form, or in new arrangements, a course into which he was apparently led more by commercial than by artistic motives. The 'Pulcinella' Suite, arranged for violin and pianoforte, affords an example which might have seemed strange were not the answer forthcoming. It may be added that Alma Moodie, the excellent violinist, enjoys the privilege of concert performance of this piece for one year. After this period it will be free. Of course, the arrangement will never be equal in effect to the original orchestral score, although the composer has contrived a clever adaptation which makes a favourite number in a concert programme. But is it worthy of a master at the meridian of his powers, thus to arrange his own creations? There is too much *métier* and too little originality in this remodelling of the same things.

A feature of Stravinsky's present music is its marked tendency towards the concert room. Even those works which had been composed for the ballet have been placed on the concert platform. Among these 'Les Noces,' performed at Frankfort, cannot but make a strange impression on the hearer. Belonging to the Russian period of his career, 'Les Noces' may no doubt be placed among his best works, for, in their original orchestral form, they are the expression of his very personality. But the hearer never forgets that this work, written for ballet, has no symphonic character. Despite all objections, however, the concert performance proved more impressive than, *e.g.*, the Pianoforte Sonata, which we have heard so many times during recent months, but which was performed for the first time at Frankfort. It has been surpassed by the Serenata for pianoforte, which the composer played on this occasion. Though the new Stravinsky style, as represented by his pianoforte works, suffers from the keyboard's lack of colour, yet this new Serenata, written very slowly and carefully, has the great virtue of more convincingly combining Bachian style and Stravinskian manner than was the case in precedent works. Even the opera 'Mavra' has found its way to the concert-platform. Stravinsky counts it among his favourites. 'Mavra' has not had the good fortune of winning public favour as yet. The score represents a conbination of the Russian element and the fox-trot, though with more naive simplicity than ever. There may be some interesting moments in Stravinsky's handling of the wind instruments, but this is not enough for real success.

Hermann Scherchen shared the performance of these works with Stravinsky himself. On the whole, the two concerts constituted a great musical event for Frankfort, and, thanks to some first performances of works in their original and in concert form, also for the musical world in general.

PAUL HINDEMITH'S CONCERTO FOR ORCHESTRA

Paul Hindemith's output exceeds that of any among the young composers of our time. There is, perhaps, only Milhaud who, as improvisator, may be compared with him. This overflowing imaginative power, while in itself a virtue, causes a great number of his works to be rather superficial. But though the quality of some compositions may be discussed, his enormous talent remains uncontested.

For one who, like Hindemith, creates in Dionysian mood, it seemed strange that chamber music should continue to be satisfying. Its sonority is very limited. The sensual, the passionate, and the emotional have little chance of being expressed in this kind of writing.

In his early career Hindemith had written some operettas, but at that time he had not yet acquired his facility in chamber music, and his orchestral output was full of Wagner and Strauss. It is now, at a period of relative maturity, that he again takes up the task of writing an orchestral score. His Concerto for orchestra, which is the first example of his new artistic achievement, has been performed by Furtwängler at one of the Philharmonic concerts. It is extremely difficult for a composer of our time to find an orchestral style of his own. Certainly it would be too much to say that Hindemith has found it, but he has no doubt begun to solve the problem. His new work, in four movements, varies between a sort of chamber-music translated into the language of the orchestra, and the massive opposition of some groups of the whole body of instruments. It need hardly be said that polyphonic texture forms the foundationof the score. In this Hindemith proves, as always, very enterprising. More striking, however, is the rhythmic power that flows from his never-tiring vitality. Then the *unisono* of certain parts of the orchestra has something sweeping and startling. The rhythm is strongly emphasised by an original use of the instruments of percussion. The whole piece, as performed by Furtwängler, obtained a great success, due primarily to its passionate character. The future of Hindemith depends, however, on his capacity for developing other, more lyrical, qualities. On this side of his work we find some shortcomings.

Not long before this event took place, Prokofiev's Concerto for Pianoforte, No. 3, provided an instance of vitality in rhythm, expressed by a composer of a quite different race. This Concerto, one of the best written in our time, met with such unanimous public favour that the name of Prokofiev, which hitherto had been overshadowed by that of Stravinsky, will henceforward be welcomed by the broader mass of music-lovers. The soloist in this Concerto was Heinz Jolles, a pianist who had seemed a rather meditative player, but who on this occasion gave proof of rare temperament and virtuosity. He may be considered as one of the outstanding personalities among the younger pianists.

THE LONDON STRING QUARTET

The recent and first visit of the London String Quartet to Berlin did not fail to stir the curiosity of music-lovers, though it took place at Christmas time—which, of course, is not the most favourable period for new-comers. Another unfavourable circumstance was the programme. The L.S.Q. proved too respectful for the chronological order of the Beethoven Quartets. We have lost the habit of holding such a divine Beethoven service. Even a Beethoven festival such as was announced by the London players ought not to present too many works of the same character on the same evening. It is, for instance, very doubtful if all the items belonging to No. 18 have a just claim to our attention. They may, without any detriment to the general impression, be overlooked. But in spite of all that could militate against the success of the tour, this chamber music association won the hearty applause of the musical public. It was the first time that England—which, in the German view, had hitherto lagged behind other European nations in this field of executive art—had sent missionaries of chamber music to Germany. It is, of course, not a matter for wonder that Germany should think she possessed the true Beethoven style. Thus the audience was at once appreciative of the perfect sonority of the ensemble, which was expressed with a certain aristocratic austerity that implied reserves of feeling. But as the players advanced in the Beethoven work, the warmer became their interpretation; indeed they proved not only highly representative of English chamber music, but one of the best chamber music organizations in the world.

When, after a fortnight, the Léner Quartet made its second appearance at Berlin, the racial difference between the two groups became evident. This Quartet, coming from the South, has preserved all its southern temperamental qualities, but exhibits them in so refined a style that once more we were under the spell of first-rate chamber music.

Adolf Weissmann.

HOLLAND

Christmas, and the week or two before and after it, is not the time to expect much in the way of novelties, especially in a country which seems to enjoy a reputation for being ultra-conservative. Yet we have had a number of examples, some of quite considerable interest. Prokofiev's third Pianoforte Concerto, played by the composer, with Monteux conducting, puzzled the critics and pleased not a few of the public. One of the critics compared its style with that of the conferenciers of the 'Blue Bird' and 'Chauve Souris' companies. My own impression is that such comparison is favourable to neither side, and that if the esteemed and amusing conferenciers mentioned produce anything like the same effect as does Prokofiev's quite serious though very brilliant music, they mave mistaken their calling. It made a deeper impression, and aroused infinitely more discussion, than did the 'Scherzo Sinfonico' of Rudolf Mengelberg. A nephew of the conductor, he is for some reason by no means *persona grata* among the musical public here, and so sometimes gets less than his deserts when he exercises his faculties as a composer. Yet it must be said that such faculties are not of a strength to entitle him to more than a medium status. He is scholarly, often pleasant, and much influenced by the Amsterdam idols, Mahler and Strauss. The 'Scherzo' won a *succès d'estime*, but nothing more. Ernest Mulder, the conductor of the local branch of Toonkunst at Bussum, a former pupil of the conservative Bernard Zweers, evinces thoroughly modernist predilections—an outlook which he shares with other pupils of the master's. His 'Symphonia Sacra,' produced by his own Society, shows this modernism struggling with a natural tendency to follow the leaders of his youth, Wagner and Brahms. The orchestration owes much to the latter, and perhaps failed of its effect owing to the fact that it was not particularly well played, the choral work being much better done. In any case, Mulder is a composer who may do much when he has found himself; at present he is not sure where he stands, so that at its best his work is lacking in unity. Mozart's 'Davidde Penitente' followed in the same programme. Another curious mixture of works in a single programme was that of the Hague Society known as 'Excelsior,' in which Honegger's 'Le Roi David' was followed by selections from Bach's Christmas Oratorio and one of the Church Cantatas. Honegger is just now getting a large share of attention here, though his work does not always win the appreciation which his admirers could wish. British music has not had much hearing during the last few weeks, which made the inclusion of Arnold Bax's Quintet for harp and strings in the programme of Rosa Spier's harp concerts at The Hague and Rotterdam more than usually welcome. It is a pity that Bax has not written for this combination since he attained a fuller maturity, for, delightful as the work is and was acknowledged to be by public and critics, it was impossible to avoid the idea that it lacked both unity and spontaneity. To correct the impression that British composers are amateurs at their job, it would be well if such a work could be followed by later examples of the same composer, some of which, happily, are available for study in the fine public music library at The Hague. Madame Spier, who is not only a fine harpist but an all-round musician, had the assistance of The Hague String Quartet in this work, and in Ravel's Introduction and Allegro for harp, strings, flute, and clarinet, the two last instruments being played by Messrs. Jan Prins and A. Witt. Debussy's Sonata for harp, flute, and viola, and a Sonata of Bach for flute and harp, were also in the programme. Amongst the harp solos were Gabriel Fauré's 'Impromptu' and Sigtenhorst Meyer's 'Twickel,' the last-named I believe originally written for the pianoforte, but making a perfect number for the classic stringed instrument. Altogether a delectable concert!

Since he became known abroad, Sigtenhorst Meyer is rapidly winning his proper position in his own country, and his name, which a year or two ago was heard only in the inner circles, is now on the lips of all who wish to learn something about the music of Holland. His five 'Spiritual Songs' are sung everywhere, though they seldom renew the impression they made when they were interpreted with perfect understanding and sympathy by Rient van Santen at the second concert of the Dutch

Chamber Orchestra, under Anthony Bernard. They are of that intimate kind of music which demands an unusual degree of earnestness of purpose, though so far as technical difficulties are concerned they are within the capacity of most singers. The same composer's Suite for string orchestra (originally written as a String Quartet), dealing with five events in the Life of Christ, played at the same concert, deserves to be heard much more frequently than it is. Written some years ago, its inspiration is unequal, yet never falls below a definitely good level, and at its best affords music of rare beauty and expressiveness. The orchestra played the work well, but exceeded anything it had yet done in Corelli's Concerto Grosso 'Fatto per la Notte di Natale,' achieving a fine mysticism and a delightful pastoral style.

As in England, the Norse composer, Hjalmar Borgstrom, is here scarcely more than a name, so that the production of his tone-poem, 'Hamlet,' for pianoforte and orchestra, by the Utrecht Town Orchestra, introduced a new element into our programmes. Given under the young conductor, J. L. Mowinkel, jun., the work is, I believe, a comparatively early example, and has less of the national element than his 'Borkman' Symphony, after Ibsen, or the psychological 'Mind of Man' poem. However, one got the impression that here was a composer of some power and imagination. The conductor has also real ability, but is yet somewhat immature in his methods and ideas.

A new combination designated 'The Dutch Trio,' and consisting of a pianist, Madame F. Tabakspinder-Roeper, a violinist, Madame B. van Breemen-Schrik, and a 'cellist, Henk van Wezel, has made a very promising début at Amsterdam with a programme consisting of works by Mozart, Beethoven, and Fauré. The players have not yet achieved a perfect ensemble either in ideas or execution, but the seriousness with which they apply themselves to their work, and their real ability as individual artists, suggests that this will come.

A hopeful sigh that prejudice is being removed occurs in a criticism by the musical editor of the Amsterdam *Handelsblad*, Herman Rutters, of the singing in German of Handel's oratorios by Dutch choruses:

> 'Against the singing of the—original—English text [he says] there may possibly be many objections, though I do not know why for educated Hollanders, who have no objection to French and Italian, English should be insuperable, and I constantly have the impression that this is more laxity than lack of goodwill. In any case, if not in the original language, why in a German translation and not a Dutch one? The "Deutschtum" of Handel has nothing to do with his English oratorios.' HERBERT ANTCLIFFE.

NEW YORK

The Symphonies of Beethoven, Brahms, and Tchaikovsky are imperishably great, yet too many repetitions of them during one season sometimes weary the jaded concert-goer, and it was a welcome relief and delight when Nicolai Sokoloff presented a Sibelius Symphony as the principal feature of a concert he gave recently when he brought his Cleveland Orchestra to New York. We have heard Sibelius before, principally by Monteux and Stransky, and occasionally by Stokowski, whose Philadelphia Orchestra play the No. 5 at one of his New York concerts this winter. Sokoloff chose the first, and even if it shows some immaturity compared with the later examples, it is still a marvellous composition abounding in musical ideas and their energetic expression. In the performance the talent of the leader as an interpreter and also as a drill-master was constantly in evidence. When Sokoloff appeared as a guest-conductor at the Stadium last summer, his work with the Philharmonic Orchestra was received with high favour, which was greatly enhanced by hearing his own men this winter respond so clearly to his ideas, and with such technical perfection. Reports reach us of the straitened conditions of Sibelius's life at Helsingfors, and a fund has already been started at New York by some of the most prominent musicians for his relief, our chief conductors heading the list—a testimony that they, at least, admire the work of the Finnish composer. This success of the Cleveland Orchestra has led us to wish that the two other guest-conductors who appeared at the Stadium (Mr. Ganz, of St. Louis, and Mr. Reiner, of Cincinnati) would also bring their own orchestras to play for us—not to change the opinion we already have of their capabilities, but to confirm that we now have of their value as exponents of the conductor's art. Mr. Reiner directed a small orchestra at a concert of the International Composers' Guild, but the programme was either trivial or ugly, with the exception of Casella's 'Pupuzzetti.' This music for a puppet show is real music, simple and poetic, full of vitality and yet modern. It was the only item worth Mr. Reiner's attention, and only his name and that of Casella are worth mentioning. The aim of the Society is a good one, for many modern composers deserve a hearing, but a line should be drawn between works that indicate some talent or a possible future, and such futile things as the Guild often serves up. The American League of Composers offered us recently a first performance in America of 'El Retablo de Maese Pedro,' by Manuel de Falla, thought by some to be the greatest living Spanish composer. This marionette opera was performed by puppets large and small, but it might have been better done and better sung. Gabrilowitsch does not bring his Detroit Orchestra to this city, but he frequently appears in pianoforte recitals or as soloist with our own orchestras. His recent performance in the Beethoven E flat with the Philharmonic Orchestra produced one of the most beautiful readings of the 'Emperor' ever heard, though it was a little disturbing to see the use he made of his right hand when it was not employed on the keys. It was apparent that he was accustomed to playing the Concerto and conducting his own orchestra at the same time. We hope Mengelberg didn't mind having his duties thus interfered with!

We certainly have the world's greatest pianists with us this winter, for it would be hard to dispute the supremacy of Messrs. Hofmann, Rachmaninov, and Paderewski, added to that of Gabrilowitsch. The two Russians and the two Poles seem to defy rivalry. Some prefer one, some prefer another of the four, and it would seem fair to say that Hofmann is the most even of all pianists. But owing to his political fame, added to his great musicianship, Paderewski occupies a unique position. The fingers may not be quite so nimble as they were twenty years ago—sometimes passages are blurred—yet none could surpass his recent performance of a Chopin Mazurka; and his big heart goes out all the time to his political allies. Last year European soldiers received every penny he made with his instrument, this season it all goes to the American Legion, and while it was estimated beforehand that the receipts for these concerts would not be less than twenty-five thousand dollars, it is already on record that three recitals have yielded twenty-two thousand, and one more of the series is yet to be given.

Kurt Schindler, the indefatigable conductor of the Schola Cantorum, offered his subscribers a whole programme of Russian music at his first concert of the season, the Moussorgsky selections being sung by his choir in the Russian language, a thing hitherto unknown at New York. Schindler proved himself an expert in programme making, for Rimsky-Korsakov was the only other composer presented after Moussorgsky. The opening number, the 'Destruction of Sennacherib,' showed the rugged strength and dramatic energy that continues to enthral us in countless repetitions of 'Boris Godunov.' Battle and death are here portrayed with grim grandeur in the three verses of Byron's poem that Moussorgsky used. The short choral work is seldom heard, even in Russia, and its previous appearance elsewhere seems to have been one performance at Paris. The opera of 'Khovantchina' has been given in London, apparently as a vehicle for Chaliapin's genius. The excerpts chosen by Schindler were not those in which Chaliapin appeared; they were choral scenes from Acts 1 and 3, so full of dramatic intensity that the listener did not need a stage setting to increase the power of the music. Rimsky-Korsakov's 'Sadko' is in six tableaux. The fourth ('The Market Fair of Novgorod') was a repetition of the performance of the Schola last year. The sixth ('The Palace of the Ocean King') was a novelty. This

fascinating music deals with fantasy, and has nothing to do with the stern realities of life. We have melody, rhythm, invention, and wonderful colour. 'Sadko' was sung in English, and the full Philharmonic Orchestra rendered valuable assistance.

Respighi has appeared this season in the dual rôle of creator and performer, playing his own Concerto from manuscript with the Philharmonic Society. While it is always interesting to hear composers produce their own works, it can very seldom be claimed for them that they are great solo artists, and the Italian is no exception to the general rule. In these days when the number of those who have reached a high position as soloists is legion, Respighi cannot be considered a great pianist, nor was he at his best as a composer for the instrument. He had little that was important to say, and did not show much originality. His ideas need amplification by the full resources of the orchestra to be made interesting. Respighi is distinctly an orchestral composer, and does not increase his reputation by venturing outside that field.

Morris Gest brought the Moscow Art Theatre Musical Studio here for a period of seven weeks, appropriating a full week for each production. The tickets were sent to the musical critics, but the company excels only histrionically, and not in its singing. Moreover the music presented is not Russian, and in spite of the dramatic merit of the company, it is not good art thus to represent French opera from a Russian point of view. Offenbach's 'La Périchole' and Lecocq's 'La Fille de Madame Angot' savour too much of Moscow and too little of Paris. This Russian company needs a Stravinsky to write for it instead of filching from the work of other nations, for its members are really clever—in their way.

Mr. Gatti has been prodigal in his Italian revival from novelties this season. 'The Jewels of the Madonna' has an absurd plot and undoubtedly poor music, but Marie Jeritza's impersonation of 'Mariella' is quite the best we have ever seen of that character. She acts every minute, but does not over-act. Even the vulgarity is not overdrawn, and the passionate love scene cannot be praised too highly. Where is Elsa, where is Elizabeth? Not a trace of them is left in this wild Mariella, while her singing deserved as much applause as her acting, and applause she received such as is almost never given in the Opera House.

In 'The Jest' there is no great star, though Titta Ruffo might claim he had the leading part; but Gigli might dispute this, for he is on the stage nearly all the time, and never impersonated any rôle better than that of Giannetto. The plot is too complicated to unravel here, but many theatre-goers have seen the Barrymore brothers in Sam Benelli's play. Giordani's music is far better than that of Wolf-Ferrari, even if we hear in it echoes of other composers. Both operas were sumptuously mounted, and 'The Jest' received its American *première*.

M. H. Flint.

TORONTO

Since my last letter there has taken place what was to many the most deeply inspiring event of the musical season—a recital by Rachmaninov. To criticise his playing would be to doubt a gift of the gods. His interpretations may not appeal to all alike, yet an evening spent under his spell cannot fail to impress even the most steadfast taste. In point of technique, and also range of style, his programme speaks for itself, viz.: Partita No. 4, in D major (Bach); Impromptu and 'The Brooklet' (Schubert—transcribed by Rachmaninov); Sonata in B minor (Chopin); Consolation, in E major, 'Dance of the Gnomes,' 'Heroica' (Liszt); Fairy Tale, in E minor (Medtner); Etude Tableau and Prelude (Rachmaninov); Liebesfreud (Kreisler—transcribed by Rachmaninov). And how refreshing to be able to say that Rachmaninov is not a specialist!

The New Symphony Orchestra, at its forty-third Twilight concert, enjoyed many happy moments in Smetana's 'Bartered Bride' Overture, found rather uncertain and much too obvious sweetness in two movements, Rêverie and Scherzo, from Foerster's Suite, Op. 47, and supported with fair judgment some brilliant though often stereotyped playing by Jean Wood in the Grieg Pianoforte Concerto, Op. 16. Despite the unfortunate hour, between five and six, the attendance seems to be settling down to a comfortably filled hall. It is a great pity that the evenings cannot be utilised by our orchestra, but as most of the men are playing regularly in the smaller orchestras of the various theatres, this is impossible. Great credit is due, therefore, to the committee and to the conductor, Luigi von Kunits, for the reputation that, against great odds, this courageous organization has built up.

Our string quartet, the Hart House, which is steadily accumulating Continental fame, found solid food after its own heart in the three Quartets chosen for the second home concert—Bartók's No. 1, Op. 7, Debussy's G minor, Op. 10, and Malipiero's 'Rispetti e Strambotti.' The playing throughout the whole evening was of the highest standard, being marked with that atmosphere of keen musicianship which gives to one of a series of performances the glamour of a *première*. The utmost praise may be accorded to Geza de Kresz for his untiring work in perfecting this organization, and mention must be made of the influence which is being derived from his violin recitals, the second of which dealt soundly with such works as the E major Partita (Bach); Concerto in D major, Op. 77 (Brahms); Hungarian Dances, third and fourth books (Brahms-Joachim); 'Scènes de la Czarda,' No. 9, 'Szinka Punna' (Hubay); Old Hungarian Themes of the 18th century (Tzigane); Rapsodie de concert (Ravel).

The Metropolitan Church Choir, under Dr. H. A. Fricker, recently launched a special series of Sunday evening performances with chamber orchestra, commencing with 'He shall feed His flock' and 'Come unto Him' from 'The Messiah,' 'Ever onward, ever upward' (Bach), 'In confidence and trust' (Bach), Psalm 148 (Holst), 'Come and thank Him' (Bach), 'Après l'Eté' (Schmitt), for strings, Minuet (Boccherini), Minuet (Handel), for organ and strings. Later performances were given of Bach's 'Sleepers, wake' and the first half of 'The Messiah.'

H. C. F.

VIENNA

THE NEW OPERATIC SITUATION

The last few weeks have brought a strange reversion of things at the Staatsoper and Volksoper. The former house, commanding perhaps the best operatic orchestra of Europe, a large number of world-famous stars, a big and luxurious apparatus, and a vast financial subsidy from the government, is labouring under great artistic and economic difficulties to combat public apathy. The Volksoper, on the other hand, which has been the skeleton in Vienna's operatic cupboard for many seasons past, and was lately closed for a long time owing to lack of public support, is thriving and doing rather good work to overflowing houses. While the receipts of the Staatsoper have averaged only fifty pounds and less on many occasions, the small and modest Volksoper records nightly receipts of a hundred and fifty pounds and over. This peculiar state of things should not be taken to indicate that the Staatsoper has deteriorated artistically, or that the productions of the Volksoper are striking achievements. The actual reason lies in the fact that the Volksoper is working with low admission prices accessible to the great populace, and staging rarely-heard works of wide appeal, not with stars, but with a well-rounded, if mediocre, ensemble. The lesson to be deduced from the great following which the Volksoper has thus gained, is that the broad masses—in Central Europe at least—consider opera a vital necessity, but care little for star casts. With them 'the play is the thing.' The extraordinary feature of the Volksoper's success, moreover, rests in the fact that the members are playing on their own responsibility, without any financial backing whatever, and doing well. Thus the Vienna Volksoper is to-day probably

the only opera-house in all Europe which is self-supporting and, moreover, a lucrative enterprise.

The directorate acted wisely in reviving one of the finest classics of Viennese operetta, Carl Millöcker's comic-opera 'Poor Jonathan.' This venture into the realms of older Viennese operetta was particularly gladly embraced by the public, the control which publishing firms and composers exercise over the local operetta market having virtually excluded the classic operas from the first-class operetta houses. The successes of the day reign there, and Johann Strauss and Millöcker are relegated to makeshift matinée performances. The Volksoper's production of Millöcker's opera was not, according to present standards, first-class in the staging, but it bespoke ample rehearsals and painstaking work on the musical side of the performance. The libretto, slightly modernized, proved still fresh and humorous, and the music as delightful as ever. It was with this work that Millöcker joined hands with his greater colleague, Strauss, in an effort to establish a Viennese antidote to the then commanding popularity of Offenbach's frivolous wit. Waltzes and marches predominate in it, and Millöcker's occasional slips into the spiced rhythms of his great French competitor are particularly piquant.

The Volksoper's first novelty of the season was 'Doppo' ('Afterwards'), by Edoardo Granelli. This composer is an Italian conductor for some time resident at Vienna, and such cosmopolitan influences react on his music. He has learned to dip his brush into the ink-bottle of Richard Strauss, but has not forgotten his Puccini, nor the *verismo* of his countrymen, Mascagni and Leoncavallo. The book is crude in its effects, and of the 'realistic' type. The music shows some real stage temperament, and has its best moments in the lyrical portions, but Granelli will do much better work if he will learn to shake off the traditional Italian idiom of the late 'nineties.

NOVELTIES AND 'NOVELTIES'

Of the late 'nineties, too, is the language which Richard Strauss speaks in his widely famous and by now 'popular' symphonic poems. The recent output of this one-time modernist is such as to confirm the general belief that his creative powers came to a standstill at least fifteen years ago. His latest work, a Pianoforte Concerto somewhat lengthily termed 'Parergon to the Sinfonia Domestica,' has been previously reviewed in these columns. The first Viennese performance strengthened the conviction that the sole justification of this piece consists in the fact that it furnished the one-armed pianist, Paul Wittgenstein's, talent and ambition with a brilliant medium for his gifts. It is effective enough to serve this end, and misses its purpose (and its effectiveness) only in the opening passages, which savour of a laboured modernism. Less pretentious but more sincere is another Concerto written for Wittgenstein, by Rudolf Braun, the blind Viennese composer. Braun does not disavow his predominantly classicistic orientation, and writes good, legitimate music of more sincerity than originality. In the last movement he too draws upon Lanner's famous old 'Schönbrunner' Waltz which inspired Stravinsky for one of the humorous sidelights of his 'Petrouchka.'

In the measure in which Strauss's creative capacities have waned, he has ceased to influence the modern German composers of modern tendencies. Emil Bohnke, however, in his new Pianoforte Concerto, still sails in Straussian waters—not, be it said, of the 'Till Eulenspiegel' type, but of 'Elektra' (which is, and remains, Strauss's supreme spiritual effort). Bohnke's Violin Concerto, recently heard here, is an older work, less interesting, and palpably entangled in classical idioms arbitrarily 'modernized' by occasional melodic and harmonic complications. The Pianoforte Concerto, which Richard Buhlig played in big style, with the composer conducting, is, as I have said, Straussian in some of its melodics and in its instrumental opulence; but it has also some of the Straussian fire that we used to know, and, though occasionally operatic, is gripping and earnest music.

If Bohnke conceives the pianoforte less as a solo instrument than as a link in the dramatic ensemble of his orchestra, the Double Concerto by Max Bruch (a posthumous work first produced here by two American sisters named Sutro) is more conventional and far from exciting. Bruch did not, happily, live to see the downfall of his once over-rated musical production; he will survive, perhaps, as composer of the G minor Violin Concerto, but his posthumous work was heard too late by thirty or more years.

Rudolf Mengelberg, a relative of the famous conductor, has tried his hand at a symphonic poem called 'Symphonic Elegy,' which Dirk Foch presented at the Konzertverein. Mengelberg also succumbs to Straussian influences, which is not surprising in a composer of moderately modern tendencies, but he seasons his score with a bit of Mahlerian lyricism at the end. The composition seems designed along the lines of 'Death and Transfiguration,' but the Transfiguration is tempered into a mild resignation reminiscent of the closing passage of Mahler's 'Song of the Earth.'

Next to Strauss, Franz Schreker is one of the composers who seem to exert very little influence upon the present generation of young creative musicians. Schreker's former pupils have for the most wended their way to the more radical camp of Schönberg, and others have remained unknown and unproductive. Felix Petyrek belongs to the former variety, and his 'Symphonietta,' which Rudolf Nilius produced here lately, hardly affords an insight into his present artistic status. It is an earlier composition, and tainted by his one-time master Schreker's predilection for vivid orchestral colouring. Yet even here Petyrek asserts some individual traits which point the way of his later development.

NEW CHAMBER MUSIC

The Rosé Quartet, at its latest concert, awakened memories of the time when, twenty-four years ago, this master organization blazed the trail for Schönberg. Schönberg's 'Verklärte Nacht,' first produced by the Rosés in 1902 amid vociferous demonstrations, was respectfully and enthusiastically received at a recent re-hearing. It seems incredible now that this music should have sounded cacophonous a score of years ago, since to our taste it seems rather to need a strong and harsh element to relieve its lyrical exuberance and romanticism, which strike us now as well-nigh obsolete. Another historical item at the same concert was Puccini's String Quartet, 'Crisantemi,' a short and unassuming movement dedicated to the memory of Duke Amadeo di Savoia. This is one of Puccini's few chamber music compositions, and is virtually unknown. It is not likely to add many laurels to his fame. Operatic diction prevails, though subdued and made to suit the occasion.

Robert Heger, the conductor from the Staatsoper, and hitherto unknown here as a composer of a successful opera and a choral work with orchestra, 'Song of Peace,' does not betray his theatrical past in his Trio in F minor. Rather he cultivates a romantic mood reminiscent of Mendelssohn, and writes gratefully for the instruments. To let the instruments 'sing' to their hearts' content is the aim, too, of a String Quintet by Egon Kornauth, a young Austrian composer. His music is well-constructed rather than strikingly novel, and achieves a clever grouping of the high strings against the lower voices—two violas and 'cello. The fault of this Quintet is Kornauth's weakness for frequent reiteration of his themes. A lady composer, concealed behind the pseudonym of E. Geyring, and who has recently had several hearings here in her Quintet for strings and clarinet, is more ambitious for the paraphernalia of modernism. In the first movement she contrives this idiom by rather desultory and arbitrary part-writing, and by ventures into free tonality. Later she seeks refuge in Wagnerian reminiscences of a more melodious nature. On the whole, her Quintet lacks concision, notwithstanding some glimpses of talent.

The first concert of the season given by the Austrian section of the International Society for Contemporary Music brought the first performance of Schönberg's Pianoforte Suite, Op. 25, among such heterogeneous compositions as Louis Gruenberg's 'Poème' for 'cello and pianoforte; Max Butting's Quintet, Op. 22, for oboe, clarinet, violin, viola, and 'cello; Karl Horwitz's lyric songs, Op. 9; and Felix Petyrek's 'Two Fugues' for

pianoforte, first heard at Donaueschingen. Schönberg's interpreter was again that marvellous modernistic pianist, Eduard Steuermann, who commands both musical insight and technical ability to play from memory what is a masterly combination of classic forms with a rigid application of the composer's new twelve-tone theory. At an immediate repetition, even the most scrutinizing hearer grasped only certain formal and constructive elements of this infinitely complicated work, which demands extensive study. To term it, as some do, 'destructive' music, is ludicrous. It is infinitely constructive, indeed re-constructive; but the edifice is built on new and untrodden ground.

Butting's Quintet shows more imagination and invention than the capacity to develop either. Gruenberg's 'cello piece formed a strange comparison with Schönberg's Suite. The composer, who evinced his preference for '100 per cent. Americanism' in his fresh and amusing 'Daniel Jazz' at Venice, in his 'Poème' reveals that other side of his talent which reflects the atmosphere of the French drawing-room. It is in the first variety that he is decidedly more attractive and edifying, and surely more sincere.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

EUGÈNE GIGOUT, at Paris, on December 9. He was born at Nancy on March 23, 1844, and studied at the Ecole Niedermayer, being a pupil of Saint-Saëns in organ playing; was appointed organist at St. Augustin, Paris, in 1862; and, aided by State subsidy, founded an organ school in 1886. His organ compositions are numerous, and are distinguished by a blend of attractive quality, fine scholarship, and a taste always good and at times severe. Among the best of his work must be placed his collection of short pieces, mainly modal, for use as voluntaries and as interludes for playing in connection with plainsong. These pieces number some hundreds, and include many striking examples of the free use of modal harmony, and of the possibilities of the miniature in organ music.

FREDERICK WATT, suddenly, on December 21, in his eightieth year. Mr. Watt was born at Plymouth, and fifty-five years ago joined Mr. Amos Weekes as partner in the well-known publishing house of Weekes & Co. He took an active part in the business until the end, being at his office for several hours on the day of his death.

Miscellaneous

Miss Beatrice Horsbrugh (violin) and Miss Olga Sapio (pianoforte), daughter of the Director of the Conservatoire of Music, New York, gave a recital recently at Leighton House, both displaying a high degree of talent in the César Franck Sonata.

The East Devon Orchestra, under the conductorship of Mr. Arthur Billingsley, gave its first concert of the year at the Town Hall, Seaton, on January 19. The most important items were Mozart's 'Jupiter' Symphony and Sterndale Bennett's fourth Pianoforte Concerto, played by Miss Ella Ewens.

Answers to Correspondents

LATE IN LIFE.—'A few nice real pianistic pieces suitable for adults in the elementary grade'—not an easy request, for the 'pianistic' almost contradicts the 'elementary'; and there are degrees, even in elementariness. Are the two sets of little pieces by Schumann beyond you? Look at the 'Album for the Young' (Novello) containing fifty-five pieces, the majority of which are not to be despised by the late in life. If you have a taste for Bach, try the Short Preludes and Pieces (Novello). Heller and Gurlitt wrote many sets of charming pieces and studies of very moderate difficulty (Augener). Novello's Pianoforte Albums include some that would probably meet your needs—*e.g.*, Nos. 4, 5, and 6 (Handel). Ernest Austin's 'Borrowed Melodies' and other simple works for pianoforte are delightful (Larway), and there are also good things in this vein by Alec Rowley and several present-day British composers. The Sonatas of Haydn and Mozart contain many movements that you might be able to tackle. If you had told us what pieces you can play comfortably, and had also given a hint as to your tastes, we might be more helpful. Take counsel with your music-dealer or a local teacher. If you have a fellow enthusiast, don't overlook the possibilities of duet-playing. Among Schumann's duets are many quite simple and excellent. If you have back numbers of the *Musical Times*, study the reviews headed 'Easy Pianoforte Music.' Write to us again a little later, and be more definite.

NOTATION.—(We have mislaid your covering letter containing *nom de plume*.) (1.) The grouping of notes should enable the eye to see the time-scheme and rhythm as clearly and quickly as possible. Your suggestion as to breaking the group in order to show the secondary beat is good. There is, unfortunately, no uniform practice in such matters, and only a day or two ago we ourselves came to grief in reading a passage that was apparently in 6-8 time, with six quavers in the right hand and two dotted crotchets in the left. After the disaster we found, too late, that the time was really 3-4. A book that will help you in this matter is Elliot Button's 'System in Musical Notation' (Novello). (2.) The absence of pedal marks in a pianoforte piece or song accompaniment does not necessarily mean that the pedal is not to be used. Cyril Scott's 'Lullaby,' which you mention as an example, should certainly be pedalled. The absence of such marks is not 'a sign of incomplete technique on the part of the composer.' It merely means that he did not feel disposed to spend time over an obvious matter that he ought to be able to leave safely to the discretion of the player.

OLD READER.—(Constant as well as old, we trust!) For your paper on the history of Church music you should consult, in addition to the works you name, the Historical Edition of Hymns A. & M. (Clowes), Curwen's 'Studies in Worship Music' (out of print, but a copy may perhaps be borrowed or picked up second-hand); Bumpus's 'History of English Cathedral Music' (Werner Laurie); Myles B. Foster's 'Anthems and Anthem Composers' (Novello); John E. West's 'Cathedral Organists Past and Present' (Novello); Ernest Walker's 'History of Music in England' (Oxford University Press); Grattan Flood's 'Early Tudor Composers' (Oxford University Press); Lightwood's 'Hymn-Tunes and their Story' (Epworth Press); Bridge's 'A Westminster Pilgrim' (Novello); and biographical and other articles in 'Grove,' not forgetting that on 'Plainsong.' We have included in this list certain books that are of value on the anecdotal rather than the historical side, in order that your lecture may have light relief.

M. D. D.—(1.) Most books on form contain a good deal of reference to the sonata form as used by Mozart and Beethoven. Consult Hadow's 'Sonata Form' (Novello), and Harding's 'Analysis of Beethoven's Sonatas' (Novello). A book dealing specially with Mozart is 'The Sonata: Its Form and Meaning as exemplified in the Pianoforte Sonatas of Mozart,' by Helena Marks (William Reeves). (2.) We have never heard of any orchestral transcriptions of Mozart's Sonatas, nor do we think such are ever likely to be made. They are too slight, and essentially keyboard music. (3.) Your question as to the low price of certain musical journals compared with those dealing with literature cannot be discussed here. The main point is that you regard the *Musical Times* as a wonderful sixpennyworth. So do we, though we say it as shouldn't. (4.) We agree with you as to the high standard of the best English musical critics, but we cannot make comparisons.

F. E. H.—Vaughan Williams's 'Sine Nomine' is published in leaflet form, as are also a good many other tunes from 'The English Hymnal.' Write to the publisher for a list. We sympathise with you in your difficulty; the tunes you send touch rock-bottom in vulgarity and futility.

Thankful.—We do not like to give an opinion on your teacher's methods, especially as he holds one of the best diplomas a pianist can obtain. But it certainly seems odd to give you scales and *arpeggi* to study and never to hear you play them. And we should have expected him to tell you something about the position of your hands. Why not tackle him on these points? We know little about the standard of the diploma you aim at. The progress you are likely to make with your hour-and-three-quarters a day at the keyboard depends so much on your methods of practice that we cannot give an opinion. The time is not great, but wonderful things may be done by really thoughtful, intensive practice. Nor can we grade the pieces you name. What is difficult to one player is easy to another. We can, however, advise you to cut out from your list 'The Maiden's Prayer' and the Brinley Richards piece. We thought they had been dead long ago!

G. K.—(1.) The London College of Music, Great Marlborough Street, W.1. (2.) The term 'classical' is often used as the antithesis of 'romantic,' but it cannot be applied strictly, as the two types overlap. Beethoven, for example, is a classical composer; but he may also be regarded as the first of the great romantics. A better use of the label is to distinguish the great mass of music that has passed its probation and is, by a consensus of critical opinion, held to be of permanent value. That is why the word is not often applied to contemporary or even recent works: however excellent they may seem to be, time alone can decide their all-round value.

Organum.—The passage on page 22, line 4, and again later, in Rheinberger's G sharp minor Sonata is difficult rhythmically unless one regards it as an alternation of 6-8 and 2-4 time, and resolutely counts two in a bar. The synchronisation of the parts should be exactly as noted. We have always regarded this Brahmsian passage as an effective little rhythmical adventure.

B. G.—We hesitate to advise anyone to enter a profession so overcrowded as that of music. If you are bent on doing so, and have ability, but no money for fees, you had better write to the various colleges for particulars as to exhibitions and scholarships. So far as we know, there is no institution that aims specially at helping such cases as yours.

J. D. M. H.—Fernand de la Tombelle is a French composer known in this country chiefly by his organ works. He was born at Paris in 1854, and studied at the Conservatoire—probably under Franck, if we may judge from the influence of that composer apparent in his organ music.

Village Organist.—(1.) For simple accompaniments to the monotoned Creeds and Lord's Prayer *see* those by J. F. Bridge and J. Varley Roberts (Novello). They may be had in G or F. (2.) Handel wrote little real organ music in the proper sense of the term. Novello's issue the Concertos, and many arrangements of his choruses and other works.

R. J. C.—Short Passiontide cantatas that we think would suit you are Handel's 'Passion' and Harold Moore's 'The Darkest Hour,' both moderately difficult (Novello). A fine but more exacting work is Charles Wood's 'Passion' (Faith Press).

Inquisitor.—Any music in the foreign editions you name can be obtained through Novello.

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Candidates for Fellowship are requested to note that in the first few copies of the current Regulations, the requirement for question 3 (C.) of the morning paper was left blank; it is Septett in E flat, Op. 20, *Beethoven*, Miniature Score. (Goodwin & Tabb.)

The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION, are:

Prelude (without Fugue) in E flat, "St. Ann," *J. S. Bach*. (Novello, Book 6, page 28; Augener, p. 133; Peters, Vol. 3, No. 1.)

Choral Prelude on Newtoun, *Charles Wood*. (No. 6 of 16 Preludes, Vol. 1, Stainer & Bell.)

Fantasia in F minor, *Mozart*. (Best's arrangements, No. 76, p. 1000; Novello.) This arrangement only.

The selected pieces set for the July, 1926, A.R.C.O. Examination, differ from those set for January, 1926.

The Choir-Training Diploma and Certificate Examinations will both be held between Monday, May 10th, and Saturday, May 15th. Entries must be received by the Registrar not later than Wednesday, April 14th. Application for election or re-election to Membership must be made on a Proposal Form, to be completed and returned to the Registrar before April 14th.

Two lectures will be given on Choir Training: On March 13th, at the Royal Albert Museum, Exeter, at 3.30 p.m., by Dr. E. Bullock—Chairman, The Lord Bishop of the Diocese; and at the Parochial Room, Leeds Parish Church, at 3 p.m., by Dr. E. C. Bairstow—Chairman, Dr. A. C. Tysoe.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6d. each (post free).

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Victory	8.8.8.4.	The strife is o'er, the battle done
Wareham	L.M.	O Saviour, Lord, to Thee we pray
Warrington	L.M.	Now that the daylight fills the sky
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(*Continued on p. 208.*)

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The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1 1926

(FOR LIST OF CONTENTS SEE PAGE 271.)

A NOTE ON JOHN DOWLAND

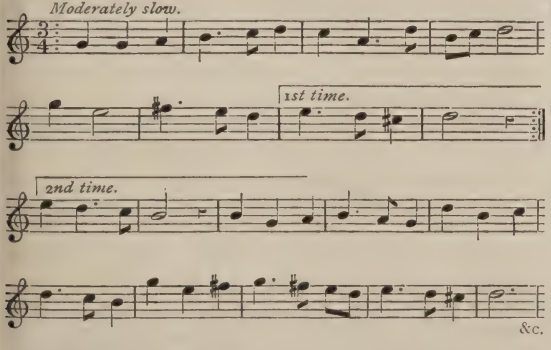
(*d.* JANUARY 20-21, 1626)

BY PHILIP HESELTINE

Dowland was not—as he has sometimes been considered to be—the first British composer to write or to publish either songs for a single voice with instrumental accompaniment, or songs for several voices, of which one sings a metrical tune and the others accompany it (in contrast to the madrigal, motet, and other forms of polyphonic song, in which all voices are of equal melodic importance). The dramatic songs of the first decade of Elizabeth's reign, for one voice and four stringed instruments, are by no means tentative experiments in a new form of composition; we have at least one admirable song for voice and lute —'Awake, ye woeful wights'—which may be assigned with tolerable certainty to the year 1564, though the manuscript in which it is preserved (British Museum, Add. MS. 15,117) is of a later date; and it is probable that 'The Willow Song' ('The poor soul sat sighing') and the setting of 'O Death, rock me asleep,' with the *ostinato* figure (both preserved in Add. MS. 15,117), belong to the same period.

The first instrumentally-accompanied solo-song to be printed in England was the charming 'Buy new broom,' of Thomas Whythorne, which is evidently based on a genuine street-cry of the time. This appeared in Whythorne's 'Songes of three, fower, and five Voyces' (1571), in which we also find lovely tunes or ayres for unaccompanied voices, such as the following:

Ex. 1.



But it was Dowland who brought the solo-song and the part-song or ayre to the highest degree of excellence in the last years of the 16th century and the first years of the 17th.

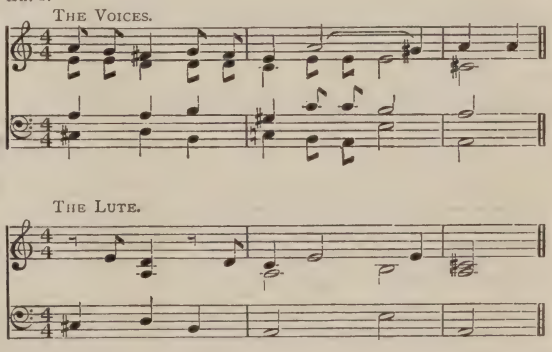
To many music-lovers the name of Dowland suggests little or nothing beyond 'Awake, sweet love' and 'Now, oh now I needs must part.' These are two of his earliest and simplest songs, and, beautiful as they are, show but one aspect of the composer's many-sided genius—viz., his gift of faultlessly-rounded melody. Besides these, 'The First Book of Songs or Ayres' contains that lovely tune, 'If my complaints could passions move'; 'Can she excuse my wrongs,' with its cross-rhythms and the interesting quotation of a popular song of the time, called 'The woods so wild,' on which Byrd and Orlando Gibbons both wrote sets of variations for the virginals (an anonymous virginal transcription of Dowland's song is also in existence); 'Come away, some sweet love,' a delicious song, instinct with all the freshness of a spring morning; and 'All ye whom love or fortune hath betrayed,' which is of a more serious character, with a remarkable chromatic passage towards the end.

It is evident that all the songs in this book were originally conceived as part-songs for four voices. The title-page is a little ambiguous in its description of:

> Songs or Ayres . . . so made that all the parts together, or either of them severally, may be sung to the lute, orpherian, or viol de gambo;

but it is quite clear from the texture of the music that the instruments were intended for use only on occasions when there were less than four voices present to complete the harmony. The bass-viol merely doubles the bass voice, and the lute part is generally a rough sketch of the three lower voice-parts; but the harmonies of the lute-part and of the voice-parts do not always tally exactly, which seems to show that the instruments were not used when the full complement of four voices was available. The following quotation from the end of 'Wilt thou, unkind, thus reave me,' provides an example of this disparity:

Ex. 2.

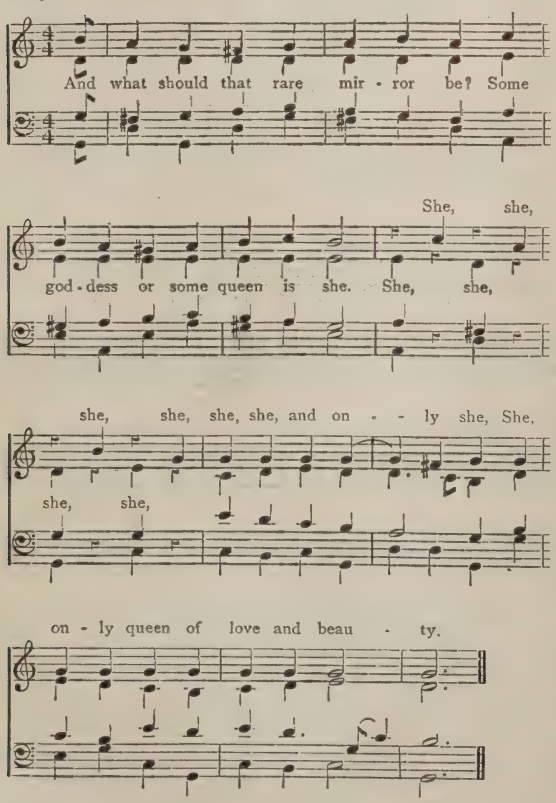


The second book of Ayres, published in 1600, shows a marked advance on its predecessor. The very first song in the book, 'I saw my lady weep,' strikes a deeper note than anything in the 1597 volume. This is a profoundly moving piece of work, and, unlike the songs in the first book, is intended to be sung by a single voice with instrumental accompaniment (though words are provided in the bass-part, so that it could be either sung or played—or perhaps both sung and played). The first eight songs in this book are laid out in the same way, the succeeding twelve being for four

voices. The book concludes with a five-part song with treble viol obbligato, 'Clear or cloudy, sweet as April show'ring,' and a dialogue. Among the solo songs, the famous 'Lacrimæ,' or 'Flow, my tears,' makes its first appearance in print, and is followed by the elaborate and expressive 'Sorrow, stay,' of which a version for voice and four stringed instruments (not made by Dowland himself) is found in an early 17th-century manuscript (British Museum Add. MS. 17,786-91). Of the part-songs, 'Praise blindness eyes,' 'Fine knacks for ladies,' and 'Shall I sue? Shall I seek for grace?' deserve special mention.

The third book contains some solo songs, but these are less remarkable than the part-songs which exhibit to the full the extraordinary originality of Dowland's mature genius. It is difficult to select particular numbers for comment from a book in which every song is so full of beauty and interest. Perhaps the exquisite fountain-songs—'Flow not so fast, ye fountains' and 'Weep you no more, sad fountains'—with their subtle impressionistic suggestion of stillness broken only by the gentle plashing of water, must take pride of place in this wonderful collection; and of the light-hearted songs, what could be more delightful than the sparkling humour of 'Say, Love, if ever thou didst find':

Ex. 3.


And what should that rare mir - ror be? Some
She, she,
god - dess or some queen is she. She, she,
she, she, she, she, and on - - ly she, She,
she, she,
on - ly queen of love and beau - ty.

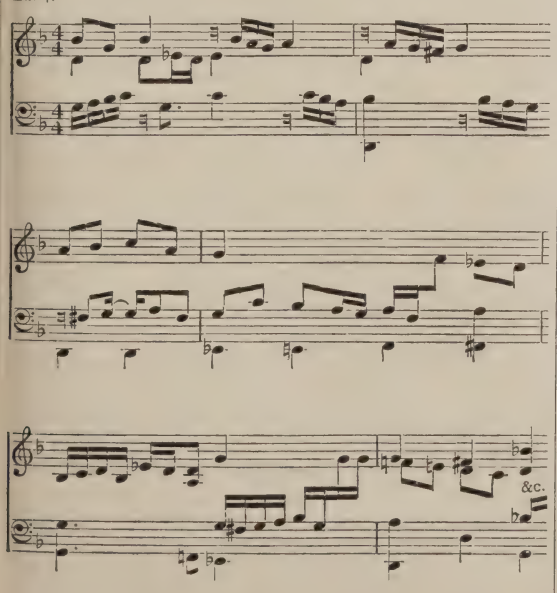
the gay, debonair gait of 'What if I never speed,' and the charming fantasy of 'Farewell, unkind, farewell'?

In describing this book, on the title-page, as 'the third and *last* book of songs,' Dowland, like his contemporary, Robert Jones, took leave of the singing public rather prematurely, for 'A Pilgrim's Solace,' which was actually his last publication, did not appear until nine years later. Taken as a whole, this last is the finest of his song-books, the crown of his life's work. It is probable that, throughout his life, Dowland suffered considerably from the vagaries of his temperament; a period of exuberant and irresponsible gaiety would be followed inevitably by one of profound depression. He was not a man who could look upon adverse circumstances with stoical indifference, and in his later years the more serious side of his nature seems to have been in the ascendant. In 'A Pilgrim's Solace' one song alone, 'Were every thought an eye,' recalls the care-free happiness we find in all the earlier books; here the moods range from the tender melancholy of 'Love, those beams that breed,' to the impassioned despair of 'From silent night,' and the rather sombre devotionalism of the religious songs. But what marvellous music Dowland could distil from his adversities! The songs in this last book are planned on more spacious lines than those of the average ayre. All the old magical sweetness of melody is there, but it is strengthened by an extended harmonic vocabulary. The songs are freer and more supple than their predecessors, both in rhythmic structure, in relation to the metre of the words, and in their vocal texture, which is more definitely polyphonic than that of the earlier songs. In the Preface to this work Dowland complains that on returning home to England after many years spent abroad, where he had gained the highest honours that could be accorded to a musician, he found himself regarded as old-fashioned, and that his music was neglected in favour of that of the young men of a new school of composition. To us this complaint seems almost incomprehensible, for Dowland was one of the boldest pioneers of that most musically-adventurous period, and nowhere in his work do we see such daring flights of imagination as in this very book, 'A Pilgrim's Solace.' But we have, in our own time, some fairly close parallels to this charge of old-fashionedness levelled against music which was intrinsically novel and 'advanced.' In Dowland's time, as in our own, there were those who wished to put away all recollection of the traditions of their art, and to make, as it were, a 'new music' out of nothing. This 'new music,' as may well be imagined, was of a very negative kind; rhythm, melody, and counterpoint were abandoned in an attempt to discover a declamatory style that should approximate more nearly to the natural accents of speech than the supposed fetters of ordinary musical procedure would permit. The would-be dramatic recitatives of Peri and Caccini are merely childish babblings in comparison with the truly dramatic and profoundly expressive utterances of Marenzio and Gesualdo, which were cast in so old-fashioned a form as that of the madrigal; and anything more arid and uninteresting

than the first volume of 'new music' published in England (the 'Nuove Musiche' of Notari, one of the musicians to King Charles I.) cannot well be imagined. The really big men of any period of musical history have always had the sense to master first the old resources of music and then add new ones to them. Monteverdi in Italy and Dowland in England rejected no part of their predecessors' technique, and at the same time eagerly accepted any new methods which might help them to make their music more beautiful and more expressive. For this reason Monteverdi and Dowland are alive to-day, when the devotees of the 'new music' are forgotten by all but musical historians. Do we not, all of us, know people to-day who consider Poulenc and Auric the last word in modernity, and Van Dieren and Schönberg old-fashioned and academic in their methods for precisely the same reasons for which the young men of 1612 praised the 'new music' of Italy and sneered at the true originality of their countryman, whom they could not rightly comprehend?

As a composer of instrumental music Dowland is still entirely unknown. He is said to have been a superb performer on the lute, and pieces of his composition for this instrument are to be found in most of the early 17th-century collections of lute music, in print and in manuscript, both here and abroad. There is no adequate bibliography of Dowland's lute music available; indeed, the compilation of such a list would involve several months of travel and research on the Continent. The following excerpt from a Fantasia called 'Farewell,' from a manuscript lute-book in the Cambridge University Library, is an example of the admirable music for this instrument which is still awaiting discovery by our archæologists:

Ex. 4.



The only book of instrumental music published by Dowland was:

> Lachrimae or Seaven Teares figured in seaven passionate Pavans, with divers other Pavans, Galiards, and other Almands, set forth for the Lute, Viols, or Violons, in five parts: by John Dowland, Bacheler of Musicke, and Lutenist to the most Royall and Magnificent, Christian the fourth, King of Denmarke, Norway, Vandales, and Gothes, Duke of Sleswicke, Holsten, Stormaria, and Ditmarsh: Earle of Oldenburge and Delmenhorst.
>
> *Aut Furit, aut Lachrimat, quem non Fortuna beavit.*
>
> Printed by John Windet, dwelling at the Signe of the Crosse Keyes at Powles Wharfe, and are to be solde at the Authors house in Fetter Lane neare Fleete street. (1605)

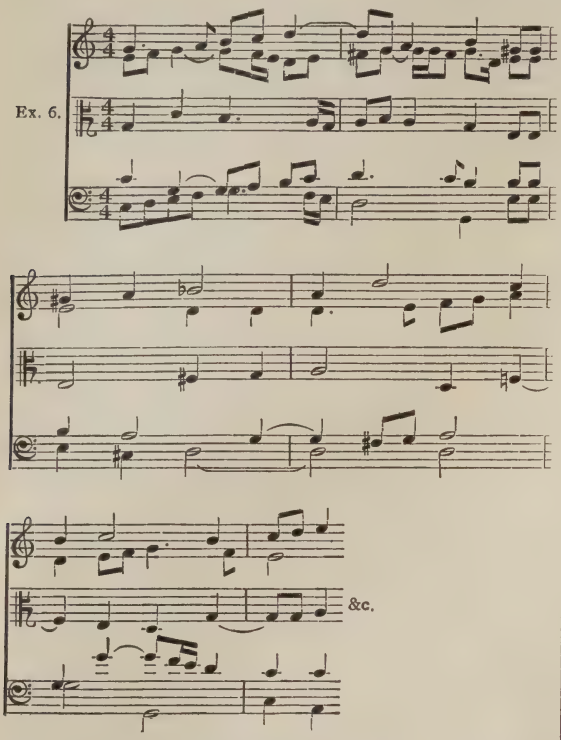
Of this book only one copy has survived, and this has fortunately been secured by the British Museum. The seven passionate pavans are called 'Lachrimae Antiquae,' 'Lachrimae Antiquae Novae,' 'Lachrimae Gementes,' 'Lachrimae Tristes,' 'Lachrimae Coactae,' 'Lachrimae Amantis,' and 'Lachrimae Verae.' These are followed by a piece with the curious title of 'Semper Dowland semper Dolens,' a finely constructed work, of larger proportions than anything else in the book. The seven passionate pavans are all developed from the same thematic germ, but they cannot rightly be regarded as a set of variations on a theme. The first pavan, 'Lachrimae Antiquae,' seems to have been composed many years before the others. It was perhaps the most famous musical composition of its time. It is found in William Ballet's manuscript lute-book, which dates from 1594, and repeated references to 'Dowland's Lachrimae' by the dramatists (it is, I believe, the only piece of music, other than folk-music, referred to in the plays of the period) show that it was as familiar to London audiences as a household word, even as late as 1623, when Webster refers to it in 'The Devil's Law Case.' It appears as a song in the second book of Ayres, and in many collections of lute music; an arrangement for five viols, differing from Dowland's published version, is found in Add. MSS. 17,786-91, and transcriptions of it for the virginals, by William Byrd and Giles Farnaby, appear in the Fitzwilliam book. An original pavan by Thomas Morley has been described by the modern editors of the Fitzwilliam book as another transcription of Dowland's 'Lachrimae'; but detailed comparison between the two shows that this conjecture is quite unfounded. The opening phrase of the 'Lachrimae' which runs through all the pavans:

Ex. 5.

is of frequent occurrence in the music of the period, and this phrase is all that the two pavans have in common. There is a far more striking, though no doubt equally accidental, resemblance between the opening bars of 'Lachrimae Antiquae Novae' and those of Orlando Gibbons's pavan in the second volume of the Fitzwilliam Virginal Book. A short quotation from the second strain of 'Lachrimae Verae' will convey an idea of the texture of these

pavans, as well as showing some of Dowland's most striking and characteristic harmonic progressions:

Ex. 6.



Among the other pieces in the book are 'The Earl of Essex Galliard' and 'Captain Diggorie Piper his Galliard,' which had previously been published as songs, in the 1597 volume, to the words 'Can she excuse my wrongs' and 'If my complaints could passions move' respectively; while 'M. Henry Noel his Galliard' was subsequently reprinted as a song in 'A Pilgrim's Solace,' with the title, 'Shall I strive with words to move.'

It is literally true that there is not a single bad work to be found in the five published books of Dowland's compositions. I am not one of those who accept as masterpieces the complete works of any and every Elizabethan composer, simply because he is an Elizabethan. There was good music and bad music, then as now, and one has as much need of critical discrimination when dealing with the Elizabethans as at any other time. But Dowland's work never falls below a very high standard of excellence. Although he did not essay the largest forms of composition, he was the equal of any of the composers of his time, with the exception of Byrd, and he is unquestionably the greatest of all English song-writers. It would be pleasant to think of him as being a poet as well as a composer, but there is no evidence whatever to show that he himself wrote the words of any of his songs. Yet if he was not a poet, he had a poet's understanding of poetry, and, setting aside all question of his merits as a musician, literature owes him a great debt of gratitude for having preserved in his song-books some of the finest lyrics in the English language which, but for him, we should have been without.

A MUSICAL IMPRESSIONIST

By Rutland Boughton

The late William Baines was generally classed with the composers of extremely modern music, both by those who approved and those who disapproved of him; and having made up my mind as to the decadent significance of the ugly movement, I did not go out of the way to hear his compositions. But staying recently with Mr. Dennis Laughton, of York (one of Baines's most intimate friends), I learned of the genuine admiration for his music felt by that fine musician, Mr. Frederick Dawson; so I have been led to consider this music as a thing by itself, and find that although it has been tricked out in some of the fashions of its time, it has a self-standing beauty which triumphs in spite of those silly influences, now so happily near their end. Certain of the composer's superficial mannerisms are hard to accept after any amount of study, but they are as thorns on a rose-bush, and do not entirely spoil the beautiful mass of musical thought which accompanies them. The mannerisms are incoherent in themselves, but the music which carries them coheres surprisingly.

What most clearly separates Baines from most of the unlucky apprentices to ugliness is his prevailing sense of architectural values. His is not the Palladian symmetry of the sonata, or the Gothic form of the oratorio. It is rather the small sweet form of the cottage; and if he sometimes builds an apparently unrelated after-thought up against or even into his main structure, as he has done at the end of the first and fourth Preludes, or in the last bars of the 'Exaltation Study'—well, we live in an age when a cottage-builder often puts up a corrugated iron car-shed to injure by sight and sound the peace of the country. To object to such things is of course reactionary; and while at first we tolerate the shed for the sake of convenience, we get used to it in time, and finally forget its ugliness. We cannot forget musical atrocities in the same way, but I think we can grow to endure some of the far-fetched bars which often seem to be unessential parts of Baines's work—passing disturbances in a well-planned and fairly sustained musical design. And it is the generally well-built scheme underlying his work which definitely marks him off from that group of young men whose ugliness arose out of no plan or desire, and resulted in no beauty or expression.

One prevalent criticism of Baines we can simply ignore: that he is an echo of Chopin and Scriabin. A sensible musician does not read the main traditions of a musical composition in the instruments for which it is written. Wagner's orchestration no doubt taught Elgar something in the massing of instruments, but very little in the use of music as language and expression. Nor does the fact that Baines writes perfectly for the pianoforte necessarily relate him to other composers of pianoforte music. His third Prelude is reminiscent of Chopin's Prelude in C minor, and his harmonic groping is of the same age as Scriabin's; but the essential

musical thought of Baines is as personal to himself as it has any right to be if it is to find response in our hearts as we listen to it. It seems to me that we shall come by a fair appreciation of the young Englishman's work if we realise that his style is determined by the same kind of mentality which produces the impressionist method of painting.

So far as I have seen and read of the painters themselves, and understood those who have discussed the problem, Impressionism is generally referred to as a movement led by Manet, Monet, Renoir, and Degas. That, however, was a realist rather than an impressionist movement. Those painters seem to have noticed certain effects of colour in light and shadow which had been ignored or unrecorded by their predecessors, and certainly unseen by the world at large; for the majority of us see little unless it is pointed out to us. The Frenchmen promptly made it their business to indicate a colour-gospel in unmistakable terms. That everybody might see the purple shadows in a nude living figure, they painted pictures whose shaded flesh-tints are not very unlike the dead nude figures which we see hanging in a butcher's shop. That we might enjoy the chromatic quiver of sunlight, they painted figures trembling with coloured rashes, dissolving (not to say disintegrating) as effects of light were resolved into their primary elements by means of spots. Without exactly looking upon such efforts as those of science and marksmanship rather than of art, we may agree that if it was not always beautiful in its result it was (as Galsworthy says in that amusing chapter on modern music in 'The White Monkey') generally 'interesting.' But whether of science or art it is clear that it was of realistic tendency, drawing attention to facts generally unknown or ignored. Although those painters were called Impressionists, impressionism results from a frame of mind very different from theirs—in fact, it was in being before they were born.

Impressionism probably began as soon as the first great period of art had reached its climax, and certainly as soon as there came along an artist who took it into his head that the things he could imagine were better than the things he could see. Romanticism is a youthful disease, and it is not surprising that young or undeveloped artists should think that the things they feel within themselves immediately are more vital than the external things which they feel only mediately, if at all, in terms dictated by an inartistic world-force. Some artists move pessimistically in the opposite direction—find the world more than they can cope with, and seek salvation in ideas of the spirit. Turner, for example, starting in the world without, grew to develop within himself a realm more attractive and stimulating. Just as a great musical work seems greater after we have ceased to hear it (at any rate in the earlier stages of our acquaintance with it), because we cannot during the first hearing effect the necessary synthesis which makes of its serial parts a proportioned whole, so Turner seems to have effected in his memory many a synthesis of colour and form of greater beauty than the things he had actually seen in spacial, and sometimes in serial, relationship. That is the real Impressionism, and that was the method obviously followed by William Baines in his pianoforte pieces. Colour and music are perfect mediums for that kind of artistic activity; and the method is no mere insolent, arbitrary statement of egoism — no childish demand that the way must be good because an artist chooses it: it is an act of worship rather, an identification of the artist with what he sees or hears or senses in any way. Whenever this method is followed in the arts which depend primarily on recognition of art-forms already existing, the forms involved are bound to undergo some disintegration. Whitman, for example, with his

> I am the hounded slave . . . I am the mashed foreman with the breast-bone broken . . . I am the old artillerist,

and so on, could not possibly have held to the recognised measures of poetry. Turner almost discarded visible form, and concentrated on colour, which is perhaps an even more spiritual vehicle than music. Impressionistic methods in music lead to meaningless rambling, if the composer has not the power to shape his mood as it flows; but given that power, it is even more definite than colour in its clarity of subjective statement. That is why Beethoven was so great. A purely subjective thinker in terms of art, he was born in a time of objective musical perfection. He cared very little for that perfection, but it was so strong a habit in his world that he could scarcely conceive a thought, however personal and passionate, apart from the conventional sonata-form of the time. His impressionistic spirit almost shook the form to pieces; but Haydn and Mozart had laid calm and solid foundations equal even to the vibration of Beethoven's fires, and so it happened that the greatest master's greatness is due almost as much to his predecessors' craftsmanship as to his own range of human sympathy. Without a secure basis on which to build, Beethoven must have exploded into ineffectualness; with that basis already provided, his wildest passions were made intelligible, even to tame and comparatively passionless people.

I do not wish to hinder the appreciation of Baines by comparing him with Beethoven; but it is permissible to remind ourselves that the young Englishman found a very unsteady foundation on which to build. That is why so many of his pieces do actually explode: they come to an end without finishing their story just because the emotion experienced is too strong for the method of music-making fashionable at the time. As examples of such untimely endings may be cited the fifth and seventh Preludes—the first vanishing into thin air, the second bursting into space. For the former Baines evidently had no technic fine enough, for the latter no sound powerful enough, for the thought of his imagination. Of course,

this criticism may be rejected as a mere personal dislike of the terminal dissonances. Art is after all largely a matter of taste, and if a composer choose to end on a discord, why shouldn't he? Many people prefer rhapsodic to defined art, colour to line, emotion to proportion, and so on. Mere talk does not change personal taste. But certain historical and psychological facts remain. All the greatest works of musical art end on a consonance. It is hard to find more than a person here and there who will confess to pleasure in leaving a musical or any other sort of conception with an impression of incompletion, irresolution, and dissatisfaction. When an ordinary living organism is unable to refuse or wear down its dissonant elements it falls to pieces, and the same seems to apply to works of art if we take an historical view. If an artist does not fulfil the emotion and thought he set out to express there can be very little doubt that he is thinking and feeling vaguely as well as working ineffectively. The fault is forgivable enough in a young man for whom life and experience are, and ought to be, more important than the reflective moods from which great art issues, and is more than forgivable in Baines for whom the world can scarcely have begun to exist in any wide sense. But it is of no use to impoverish the life of art by sentimentalising over a young artist's misfortune. Nothing can alter the fact that an art-work which is unfinished in mood is unfinished in workmanship as well. And this consideration is not only an argument against the style and especially the endings of Baines's pieces; it is an argument against the impressionistic method itself. Turner's paintings often melted out at the edges. Whistler's peacocks overflowed (or should I say overflew?) his commission and settled on the furniture of his client. So any sort of attempt at impressionistic methods makes raids over the frontiers of art in the sense of imaginative achievement, and finds itself in a realm of infinity or repetition. That is why artists of an impressionist tendency prefer decorative to realistic art: it completes the circle from an archaic to a decadent period. This has been very noticeable in music during the last five or six years, when those people who were drawn to the most extreme kind of impressionism were almost always drawn to its earliest periods as well, and with one accord ignored when they did not positively reject the middle and greatest period.

Throughout this article I have referred to impressionism as being in opposition to great formal achievement, and I think it will be agreed that there is truth in the antithesis—so much truth indeed, that many people of an extreme tendency either way are scarcely aware that the opposition is one of necessity and not of righteousness. The most perfect, least passionate work of Mozart's sprang from a seed of living experience; and the most casual impression cannot be recorded without some degree of formal skill. Impressionistic Whistler is fanatic on points of form. Impressionistic Whitman lives nearer to the real world than the whole realistic school of novelists. Indeed, whatever art-work survives in any period from either school may be said to survive partly by virtue of those qualities which it appears to disapprove. And so the music of William Baines has survived the Ugly Period because, besides all the tortures of feeling and style which consciously moved the composer, he was unconsciously aware of those formal connections with life which most of his fellow composers ignored or despised. In the work of Baines the architectural backbone gives just enough support to the passing impression for its message to be intelligible to the non-musician. Those people who prefer art which enhances, and in certain directions completes, the experiences of the world will have less use for impressionistic music; but for those who find in art a heaven and a haven from the sordidness and unrest of life, impressionism provides many a sweet and romantic dream, including this handful of beautiful pianoforte pieces by William Baines.

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MOUSSORGSKY AS SEEN BY ONE OF HIS FRIENDS

By M.-D. Calvocoressi

Nowadays a comparatively large number of documents enable students to form an idea of Moussorgsky's life and outlook. But among the few sources of information available at the time when I wrote my book on Moussorgsky (published exactly eighteen years ago), there was a long article by N. Kompaneisky, of whose existence, very unfortunately, I remained at the time unaware. It contains many interesting statements and remarks (some of which, perhaps, should be taken *cum grano salis*), and so far as I know has not yet been referred to by any Western writer.

Kompaneisky throws interesting sidelights on Moussorgsky's youth. He was the composer's junior by a few years, and eventually became a pupil of the School of Cadets through which Moussorgsky had passed. His description of this school is instructive, if not edifying:

> The cadets considered study as beneath their dignity. This view was shared by the head of the school, General Sutgov, who whenever he saw Moussorgsky working at his desk would say to him, 'My dear boy, what kind of an officer will *you* make!' The general objected to his *alumni* drinking vodka, or coming back from leave on foot when they were drunk. But he was proud indeed when a carriage and pair brought back a pupil who had been overcome by the fumes of champagne.

There can be no doubt that the influence of these surroundings and, a little later, of his reckless, hard-drinking brother officers of the Preobrajensky regiment, were primarily responsible for Moussorgsky's dipsomania.

Attempts have been made of late—mainly by way of protest against what Rimsky-Korsakov said of him in his 'Memoirs of my Musical Life'—to whitewash Moussorgsky in regard to this failing. But, however much one dislikes the superior and uncharitable tone in which Rimsky-Korsakov speaks of him, it is impossible to overlook the evidence to the effect that Moussorgsky often fell a victim to intemperance. This is not the place to adduce and discuss the bulk of this evidence, but another passage from Kompaneisky's reminiscences—and a passage which unquestionably rings true—may be quoted:

> After his mother's death, Moussorgsky was very sad and lonely. Needless to mention the names of those people who misled him and played upon his weakness. He did seek refuge with his true friends: but, alas, not one of them was endowed with a personality strong enough to influence him and rescue him. He suffered very much during the run of 'Boris Godunov' (1874). Invitations were showered upon him, he was asked to play and sing to fashionable people who were eager to meet the lion of the moment. And after the parties, endless suppers would take place at the restaurant Maly Yaroslavetz. Again, he was often asked to play at students' concert parties. All the students worshipped him. . . . . Alone the singer Daria Leonova took pains on his behalf, found him a billet at her school of singing, and influenced him to the good.

Kompaneisky first met Moussorgsky at a concert at which 'The Rout of Sennacherib' was played. His description of him is very similar to that which Borodin gave (and which is quoted in all biographies):

> Captain M. offered to introduce me, and pointed him out to me. I saw a medium-sized, very dandified youth, whose appearance did not attract me. He had a snub nose, bulging eyes, red cheeks, his hair was slightly curly, and he seemed rather excitable. I wanted to avoid the introduction; but it was too late: my companion was already speaking to him. So there I had him in front of me, elegantly dressed, wearing lilac gloves, perfectly groomed, aristocratic, tight-lipped, talking through his teeth, and adorning almost every sentence with French words. He struck me as the finished image of a young fop. Yet he was obviously well-bred, and I felt in him something out of the common, something engaging. The expression of his face would change suddenly from sternness to a frank, pleasant smile. I also noticed sudden changes in the intonation and rhythm of his speech, his deep, well-modulated voice, his impetuous movements, and his challenging attitude—tempered, however, by a certain shyness and restraint. Everything in him revealed a high-strung temperament and a very short temper. Five years later I began to meet him often at Petrov's house. There I learnt to love his music; and forthwith I started propagating it, chiefly by singing it in public.

Another quotation or two will show how important a place Kompaneisky's name deserves in the short list of those Russians who championed Moussorgsky's music between the date of his death and that of the first Paris performance of 'Boris Godunov' (1908):

> The better I came to know Moussorgsky, the more I realised how wonderfully gifted he was for music. Our conversations showed me that he was altogether innocent of theory and technique. He studied fitfully, never systematically. His genius alone enabled him to compose under so great a disadvantage. Had he possessed a greater command of craftsmanship, he would have been the greatest of European composers of his time, and acknowledged as such during his life-time. That he should have achieved as much as he did, and so adequately, is unaccountable, almost miraculous. His musical memory was incredible. Once, at Petrov's house, he read at the pianoforte and sang Wagner's 'Siegfried' from the vocal score, which had newly arrived at Petrograd. When asked to repeat the Wotan scene, he did so from end to end by heart. After the first performance of Rubinstein's 'Demon,' he came to Petrov's house and played all the characteristic passages from memory, underlining and caricaturing some of them most amusingly.
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> . . . . . .
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> All the critics inveighed against 'Boris Godunov.' Cui, indeed, hit below the belt by writing that 'Moussorgsky had carried artistic realism to an anti-artistic extreme, and made a mighty show of emptiness.' All professionals rose in arms against Moussorgsky—theorists, composers, and conductors alike. . . . Woe indeed to the artist who, by virtue of his talent and tenderness, stands apart from his colleagues, and holds his pennon high. Moussorgsky's position was worse than that of any other innovator, because of the absolute novelty of his contributions.

Kompaneisky asserts that Balakirev's influence was not altogether salutary to Moussorgsky. There may be some truth in this bold statement, although Balakirev's aim was precisely to impart to his pupil the theoretical knowledge and technical skill whose lack Kompaneisky himself deplores. Moussorgsky's case was very different from Rimsky-Korsakov's (who benefited by Balakirev's influence far more than a cursory perusal of his 'Memoirs of my Musical Life' would lead one to think). He stood in need of sympathetic understanding and of encouragement—such as he found with a few of his friends, and chiefly with Stassof. His own ideals led him very far indeed from his colleagues: had they been better understood, he might have more easily assimilated advice and learnt more from criticism.

Kompaneisky considers that Moussorgsky was very much influenced by Serof's music and critical writings. The point is interesting, and has been overlooked by most other writers. Serof's music is very little known outside Russia. Personally I am not greatly attracted by it, and nothing but the desire to verify what Kompaneisky has to say of its influence on Moussorgsky would lead me to study it further:

> The great event of the year 1863 was the production of Serof's 'Judith,' remarkable not only for the quality of its music, but for its Eastern colour, and for the particular interest of its choral parts. Its influence on Moussorgsky was great. In 1863, indeed, he started composing 'Salammbo,' writing the libretto himself according to the practice recommended by Serof. Why did he give up the idea? Was it because in 1864 Serof's next opera, 'Rogneda,' on a Russian historical subject, appeared? Was it because the same year Dargomyjsky returned from abroad, intent

upon national Russian subjects? Once I put the question to him. He looked at me attentively, and replied, with a smile and a wave of the hand: 'It would have been bootless: Carthage was bound to fall into the hands of her foes.' After a moment's silence he added, in a more earnest tone: 'We have had enough of the East with "Judith." Art is not play, and time is precious.' This conversation took place in the 'seventies, when he had already finished 'Boris Godunov.'

I shall end my quotations with this appreciation of Moussorgsky the man:

He was everybody's friend and his own enemy. His kindness was boundless. The coolness and gentleness with which he bore the burden of his distress and difficulties were remarkable: he would laugh good-humouredly and carry on. He liked to poke fun at other people, but never uttered a word in malice. There were in him many features of the typical Russian—wit, shrewdness, a tendency to laziness, a lack of foresight.

There are certain facts of Moussorgsky's life, and perhaps certain aspects of his character, which will never be quite clearly revealed. But certainly conditions have improved since the time when all we knew about his life and views was what Stassof had thought fit to communicate, and a very little which a few other Russian writers had been able to contribute. And things are certainly easier—although not quite so obviously simple—for biographers in 1926 (two of them are at work in Germany, and one in this country) than they were in 1895, when d'Alheim's book appeared, and even in 1907.

PERSONALITIES AMONG MUSICAL CRITICS

II.—M.-D. CALVOCORESSI

By Basil Maine

Mr. M.-D. Calvocoressi is in the peculiar position of believing both in Oligarchy and Democracy, so far as musical criticism is concerned. He believes, if I read him aright, that to arrive at a judgment concerning a work of music—that is to say, a judgment with any kind of value—is a much more difficult process than we commonly imagine. Howbeit, he is not satisfied with leaving the practice in the hands of the few people who have denied the flesh to follow this narrow, arduous way. He must needs enlist every member of every audience, so that criticism—active criticism as opposed to the airing of easy opinions—may be as widely practised as concert going. He has an inherent mistrust of official pronouncements, and hopes to find a greater safety, not in numbers merely, but in an all-round increase of efficiency. So he publishes a text-book on the principles and methods of musical criticism, a book in which the tactics and strategy of the great game are outlined and formulated. He who runs to Queen's Hall may now read, and having marked and learned, may inwardly digest any composition, howsoever fearfully and wonderfully contrived, advanced or retarded. For the investigation of his subject, Mr. Calvocoressi has brought forward all the natural light of his mind, and all his early training in psychology, logic, and æsthetics. He has first of all applied the analytical method, and then attempted a synthesis. As an analyst, he is at the top of his profession. He collects data and opinions as easily as you would pluck cherries. He brings whole basketsful, and then proceeds to classify them in order of application and intrinsic merit. Does the subject of 'atonality' arise for discussion? Immediately Sir Henry Hadow and Dr. Felber are produced for evidence and set up against each other: Hadow is taken, Felber left. Does the argument veer round to 'plastic and diffluent imagination'? Ribot is arraigned. Does it then turn to the difficult question of 'appreciation'? There is rather an apt saying in Sainte-Beuve, and rather a good definition in Hennequin's 'La Critique Scientifique,' and did not Arnold Bennett once declare that 'the passionate few are passionate about the same things'? Not only are multitudinous witnesses called, but they are called in the nick of time, made to say exactly what we wanted to know, and turned down as soon as they become irrelevant. If you need a prosecuting counsel you could not do better than employ Mr. Calvocoressi. He is thorough, and thoroughly fair.

For the purpose of judicial summing up, however, it is possible that you will not find him so satisfactory. Indeed, it is exacting to expect the qualities of both counsel and judge in the same person. It goes without saying that a counsel must be a man of strong, even violent, inclinations. He may be convinced or he may have hypnotized himself into conviction, but he must be resolute in declaring himself. Mr. Calvocoressi is a man whose musical inclinations are often excitingly original; moreover, he has the gift of colouring the subjects of his preference with high probability, and the subjects of his aversion with utter impossibility. But it is always the analytical method which he employs. Recently, for example, he has been championing the best of Liszt's music, and ranks the 'Dante' Symphony (with the 'Faust' Symphony) foremost among the orchestral works of that composer. His reasons, according to his own dictum, 'reduce the difficulties of criticism to a minimum,' for they point to the absolute agreement of emotions, mind, and imagination.

The whole work is subjected to a diagnosis in which the scientific and the subjective methods are curiously mingled. When, however, it comes to the point of total appraisement, that point where criticism itself becomes creative, Mr. Calvocoressi can do no more for us than this:

I must confess to being even fonder of the 'Dante' Symphony than of the 'Faust' Symphony. I find it more compact in texture: I find the interest more sustained and more evenly distributed throughout as regards the ideas and their treatment.

It is as if Euclid had concluded his isosceles triangle theorem thus:

And as the triangle ABD equals the triangle ACD in all respects, I feel that the angle ABC must equal the angle ACB, otherwise how could they be——well, anyhow, they seem to me to be roughly the same size.

We must hasten to admit, of course—and before Mr. Calvocoressi forces us into the admission—that musical criticism is not so exact a science that we can speak of equality and congruency with regard to a given composition, and can assign a definite objective nomenclature based on the properties which are exclusively its own. But when a critic has examined a work as thoroughly as Mr. Calvocoressi examines all the music which comes to his wide experience, we are entitled to expect more than 'I find it more compact in texture'—for, when all is said, compactness and looseness of texture are matters of fact, and after following the analysis of the 'Dante' Symphony we can firmly and decisively declare 'The texture of this music *is* more compact.'

There is the same feeling of wasted opportunity in the synthesis of Mr. Calvocoressi's examination of the problems of musical criticism. We feel the waste to be all the greater after the component parts have been derived so clearly and arranged so neatly; we are constantly looking for some vivid stroke of decision, but it never comes:

> To describe a tune as ill-harmonized may mean that the harmonies do not follow one another in accordance with school rules, or that the part-writing is clumsy, and that the harmonies fail to satisfy the ear, or that they clash with the character of the tune as conceived by the critic, and a great many other things.

We meet with high and elaborate fences like this at every turn, and our impatience grows when we realise that Mr. Calvocoressi is the very man to descend to the field and fight with us, equipped as he is with the spear-point of imagination and the wide shield of a disciplined mentality.

Ad Libitum

By 'Feste'

The editorial comments on children's concerts in last month's *Musical Times* led me to attend the one given at Westminster Central Hall on January 23. It is an ungrateful task to find fault with an enterprise so excellently conceived in many ways, and so well carried out. But the movement is still young, and therefore at a stage when frank criticism may be necessary, and (if the organizers are not too proud to learn) profitable as well.

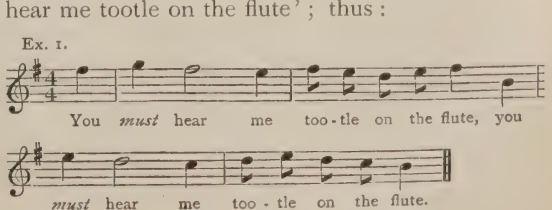
There was a large though not packed audience, with a good proportion of adults. The latter, I understand, are not admitted unless in the company of children—a good rule, but I fancy it is not very stringently applied. At all events, I saw one or two grown-ups enter without attendant bantlings. The programme was capital—Bach's B minor Suite for flute and strings, the first movement of Beethoven's fifth Symphony, Delius's 'On hearing the first cuckoo in spring,' and the 'Cockaigne' Overture. This would have made an ideal length, but the performance was spun out unnecessarily, as I shall show later. The playing was all that could be asked for, as was to be expected with an orchestra drawn from the chief London bodies and conducted by Dr. Malcolm Sargent. There were brief and sensible programme notes by Mr. Edwin Evans.

With these notes freely distributed there was surely little need for oral description from the platform, and here is the first ground for complaint. Dr. Sargent's opening remarks on the Suite were all that could be desired, as was also his happy informal way of firing them off. But it was a pity he then proceeded to break up the work by further comments between the movements. If, as he explained, the suite in music is analogous to a suite of furniture, why destroy the analogy? We do not put the table in one room, the sofa in another, and distribute the chairs about the house. Bach's Suite became a set of snippets, with their contrasting qualities destroyed by the two or three minutes of applause and comment interspersed. And surely it was a mistake to encourage the young idea to applaud between the movements—especially movements so brief as these. I take it that children's concerts should be a training ground in what may be called (for lack of a less objectionable term) concert-room deportment. The youngsters should be led on to think in complete works, and not in penny numbers.

I spoke above of the length of the concert. Actually it was just right—about an hour and a half. But we know that concerts (like sermons) are as long as they seem, and that unnecessary and protracted breaks induce a feeling of things being spun out. Had the breaks been cut down by about ten minutes, and the time thus saved been filled by another short work, the concert, though taking exactly the same time, would have seemed shorter, and would have maintained the interest much better.

And now I come to a feature of the concert that moved me to such a state of fury that, had it been expressed instead of being bottled up under a smiling face, would have ended in my being cast out for brawling. Let it be granted that the children's enjoyment of a work is increased by familiarity with its themes. Even so, I deny that this familiarity is best brought about by making them sing those themes to doggerel. Thus, after the subject of the Fugue in the Suite had been played on the pianoforte several times, the children were bidden to sing it to the words, 'You *must* hear me tootle on the flute'; thus:

Ex. 1.

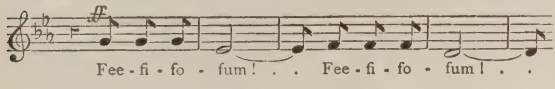


I don't know what the rest of the large number of adults experienced during the subsequent

performance. For my part every entry of the subject found me mentally informing the public that they *must* hear me tootle on the flute, and when the little bits of *stretto* came along, with some truncated entries, matters became even worse, with a maddening note of urgency in the 'You *must* hear me, you *must* hear me, you *must*, you *MUST!*'

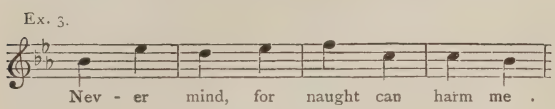
Thus bad began but worse remained behind. The next item was the Beethoven. One would think that the opening motive needed, at most, playing once on the pianoforte. But after having played it several times, Dr. Sargent proceeded to tell the children that they might liken the two subjects to the Giant and his wife in 'Jack and the Beanstalk.' The Giant was a terrible fellow, but his wife was a kind lady. And then we all sang (all but me, that is: I was dumb with rage):

Ex. 2.



and, after several encores:

Ex. 3.



also with repeats.

Need I say that during the playing of the movement I was haunted by that confounded 'Fe-fi-fo-fum' and its companion absurdity? And I fear it will be a long time before these nursery-rhyme associations will be lived down. Similarly, in the 'Cockaigne' Overture we had scraps of tune sung to 'Hurry up, hurry up! Move on there!' 'London Town! famous London Town,' and 'Let's take a walk; let's take a walk.' Why not sing the themes to *la*, or (even better) hum them?

Now I believe that most musicians will agree that this method of teaching 'appreciation' is bad in every way. As was said in the 'Occasional Note' last month, it saddles themes with incongruous associations, and it gives the children a bad start by leading them to take too programmatic a view of music. Many of the finest things in music are free from such bases—indeed, their chief beauty lies very largely in an entire freedom from any kind of anecdotal or imitative connection, and this is one of the things children should be made to realise as soon as possible. I hope that all teachers and others interested who agree with me will lose no chance of driving this point home to children's concert organizers whenever an opportunity occurs. The point is emphasised because the children's concert is likely to become a prominent feature of musical life, and there may be a natural tendency to work on the lines of these extensively advertised and widely reported concerts at Westminster. It is a thankless task complaining in any way of the excellent enterprise of Mr. Daniel Mayer and Dr. Malcolm Sargent, but it seems to be necessary in this one respect—especially as (I was staggered to see) it had the support of one of *The Times* critics, who said:

> The young child only understands the significance of Fate knocking on the door in terms of a parental veto, but the fifth Symphony will stir these profounder emotions, especially when Dr. Sargent has given them a further clue to its meaning in the parable of Jack and the Beanstalk. 'Fe-fi-fo-fum' for the first subject and the comforting ministrations of the ogre's wife for the second, are a wonderful help in leading from the known to the unknown, and may set the young mind on the road which leads both to philosophy and to music . . .

—a theory that I believe to be unsound, and even pernicious. Apart from merely musical considerations, there is a psychological objection. Everybody who has had much to do with children (or who remembers his own childhood) knows that youngsters like being treated as if they were a few years older than they really are; it puts them on their mettle. But they dislike a method that makes them out to be very young. The average children at this concert were well above the nursery-tale stage; anyway, if they were old enough to listen to Bach, Beethoven, Delius, and Elgar, they were in no need of kindergarten methods.

Let me beg Dr. Sargent to reconsider this part of his otherwise admirable method of building up the concert-audience of the future.

A few general remarks suggest themselves in connection with children's concerts.

(*a.*) One cannot avoid a feeling that any scheme based entirely on orchestral performances of music leaves a good deal to be desired. The glamour of the modern orchestra is such that its too frequent hearing in the early stages of listening is almost certain to be detrimental to the less immediately attractive media. The danger might be avoided by the inclusion in orchestral programmes of a few short and specially engaging examples of chamber music and solos, vocal and instrumental. Above all, children ought, as early as possible, to be brought to enjoy really good singing of fine English songs of all types. A couple of short groups of such songs would add welcome relief to the orchestral items, and would give opportunity for valuable comment from the conductor.

(*b.*) Singing by the children themselves is a frequent feature at such concerts, and there is everything to be said in its favour, but only if the singing is alert and unanimous. At the concert discussed above it was neither. We led off with the National Anthem, but the singing never really got going with heart and voice until the last phrase or two. I found myself wishing Dr. Sargent had pulled the youngsters up and insisted on a good start and less half-hearted tone. Similarly, if themes of the works are to be first sung, really good unanimous performance should be insisted on. Habit is everything, and children

should never be allowed to feel that slack singing is good enough, even when the matter in hand is of so little moment as 'Fe-fi-fo-fum.'

(*c.*) Applause between the movements should be repressed, and the reason for the ban given.

(*d.*) If possible some means should be adopted of familiarising the children with the music *before* the concert. This is often done—for example, in connection with the excellent 'Concerts for Young People' given at Goldsmiths' College, New Cross, simple descriptive notes appear beforehand in the *School Music Review* for reading by (or to) the children. Such preliminary work leaves the actual concert to be devoted almost entirely to the music itself. The result is an increase of continuity, and a saving of time, the extra time being filled by one or two short items specially calculated to increase the scope and variety of the programme.

These suggestions are so obvious that I ought to apologise for making them. But I don't; for various reports, &c., received show that in some quarters children's concerts have been started with too little forethought. Enthusiasm is not enough—in fact, without discretion, it is too much. Hence such false steps as 'Fe-fi-fo-fum' and 'You *must* hear me tootle on the flute.'

I am loath to return to a controversial subject that has already had more than ample discussion, but in fairness to the Leeds Festival Choir and to the few adverse critics of the Queen's Hall performance of the Holst work, a passage from the *Yorkshire Post* ought to be quoted in this journal for the benefit of readers in parts of the country where the *Post* does not circulate. Readers will remember that in the February *Musical Times* appeared a statement from the hon. secretary of the Royal Philharmonic Society that certainly shed unexpected light on the subject. The statement appeared also in the *Yorkshire Post*, followed by this comment from the journal's musical critic, Dr. Thompson:

> If, as I have been informed from several unprejudiced sources, the performance of Holst's work in London was distinctly inferior to that of Leeds, it seems easy to ascribe the inferiority to the arrangements by which a chorus, after a long journey, a hurried visit to the hall, and an afternoon spent in recording some very exacting choral music, had to attempt so supremely difficult a task as Holst's music affords, and that without a single rehearsal with the orchestra. It certainly seems to have been ill-advised to risk the reputation of the Leeds chorus on its visit to the Metropolis, before a strange and critical audience. It was well for the singers that they had to finish with the 'Choral' Symphony, which requires, at least on the part of the singers, more physical energy than refinement of technique, and of which, when well warmed up to their work, they would, I make no doubt, give a brilliant account.

My comments last month on kings and queens of song, syncopation, &c., seem to have aroused some interest. I resume the subject in order to express my pleasure at seeing the paragraph about the Noble Pea and the Majestic Potato reprinted in *Garden Life* with appreciative editorial comment; and to say that two of the British musical royalties appear to have abdicated, if we may judge from the absence of their titles from gramophone catalogues. Good! A reader asks me if I have overlooked the costermonger who, bedecked in thousands of buttons, appears on certain high days as the Pearly King; and another adds the final touch to the ridicule already attaching to the use of such titles by telling me that a specialist in the more loathsome kinds of bait for fishing, such as grubs, maggots, and meal-worms (ugh!), used to advertise himself (and perhaps does so still) in a fishing journal as 'The Maggot King.' After that, there is nothing to be done but to ring down the curtain with a shudder.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XV.—John Farmer

Considering Farmer's many beautiful madrigals and his valuable contributions to Este's 'Whole Booke of Psalmes' (1592), it is remarkable that his biography has more or less eluded the researches of our musical historians, save for the notice, by L. McL. Dix, in the second edition of Grove's 'Dictionary of Music and Musicians' (vol. ii., 1906). Henry Davey, in his 'History of English Music' (new edition, 1921), writes as follows:

> Nothing is known of Farmer; he published nothing more except his contribution to the Orianas, good sterling music.

Dr. Ernest Walker in the new edition of his 'History of Music in England' (1924) gives a solitary line: 'John Farmer seems to have been a predecessor of Bateson in the Dublin organistship.' There is, therefore, no apology needed for the present biographical data, which will at least serve to throw additional light on the career of a distinguished composer.

Dr. Fellowes, in his admirable volume on 'English Madrigal Composers' (Oxford University Press, 1921), says that it seems probable that Farmer was born about the year 1565, though 'the date of his birth can only be approximately conjectured.' A reference to Boase's Register of the University of Oxford (ii., 134) supplies more exact information, for it tells us that John Farmer 'matriculated at Merton College, Oxford, on March 27, 1584, age eighteen'—consequently he was born in $156\frac{6}{7}$. Further, the Matriculation Book affords the information that Farmer was 'from Leicestershire,' and was *generosus* (of good family). He was ordained a few years later.

At the age of twenty-five Farmer published 'Divers and sundry waies of two parts in one, to the number of fortie, upon our playn Song,' printed by 'Thomas Este, the assigne of William Byrd,' in 1591, and dedicated to his patron, Edward de Vere, Earl of Oxford. The plainsong on which Farmer constructed his forty Canons was the 'Miserere,' and the only known copy, in the Bodleian Library, Oxford, formerly belonged to Rogers.

In 1592 Farmer was a notable contributor to Este's 'Whole Booke of Psalmes,' and set all the Canticles and hymns (twelve), as well as five of the psalm-tunes. These settings are deservedly praised by

Burney, who regarded the counterpoint as 'in such correct and excellent harmony as manifests the art to have been very successfully cultivated in England at that time.'

On the resignation of the Rev. Walter Kennedy, who had been acting as organist and Master of the Choristers in Christ Church Cathedral, Dublin, at Christmas, 1595, the Dean and Chapter offered the post to Farmer, who took up duty on February 1, $159\frac{5}{6}$. As a further inducement to remain in Ireland, the Dean and Chapter appointed him vicar-choral on August 10, 1596, on the resignation of Robert Jordan. He was also appointed organist of St. Patrick's Cathedral.

Apparently he went to London in the early summer of 1597, for there is an entry in the Chapter Acts, under date of July 18, 1597, ordering that 'if he do not return to Dublin by the first of August' his place was to be declared void 'for departing this land without licence.' On the same date (for evidently he was in holy orders) Farmer was ordered 'to attend on Mr. Heydon on his week on duty,' that is, to assist Treasurer Heydon as curate of St. John's.

Mr. Dix says :

> It seems most probable that Farmer went straight from Dublin to London in 1597, and we find him residing in Broad Street in 1599.

This, however, was not the case, as the Proctor's Accounts show that he returned at the end of July, 1597, and drew his full salary from Michaelmas, 1597, to Michaelmas, 1598. Moreover, he was presented to the Vicarage (non-resident) of Kilsheelan, co. Waterford, on November 26, 1598, in succession to Justice Johnson (*Fiants of Elizabeth*).

London, however, had a greater lure for Farmer, and he evidently left Dublin for good early in November, 1599, for on November 23 of that year, the Dean and Chapter appointed Richard Myles a vicar-choral, and on January 30, 1600, made him Master of the Choristers, as well as organist.

Farmer's 'First Set of English Madrigals to Four Voyces' was published in London, in 1599, and was dedicated to the Earl of Oxford, 'my very good Lord and Master.' In all, this volume consists of seventeen madrigals, but the best in the collection is a setting for eight voices. Canon Fellowes writes :

> Especially charming are 'You pretty flowers' and 'Cease now thy mourning'; while, in another style, 'A little pretty, bonny lass' and 'Fair Phillis I saw' are each full of buoyant gaiety that cannot fail to fascinate. No. 14, 'A little, pretty bonny lass,' has come into general use in the old Madrigal Societies with Oliphant's lamentable alterations 'To take the air.'

Dr. Ernest Walker tells us that Farmer

> . . . could occasionally write very delightful things like 'You pretty flowers' or 'O stay, sweet love' (both in the 1599 collection), and massive bits of contrapuntal work like the eight-part 'You blessed bowers,' from the same set.

In 1601 was published 'The Triumphs of Oriana' in honour of Queen Elizabeth, twenty-five madrigals in all; and Farmer contributed to it a fine six-part madrigal, 'Fair nymph, I heard one telling' (No. 14). After this date we hear no more of him, but he is said to have been alive in the first year of James I. In 1603-04 appeared 'Look up, sad soule,' for four voices (an adaptation of his madrigal 'O stay, swete love'), now in Christ Church Library, Oxford, but this was probably a posthumous publication.

A VISIT TO BÉLA BARTÓK

By Frank Whitaker

Béla Bartók* lives in a modern flat in perhaps the most ancient corner of Hungary. From his first-floor dining-room window in Buda he can see the electric tramcars passing to and fro on the cobbled quay of the Danube. From his back door, if he had one, he could almost throw a stone into one of the oldest churches in Europe.

This sharp contrast in his environment is oddly symbolical of the man himself. The Irish M.P. who twitted Lord Robert Cecil with having one foot in the Middle Ages and the other in the League of Nations, might have said almost the same thing of Bartók. One does not need to talk to him long to discover that he is not one man but two. While the one famous self is exploring untrodden paths to the music of the future, the other, of which the world knows little, remains engrossed in the rich folk-lore and folk-tunes of generations that are gone. You talk to the adventurous self and you find him interesting always, but like many revolutionaries, unexpectedly shy and self-effacing. The other self needs no drawing out. In him you discover a glowing enthusiasm for the simple songs of the people which carries everything before it. When I visited Bartók at his home a few weeks ago, he twice broke the bonds of his creditable but limited English and burst into Hungarian like the rattle of machine-gun fire. Both times he was trying to elaborate some theory of his about the evolution of the folk-song. 'Whatever I am,' he told me later, 'I owe largely to the years I spent in studying and assimilating the native music of my own country.'

Physically as well as mentally Bartók presents striking antitheses. His loosely-brushed hair is white, though his tanned face is young for his forty-four years. His rugged, strongly rhythmical music suggests that he is big and powerful, but he is slight and lean, with hands and feet almost as delicate as a woman's, and features as ascetic as those of Lord Darling, whom he strongly resembles. On the platform, at the pianoforte, he whirls tempestuously through his part; in private he is gentleness itself—alert but not aggressive, precise without being pedantic. In his grave, old-world courtesy there is not a trace of affectation. One is conscious all the while of his virility, but it is of the kind that burns inwardly—that glitters through the eyes rather than spends itself in gesture. His eyes, indeed, stamp him at once as a remarkable man. They are of a rich golden brown, and he has a habit of opening them wide and slowly tilting back his head as he waits for a question. A sculptor would seize at once on this backward poise of the head; a painter on those fine eyes.

He received me with that warm-hearted hospitality which an Englishman meets everywhere in Hungary, and for several hours, in his cosy sitting-room, discussed with me his work and his plans. On the wall behind us was a large portrait of Beethoven. That and a photograph were the only pictures in the room. Instead, on the walls and indeed in every corner, were the outward signs of Bartók's intense love of country—strips of peasant embroidery, brightly-coloured bodices which were once part of some national costume, pottery, and wooden vessels of various kinds. Even the furniture was peasants' work, of carved and stained wood.

* Pronounced Bayla Borr-toak, with a rolled 'r,' and the accents, as always in Hungarian, on the first syllables.

It was natural that we should talk first of folk-songs. They are not only Bartók's favourite theme; but they have had, as he himself says, a profound influence on his work. And no one living probably knows more about them—certainly no one can have covered more ground in pursuit of them. From the Carpathians to the Adriatic, from western Slovakia to the Black Sea, he has wandered with his phonograph and his note-book, living the life of the peasants, drinking in the atmosphere which nourishes them, until he too now feels its inspiration. Just before the war he rode his hobby still farther afield. He spent a long holiday at Biskra, in Algeria, and came back richly rewarded. Here in bare figures, is the result of his twelve years' painstaking labour: Hungary, 2,800 folk-tunes; Rumania, 3,500; Slovakia, 2,600; Biskra, 200. With his colleague at the Budapest High School, Prof. Kodály*, he has collected 4,000 more Hungarian

Béla Bartók

melodies. Of this great hoard only between 3,000 and 4,000 have been published. A new collection of Rumanian melodies, as well as an exhaustive article on Hungarian folk-music which has already appeared in Germany, are now being prepared for publication in England.

The Hungarian Government, always ready to encourage national research, provided Bartók with the actual records for use on his own soil. These, each containing three tunes, are now in the State Museum. (How much more thoroughly these things are done abroad!) On the day of my visit I was fortunate to find that Bartók had withdrawn one or two score of the records. With boyish enthusiasm he unearthed his old-fashioned Edison phonograph from some odd corner, and wrestling patiently every now and again with a horn that insisted on parting company with the rest of the machine, he played over many of them. As he did so he handed me his note-books, all beautifully written and carefully indexed and preserved.

* Pronounced Ko-deye.

The theory is held by at least one famous English critic, I believe, that if the best of our folk-songs could be traced to their origin they would be found to be the work of comparatively few men, whose nameless genius has kept these songs alive through generations of change and made them proof against constant adulteration. Bartók, it was interesting to discover, prefers an entirely different theory. He believes that the songs sprang from ordinary people, and that they have been polished, rather than dulled, by contact with succeeding generations. In support of his case he pointed out that he had often come across different versions of the same song, all of them so good that it was difficult to choose between them. Did that suggest adulteration? he asked. He was very emphatic, too, in his assertion that the songs were always found in their purest form in districts where the peasants could neither read nor write.

Some of the earliest examples he showed me suggested that a vast amount of folk-music has probably been lost for ever in England. They were rescued in Hungary solely because of the more backward development of its country districts, and were clearly of great age. Many of the melodies were pentatonic; others employed nearly every known mode and had no definite form. Besides these, there are two other categories of Hungarian folk-song—one consisting of new-style melodies which have arisen in the last seventy years or so, and the other a heterogeneous collection which shows marked foreign influence. I shall return to these in a moment.

Bartók started his pilgrimages in earnest in 1906, at the impressionable age of twenty-five. He was a Strauss worshipper at that time, he told me, and Strauss had indeed given his career an important turn a few years before. Like the young Schumann, Bartók's early success as a pianist seemed to promise a more secure future than his creative ability. He was one of the most brilliant pupils of his time at the Budapest High School, and for several years had forsaken composition altogether. A performance of 'Thus Spake Zarathustra' rekindled his youthful imagination. Within the next two years he composed feverishly. Three works for orchestra, a Rhapsody for pianoforte and orchestra, several songs, and a quantity of chamber music came from his pen in quick succession, and laid the basis of his fame.

But he had not yet found himself. The orchestral works had a good deal of Strauss in them, and the Rhapsody, as he himself describes it, was 'very Lisztian.' He had already begun to employ folk-tune themes, but with the penetration of genius he realised that he was not building on solid foundations. Investigation showed that what he and others had looked upon as the venerable music of the people was of comparatively recent origin—the 'new-style' songs to which I have referred above. They had already been thoroughly exploited by Liszt, Brahms, and others, and were often artificial. Bartók resolved to dig deeper, and the pilgrimages of 1906 and the following years were the result.

I am dealing with this phase of Bartók's career in some detail because of its close bearing on the ever-recurring controversy about the influence of folk-songs on 'national' composers. A few months ago, in the *American Mercury*, John C. Cavendish attacked the premise

> . . . that folk-tunes in general lend themselves most aptly to musical treatment, and have thus proved a source of invaluable inspiration to the greatest of composers.

In support of this carefully guarded statement, Mr. Ernest Newman wrote :

> No one denies the value of the good folk-song in itself. All that some of us have denied is that a 'national' school of music can be created by composers of the present day taking the folk-music of their own country as their model.

In its narrowest sense this is no doubt true, although I think Bartók, who is certainly helping to create a national school, and who frequently employs actual folk-tunes, only just escapes the proscription. Consider his development after 1906. His research immediately began to have a powerful effect on his style. His 'Two Portraits' for orchestra, published in 1907, show the new influence beginning. The rhythms are freer; there is an increased use of modal harmony, and the discords are more frequent and more bold than in the first Suite for orchestra (1905). In the first String Quartet and the fourteen Bagatelles for pianoforte (four of which have a pronounced folk-tune character), published in 1908, Bartók has completely shed his earlier manner. 'Since then,' he told me with a rather wry smile, 'I have tried to blaze my own trail.'

I knew the meaning of that smile. It meant that for years he had had to stand almost alone. His boyhood was hard. His father died when he himself was only eight, and he owed all his early opportunities and encouragement to his mother. His career at the High School, as I have said, was brilliant. In 1907 he was appointed a professor there. He had won wide recognition both as a pianist and a composer—how many people realise in these days that a work of his was produced by Richter at Manchester?—and the ball of fortune seemed to be at his feet. Then came dark years when he seemed to be losing all he had gained. His new style was criticised, and then ridiculed, by those who did not understand it. The very influences which were to raise him above his fellows began by bringing him down in the eyes of the world. In finding himself he lost his popularity, except among those who knew him best and appreciated his idealism and his intellectual honesty. He was hooted in public. Some of his concerts ended almost in free fights. He started a music society; it fell through owing to lack of support. It was a great blow to him, and more and more he withdrew into himself.

Since the war Fate has made him amends, but even now I think Budapest does not realise the high regard in which he is held abroad. His distinguished fellow-countryman, Dohnányi,* whom I also met while I was in Hungary, spoke of him with warm admiration, placing him at least on a level with Stravinsky. But he has still to become a national figure.

The cruel years of his early manhood have left their mark on Bartók. Several of his friends warned me that I should find him an embittered man. Embittered is, I think, too strong a word for one whose smile is so ready—his smile is beautiful: I can find no fitter word—and whose manner is so simple. I would describe him as a disappointed man, and a disillusioned man. No one of such acute sensibility could have withstood the buffetings of the world without being changed. But he shows it not so much in what he says as in an indefinable impression of aloofness from the world. Some of the things he knew about current musical life in London surprised me—*e.g.*, that a prominent newspaper was at that time wanting a critic: he discussed with interest who was likely to get the post. But of other matters of greater moment he spoke as from a great distance. We talked of British composers. He was familiar with Holst and Bax, but apparently had had little opportunity of learning much of Vaughan Williams, Delius, and Ireland. I mentioned Bliss and Lord Berners. 'But they are a joke, are they not?' he asked. Poulenc and his school cropped up. 'Ah!' he said, with a mischievous smile, 'they started by being simple, and they have ended by being simpletons.'

But when we came to Stravinsky his enthusiasm flared up at once. 'The greatest of the moderns,' he said. 'In my opinion "Le Sacre du Printemps" is a work that will live.' He praised highly the technical skill of Schönberg, but thought he lacked Stravinsky's inspiration. I was interested to know if he had any difficulty in reading the scores of these fellow pioneers, and he confessed that he studied 'Le Sacre du Printemps' first from a pianoforte score. 'As a rule,' he added, 'I do not find Stravinsky too hard. Schönberg—yes. He is very, very complicated sometimes.'

As his remark about Poulenc showed, Bartók can be pungent about the things he dislikes. His own severest judge, he is roused at once by what I might call the psycho-analyst kind of critic, who hears a few score bars of music and then learnedly dissects the composer's mind for him. I reminded him of the constant cry that much of his music is harsh and barbaric, *ergo* an expression of the supposed cynicism within. He flushed with indignation—blushed would be a truer word, for he does not enjoy talking of himself. Then he smiled his slow smile. 'Yes, I know they tell me that,' he said. 'Well'—with a shrug of dismissal—'I do not understand: that is all. An artist can write only what is in him. He must follow his inspiration wherever it leads. When it is over let them discover what they will.'

'The critics in Budapest,' he went on, 'do not seem to find my music ugly. Their ears are not offended, and frankly, I do not see why others' should be.'

'But you do not mean to imply that you believe a composer must write only what is pleasing to the ear?' I asked.

'No,' he replied. 'He must write simply what is true. He must, and can, write only what is in him. Of the processes that go on in his brain—who knows?'

Another thing that annoys him is the common habit of confusing gipsy music with Hungarian peasant music. 'When *will* people realise,' he said, 'that gipsies are just as alien to us as they are to you. We have more of them, that is all. I doubt if they ever wrote a bar of music of their own. What they have done for the most part is to take as raw material the songs written by the country gentry in the last century or so—a totally different thing from our folk-songs—and furbish them up in their own way.' Brahms in naming his 'Zigeunerlieder,' therefore, erred as badly as Johann Strauss in naming his 'Blue Danube' Waltz. The gipsies have no lieder of their own, and the Danube is never, never blue.

There are a great many of these songs by landed families. Those arranged by Korbay*—'Had a horse,' 'Shepherd, see thy horse's foaming mane,' and so on—which are so popular in this country, come either from this source or are new-style folk-songs. Korbay, by the way, is something of a mystery in Hungary. If I may make a confession, I went there with the feeling that as I knew a good deal of his

* Pronounced Doch-nahnye.

* Pronounced Korr-boy.

work I knew something of Hungarian folk-lore. I felt that if I told the clerk who swindled me over the exchange—'No matter: more was lost at Mohacz Field,' or 'Father was a thrifty man,' for example, I should be expressing myself in a way that commended itself to him. I made the experiment with the first musical Hungarian I met. He looked at me blankly. 'Korbay,' I said hopefully. He looked still more blank. I hummed a bar or two. He was polite, but clearly wondered what had come over me. He had never heard of Korbay or his songs. I tried the same thing later with the same result, until Korbay became an obsession. I forgot other things in the hunt for a man who knew Korbay. I did not find him until I met Bartók. With humility I asked him to explain the mystery. He spoke kindly of Korbay, whom he met in London many years ago, but did not take his music very seriously. 'They are drawing-room songs,' he said, 'with as much relation to real folk-music as your own shop ballads have. Korbay of course lived in New York and London for the greater part of his life; that is another reason why he is not even a name to the present generation.'

Once more I caught a glimpse of Bartók's deep feeling, but this time of a different kind. I asked him, in passing, if he thought his great collection of folk-songs was as complete as he could make it. He said he was sure it was not. 'But I shall never collect any more,' he added in a tone that made me look up. 'Our frontiers are not where they were,' he went on with sad significance. 'Even my own birthplace is now in another land, and the work can never be the same to me again.'

Like Holst, Bartók has had to spend precious years in the comparative drudgery of teaching, and even now his opportunities for composition are limited. He has devoted the present winter, however, to writing a pianoforte concerto which he has long had in mind. The only one of his works in which he is able to appear with an orchestra is his Op. 1, the Rhapsody I have already mentioned, which is not at all representative of his later style. Until this new work is finished he intends to remain at Budapest. The only visits abroad which he has planned for the winter are to Holland and Germany.

Finally we talked of the directions in which modern music is tending. He thinks there is a great harmonic field still to be explored, but believes that melody must not be sacrificed in the process. Recently at Prague, Hába, the Czech composer, gave him a demonstration of the quarter-tone pianoforte which the Czecho-Slovakian Government has placed at his disposal. Bartók was not impressed by its possibilities. Even his highly-developed musical mind found its tonality difficult to grasp, and Hába's explanation that the tuning was faulty was not sufficient to account for his uncomfortable impressions.

One last incident which will help to complete the picture of the man. When I was taking my leave I inadvertently referred to him as 'Doctor Bartók.' With mock horror he exclaimed, 'But I am not a "Doctor."' 'Well, "Professor,"' I said. 'Oh! everybody is "Professor" here,' he rejoined. 'That means nothing. And please don't refer to me as "Herr," as you did to Dohnányi, when he was in London. Why do you always speak of Hungarians as though they were Germans?' 'So I may not even say "*Meister*,"' I replied laughingly. 'No, no,' he said, in one of his rare bursts of colloquial English. 'Plain "Mister" is good enough for me.' And with that I left him.

OLD WAYS FOR NEW IN VIOLIN TRAINING

By Gerald R. Hayes

On a Sunday in the latter part of December last a few privileged musicians were enabled to see the results of a little known side of Arnold Dolmetsch's activities when, by the courtesy of the headmistress, they heard the young pupils at Dunhurst, the preparatory section of Bedales School at Petersfield, give an informal concert. Mr. Dolmetsch has been teaching these children for the past two or three years, and as their ages ranged from six to twelve years it may come as a surprise to some to know that they played, not only old tunes harmonized in three or four parts, but passages from Purcell's 'Diocletian,' Corelli's 'Nativity Music,' and Bach's 'Christmas' Oratorio—not only played them, but did the job well, holding their parts both in time and tune with a certainty that many an amateur orchestra might envy. To one who has endured the horrors of many school children's concerts, it was astonishing to be able to sit back and listen to the playing, not only with interest, but with real pleasure.

Behind all this there lies a story which Mr. Dolmetsch unfolded to us in the morning, before the performance was given in the afternoon. He went back to the days when he first came to London as a young man, after studying the violin at Brussels Conservatoire under Vieuxtemps, and had been accustomed to practice eight or nine hours a day. Appointed music master at Dulwich College, he rapidly realised that nothing useful on those lines could be given to boys who could be allowed only about half an hour a day for practice. The difficulties for the child under these circumstances were as obvious as they appeared insuperable. Not only had he to get command of his bow, but he had to attain a correct ear for tune whilst fumbling about on the finger-board to learn his stops, coupled with the understanding of visual music in notation. The natural effect of all this complication on a schoolboy's mind, full of other matters, was, in the average case, to repel him and make the music a distasteful task instead of a pleasure.

Mr. Dolmetsch thought out what he then believed to be new lines of training, and he was fortunate enough to have a broad-minded principal, the famous Dr. Welldon, who gave him a free hand. In the first place, the boys must be encouraged to like the making of music for its own sake, hence they must play good music, however simple, right from the beginning, and never scales and exercises. Then, they must not be bothered with trying to understand the reading of music from notes: that could come later, for it is natural to speak before we read. Again, the mind must be trained from the start to think in perfect tune, and must not be distracted from the music by uncertainty about stopping, which also helped to ruin that sense of tune. To achieve these two objects Mr. Dolmetsch put frets on all the instruments. He then taught the boys simple old tunes of undying beauty by the positions of the frets—a sort of verbal tablature—and also made them play always 'in consort' (while some learnt the alto part, others learnt the tenor and bass). They thus acquired from the outset a practical sense of the meaning of harmony and time, which made progress to more advanced works an easier matter—for the children were not trying to translate visual instructions into music, they had nothing but the music, pure and simple, to think about.

He found that his experiments were rapidly rewarded with success, the most notable and, to him, pleasing feature being that the boys began to like the lessons and to look forward to the team work which they involved. After a year or two the time came when a school function gave the opportunity for his pupils to play in public in London. He had taught them the music he then loved best, Corelli, Purcell, and so on, not realising that this was then practically unknown to the musical public, and it was such pieces that were played at the concert. The next day he awoke to find himself made famous by a two-column article in *The Times* from the pen of J. A. Fuller-Maitland. However, his increasing realisation of the importance of the instrumental music of the past, and of the need for recovery of the instruments, led him to abandon his teaching in order to devote himself to research, and it was not till after many years that he used these methods again when teaching his young family and, quite lately, the children of Haslemere and Bedales.

But, as his researches proceeded, Mr. Dolmetsch soon found that much of what he had taken to be a new method of his own was simply a re-discovery of the ways of the past. He read Couperin's 'Méthode,' and found that in the early 18th century the young pupil had to learn a number of tunes by the hands before he was even allowed to be shown the written tablature, much less the staff notation. This, of course, involved frets which were, just as with Mr. Dolmetsch, gradually removed as the pupil became more proficient. More than half-a-century before, John Playford had advocated this use of frets for learners in the famous violin section of his 'Introduction to the Skill of Musick,' which first appeared in the second edition of 1655.

This method is, however, far older than the 17th century; how old, it is impossible to say, but the writer recently found it fully described in a text-book of the early 16th century. In 'Musica Teusch' there is first a long treatise on the playing of the Viols ('der Grossen Geygen'), followed by instruction for 'the small fiddles which have no frets' ('den Kleynen geygen die Kein Bündt haben') —that is to say, the rebecs or violin family. On sig. Hii *verso*, we read :

> No man knows at first how to find and sound the stops. One should put on frets, and when one is quite sure of the stopping, they may be taken off again. Yes, it is better in the end for the beginner to put on frets than trying to find the positions gradually, &c.

Then follow elaborate directions for finding the correct positions of the frets. The pages of Ganassi's 'Regola Rubertina,' of about the same date, also give some interesting information on the subject of the frets.

To return to our practical experience of this method at Bedales, it must be said at once that the results appear to have been very satisfactory. These young children so obviously enjoy the music-making that that alone would have been a justification, even if the effects had not been so good as they were. But the most noticeable feature was the certainty and rhythmic sense that the playing showed; there was no hesitation about the entrance of parts or feeling for notes. Mr. Dolmetsch led the little orchestra, seated on a chair in front of them, and his daughter played the double-bass viol (the violone), but this was only because the child who usually played it was ill. One cannot imagine any child sawing on a double-bass fiddle, but the violone, like all the viol family, 'speaks' at the lightest touch.

The children are encouraged to exchange parts, the alto to take tenor at times and *vice versâ*, and their practical sense of harmony was well illustrated by one small boy with the viola who had forgotten his part; he tried, without success, to pick it up alone, but as soon as one of the others put in the alto he remembered it at once. This learning by sound is, of course, in direct defiance of text-book maxims, which say that the child 'must be taught to read, not to memorize,' and the awful fear some teachers seem to have of anything learnt by ear; but judged by the pragmatic test, it is true because it 'works.' Not only do the children enjoy the lessons, but some of the older ones have been found trying (and succeeding too) to teach young ones by themselves, thereby learning much that cannot otherwise be taught.

One feature of this demonstration was that all the violins and violas, to begin with, are held between the knees like a treble viol, and are bowed in the viol manner with the hand under the bow, not above it. This makes the bowing much easier at first, and avoids the difficulties of the long stretches on the bottom strings when it is held under the chin. But it has another and very important aspect; it enables the child from the start to use a full-sized instrument, and so get a true idea of its tone-value. As the pupils get more confidence they are allowed to put the violins up, and we observed that some used their instrument in both ways in different pieces. It is all a question of which is the most convenient at the particular stage of development; thus, when the frets are taken off, the child will sometimes ask for them to be put back, as he has such a keen sense of tune that he knows at once when something is going wrong. As to 'technique,' Mr. Dolmetsch says :

> . . . it is a mistake to try to make it grow any faster than the musical sense—it will grow as fast as that grows.

It was not clear whether this method of holding the fiddles viol-wise was part of Mr. Dolmetsch's original experiment at Dulwich; it may have been, but the writer is inclined to think that it is an outcome of his classic researches in the playing of the older instruments. That it has great advantages can hardly be denied, for it frees the mind from so much pre-occupation and allows the music to become the paramount factor; after all, the instrument is only what its name implies—a means to an end.

Music in the Foreign Press

TIME, SPACE, AND MUSIC

Charles Kœchlin, in the January *Revue Musicale*, suggests that musical facts may contribute some data towards the solution of the philosophical problem of the relativity of time and space. A few concrete examples are all that can be quoted here, as the author's actual demonstrations (which are most interesting) do not readily lend themselves to condensation.

> Henri Poincaré wrote, 'If *everything* in the universe became *n* times larger, we could not realise the change, since our measuring instruments would have become altered in the same proportion.' But the human ear provides a measuring instrument whose capacity might remain unaltered by a change of size : hence, it might perceive, *e.g.*, the resulting changes of the pitch, timbre, and intensity of musical instruments. Bergson considers that pure duration, being mere sensation,

is no more measurable, *quantitatively*, than, say, heat, cold, or pain; it is measurable *qualitatively* only. But for the musician, the continuity and divisibility of tone, and hence of time, are realities quite apart from mathematical measurements founded, as Bergson has it, on the 'spatialisation' of time. As regards space, Einstein's theory (and Michelsen's experiments) point to its measurement varying according to the conditions under which it is measured. But it remains to be seen whether, *e.g.*, the sound emitted by a vibrating body could be found to vary so as to indicate that its change of length is actual, and not merely an illusion due to a defect in the process of measurement.

BORODIN'S FIRST SYMPHONY

In the same issue, S. Dianin and A. Rimsky-Korsakov give the following particulars on the various texts of Borodin's first Symphony:

> The arrangement, by Borodin himself, in pianoforte duet form appeared in 1874. In 1882 only, Borodin's publisher decided to print the score. Borodin then determined to carry out certain alterations, according to advice given to him by Balakirev, Liszt, and others. Balakirev's suggested corrections were sent to Borodin in writing. The score appeared in November, 1882. *No score edited by Rimsky-Korsakov and Glazounov ever appeared.*

Most students of Borodin's music will realise that this last assertion is not altogether accurate. Indeed, the only score that is conveniently available for study is the miniature score whose title-page bears the mention 'Revue par Rimsky-Korsakov et Glazounov.' But, in point of fact, the text of this is exactly that of the original edition, as I eventually succeeded in ascertaining after a long quest for a copy of the original edition. The alterations have not yet been incorporated in a pianoforte arrangement.

GEORGES AURIC

In the same issue, Boris de Schloezer devotes an essay to Auric and his music. He considers Auric as one of the masters of contemporary musical France:

> 'Les Matelots' and 'Les Fâcheux' are among the finest things in French music since Debussy. Auric's pianoforte pieces do not often show him at his best, but his 'Pastorales,' 'Sonatine,' and 'Adieu New York' represent the very essence of his art and individuality.

EUGÈNE GIGOUT

The December 15 issue of *L'Orgue et les Organistes* is devoted to Gigout, his life and music. It contains the text of the speeches delivered on the day of his funeral.

MOZART AND WIND INSTRUMENTS

In the January *Bulletin de la Société Union Musicologique* (The Hague), G. de Saint-Foix writes on Mozart's little-known Divertimenti for wind instruments, published by Breitkopf in 1801 (K. An. 226, 227, 228), and points out that although Mozart has written comparatively little for combinations of wind instruments, he has done more in that line than people are aware of. Two Divertimenti of the same kind (K. An. 224 and 225) are unavailable—probably lost.

THE SAXOPHONE

On January 22, says the *Guide du Concert* (January 15), part of the meeting of 'La Musique Vivante' (*see Musical Times*, January, 1926, p. 34) was devoted to 'an ill-fated instrument,' the saxophone. In the December *Monde Musical*, René Laurent (who on the above-mentioned occasion had performed various pieces written for the instrument) writes in praise of the saxophone, and expresses the hope that this fine instrument will not be finally confined to the jazz-band. Among the composers who used the saxophone were Vincent d'Indy ('Fervaal,' &c.), Bizet ('L'Arlésienne'), Saint-Saëns ('Henri VIII.,' &c.), Délibes ('Sylvia'), Debussy, Caplet, Florent Schmitt, and Mahler. Richard Strauss has (optional) saxophones in the 'Domestica.'

NEW RUSSIAN COMPOSERS

The January *Sovremennaya Muzyka* contains an article by Igor Glebof on Miaskovsky's Pianoforte Sonatas, and articles by Victor Belaief on Alexandrof, Shirinsky, and on Shenshin's vocal works.

M.-D. CALVOCORESSI.

Occasional Notes

We have received the full programmes of the fourth Festival of the International Society of Contemporary Music to be held at Zurich on June 18-23. The only English composer in the scheme is W. T. Walton, with an Overture, 'Portsmouth Point.' Seeing that Switzerland and Czecho-Slovakia each have three representatives, this strikes us as being a poor show for the country of Vaughan Williams, Holst, Bax, Ireland, and at least half-a-dozen others who have achieved more than Mr. Walton. Presumably their music has not the International touch that distinguishes the work of Krasa, Weill, Hoeree, Miaskowsky, Geiser, Petyrek, Caplet, Honegger, and the rest. We cannot help wondering to what extent the Jury of five—Arthur Bliss, Scherchen, Straram, Szymanovsky, and Honegger—are in touch with music on this side of the Channel. Interest in the Festival has always been tepid so far as England is concerned, and we don't think the cold shoulder is likely to make it red hot.

Last month 'Feste' discussed some of the advertising methods of 'star' performers. A correspondent sends us a prospectus of a concert recently given at Coventry by Miss ——, a violinist so accomplished as to be independent of such fulsome twaddle as the following. It filled two pages, from which we pick a few choice flowers of speech:

THE MAGIC FIDDLER

LISTENING TO ——

> The greatest fiddlers have come to us, enveloped in an atmosphere of mystery. Paganini was supposed to be in league with Satan. Tartini confessed that his Sonata was inspired by the devil, in a dream. And though, in these days, no one would connect Miss —— with the Evil One, yet, in the girl artist, who sprang, almost at a bound, to absolutely the first living English violinist, one is struck by this atmosphere of the supernatural that surrounds her. . . . As she mounts the platform, slim, pallid, waxen figured, her wide eyes peer into the crowded hall as though she saw nothing there, save, perhaps, some invisible ghostly mentor. She is as pale as death.

We stopped at this point and did a bit of peering on our own account, but the more we peered the less wide were our eyes. So perhaps after all Miss ——

merely stared—as indeed she well might, in order to see a mentor that was invisible.

> The Queen's Hall Orchestra begins the Prelude to the Paganini Concerto. Miss —— does not smile at the audience, as others do ; she is too full of her work. Nervous, anxious, she fingers absently at the strings of the violin held loosely by her side. One is afraid she is not in form—there will be a nervous breakdown. Such a slight, transparent creature—a puff of wind would be too much for her—is not fit for the excitement of the concert-room. The orchestral prelude reaches a climax, stops suddenly—there is silence. The violin goes swiftly to the shoulder [not, you perceive, to the nape of the neck, or the knee-cap], the bow, raised, descends on a single note that rings clear as a bell. There is a dive into the deep alto of the G string, and up again to the top of the instrument, where the notes run like rippling laughter. Then the melodies begin to unfold, with a purity and sweetness never heard before. [What, never?] And now the very devil is in the fiddle. Gay, mocking laughter thrills from it. There is a scampering of little demons that have not been loosed since Paganini himself first conjured them out of horsehair and catgut. This girl, then, can call up spirits. Yes, but they are harmless ; they have put on their best behaviour, and, with smug faces, gambol about, in great awe of their enchantress, who smiles out of the corners of her eyes at them, enjoying the fun. As the tune changes, they go. This twittering in Alt, it is bird-music. To the whistling of the harmonics, we sail up in the air, ever so high. Another change, moonlight, clouds, and pattering rain, lonely churchyards, faint wailings, grisly skeletons—Ugh ! We are nearing the climax. The orchestra swells out, the sound grows brighter, brighter, brighter—a musical sunrise, heralded by trumpet calls, and welcomed by a sky full of larks. Whew ! it is over. We pull ourselves together. Yes ! we are in the Queen's Hall. There is Henry J. Wood, as large as life, and the pale girl in white, bowing to tumultuous applause.

We are sure that Sir Henry will not be offended if we find the reference to his substantial presence a bit of an anti-climax. After sailing up in the air, ever so high, we seem to descend with a rich dull thud, ever so low. Whew !

With the growing appreciation of Bach's Cantatas has come a desire for performances of these works on a scale suited to their intimate quality, both in feeling and texture, which more often than not is akin to that of chamber music. The Newcastle Bach Choir has been working on these lines for some years, and the newly formed Bach Cantata Club is a London organization with a similar aim. This choir consists of twenty-five professional singers, assisted by the Bach Chamber Orchestra, a new ensemble of well-known London players. Mr. Kennedy Scott will conduct, but occasionally guest-conductors will take charge. There are strong executive and advisory committees. Six concerts per year will be given in London, with, it is hoped, a subsequent expansion of activities into the suburban and provincial centres. Among the soloists for the first series of concerts are Dorothy Silk, Margaret Balfour, Adila Fachiri, Harold Samuel, Harold Darke, and Joseph Slater. A prospectus giving dates and full programmes of all the concerts for the first year may be had from the Secretary, Mr. Hubert Foss, Oxford University Press, Amen House, Warwick Square, E.C.4, from whom may be obtained also applications for membership. The subscription of £1 4*s.* entitles the member to one transferable ticket for each concert; £2, two tickets; and £2 17*s.* 6*d.* three tickets, and so on. We are glad to see that the programmes are not confined to the Cantatas, works for orchestra and organ solos being also included. The Choir will join forces with the Oriana Madrigal Society in the B minor Mass at Queen's Hall on March 29. One of the concerts will take place at the Royal College of Music, and the remaining four at St. Margaret's, Westminster. We hope that an early result of the birth of this attractive organization will be a performance of the 'Magnificat,' a work that has been strangely neglected in London of late.

Mr. Noel Ponsonby, organist of Ely Cathedral, has been appointed organist of Christchurch Cathedral, Oxford, in succession to Dr. Henry Ley.

We learn from the February issue of *The Musician* that 'the concerts of the State Symphony Orchestra at New York have been abandoned temporarily because of a lack of funds.' This unexpected discovery that there is a limit to the power of the subsidising millionaire may prove to be a blessing in disguise. We have not much faith in any form of artistic activity that has to be bolstered up by fat donations, whether from the State or from Mæcenases. Now that the age of patronage is gone the motto should be : Spread the liability, widen the interest (the two things go together), and cut your coat according to your cloth. If the problem of opera in this country is ever solved it will probably be on this democratic and business-like basis. The 'Old Vic.' has been showing the way for years.

Apropos of the subsidising of music, is it not a mistake to begin with the most expensive form of activity? We have long felt that a start should be made in departments calculated to cater for the largest possible number at the smallest cost. This view is expressed by Mr. Carl Saerchinger in a recent number of the *Musical Courier*. Speaking of the meeting at which the National Opera Trust was launched, he points out that the income from the half-million pounds aimed at (£25,000) is 'less than the deficit of one season of opera, either at Berlin or Chicago, in both of which places it is being more widely patronised than in any English town.' He adds, truly, that 'the essential nucleus for an opera organization is an orchestra; and the orchestras of England at present are struggling against almost impossible odds.' All of which hard truth leads to his reasonable conclusion :

> When English cities have taken the first step toward recognising the cultivation of music as a public function, by endowing or subsidising a symphony orchestra ; when, in other words, they have reached the stage that America has reached, it will be time to look ahead toward the next stage—attained by Germany —in which the opera house is established as a corollary to the symphony orchestra, co-operating with it to the economic benefit of both. What England needs, at present, is not an Opera Trust but a National Symphony Trust.

And he ends by pointing out that the 'Old Vic.,' even if its performances are sketchy, is 'building up a mighty audience for the future, when real "grand" opera for the people will become a reality.'

We hope a sufficient number of mere English will see the point of this quip of Mr. Hugh Roberton's. Perhaps many of them will not realise that the Fras——. But we refuse to spoil a joke by explaining it:

> All great artists phrase well. Speaking at Inverness once, I put it differently. I said: 'All great artists are phrasers.' The loud applause was puzzling, until I noticed that one part of the hall was silent. It was occupied by M'Donalds.

In the February number of *The Musician* we found a paragraph the moral of which should be digested by singers, both solo and choral, who are well past their vocal prime:

> An ordinary citizen remarked the other day of his sister that after singing in the quartet in the same Connecticut church for some thirty odd years she had just quit, and was now experiencing the reaction of sitting in the congregation. Asked why she quit, he said: 'On a recent Sunday she opened her mouth to sing softly, and nothing came—and when it did come it was loud. So she said it was time for her to quit. And she quit.'

Bravo! Of this conscientious singer it may truly be said that nothing in her career more became her than the way she quit.

New Music

SONGS

The name of Elizabeth Poston is not at present well known, at any rate in England, but five songs of hers which come from Winthrop Rogers are of considerable importance. The excellence of the poems at once appeals, and a sensitive fresh appreciation of them is apparent in the music. The composer writes a good vocal part, and careful accentuation is always noticeable. The music itself shows considerable sense of style, and though it is possible to detect the influence of Elizabethan song, and of Delius, perhaps *viâ* Warlock, these influences are well assimilated, and the composer never descends to mere copying. The handling, at its best, is firm and capable, but there are signs of uncertainty here and there, and slight amateurishness in the movement of parts and basses detracts from the value of some of the songs. 'A little candle to St. Anthony' is a case in point. The song has interest, both melodic and harmonic, but flags on the second line of its second page, whilst there is a rather artificial second-rate harmonic effect at the bottom of the same page, at the words 'You have.' Such blemishes are much to be regretted when there are so many good things. 'Sweet Suffolk Owl' is another case of a song good at its best, but not of equal interest all through. 'The Bellman's Song' and 'Aubade' show firmer grasp. The first is a charming thing, words and music, and the composer has cleverly managed to put real freshness and vitality into a 'bell' accompaniment, which is apt to sound very commonplace nowadays. 'Aubade' depends less for its effect on 'spice,' and is perhaps a better song. The vocal line is free and strong, the accompaniment well-written and light in texture. One regrets a slight tendency here and elsewhere to arrive at the ultimate destination in cadences almost too soon, so that the phrase has to be lengthened out beyond its carrying power. And it is a pity that the words 'your curtains' have to be repeated near the end, an effect which is out of keeping with the composer's general plan of straight setting. But it is a good song, and ought not to be passed over. The songs are all of them on the light side, and unpretentious, and even if the handling is not always quite certain, the freshness and sensitiveness of outlook are so welcome that one will await further works from this composer with interest.

What a contrast is Helen Kilner's 'My Mary, sweet and brown.' Here we are back again at the old, sophisticated-simple, bass-in-octaves-with-the-tune style of thing. And not much better, though free from Miss Kilner's worst excesses, is Una Bourne's 'A Cloudless Night'—poor music, to such words as:

> As we near the mighty ocean,
> It seems, my love, to me
> 'Twould be complete contentment
> To sail ever thus with thee.

From the same publishers (Enoch) comes 'The Palatine's Daughter,' a good Irish tune, edited with skill and humour by Herbert Hughes. One can see how careful this writer is to eliminate all unessential notes from his pianoforte parts, thus giving them clarity and vividness. Straightforwardly effective, too, though not so much out of the common, are Howard Carr's arrangements of four traditional songs of the hearty type. 'Ben Backstay,' 'High Barbaree,' 'Dorothy's a buxom lass,' and 'A jug of this,' are all good in their way, given the singer and the occasion (Paxton).

'The Dressmaker,' by Donald Ford, is a setting of some words by H. D. C. Pepler, which are of the 'quaint' sham-mediæval style to which religious subjects, unfortunately, sometimes lend themselves. The music matches the poem, being affected to a degree, and full of exaggerated, commonplace harmonic effects. If this kind of thing is really naive and simple, like certain stanzas of 'Jerusalem, my happy home,' the effect is moving and beautiful; but when it is far from simple, and gives an impression of insincerity and pose, it is insufferable. The same composer's 'A Hymn of Thanksgiving,' shows how affected he has been in the former song; this last is less offensive because more straightforward and plain-spoken—it is merely commonplace.

E. Markham Lee's 'A Flemish Lullaby' is of a very different sort, for it is simple, genuinely so, musicianly, and sincere. It was a bold venture of Phillis James to set 'My Garden,' for the poem is extremely difficult to deal with; and this music has not the strength or individuality required. Incidentally, the author of this poem is T. E. Brown, not Thomas Browne: the good Norwich physician, for all his love of gardens, would turn in his grave at having this 'lovesome, God-wot' poem attributed to him. 'In the Trades,' the second of 'Two Songs of the Sea,' by G. T. Francis, has exhilarating rhythm, and might have been a fine thing if the interest had been kept up throughout. Unfortunately it flags during the middle section, and the song never quite gets over this. All these publications come from Murdochs.

'The Little Cares' is probably the best number in T. C. L. Pritchard's 'Six Songs' (Paterson). Its unaffected simplicity and sincerity carry it through in spite of the fact that the music shows no particular originality. The same qualities are elsewhere apparent; but there is a touch of the commonplace in some of the songs, notably, 'When I am dead, my dearest,' and 'I had a dove,' which robs them of effect. The

composer is not equal to E. B. Browning's 'O wilt thou have my hand.' Terribly intimate as the poem is, it needs to be matched with music of equal insight.

Percy E. Fletcher's 'Four Tennyson Lyrics' (Novello) are typical of the composer in their easy-flowing, graceful effectiveness. The composer knows what he cannot do: what he can do he does with care and musicianship: and he is seen at his best in the lighter numbers. 'The City Child' and 'The Throstle' are both charming. This last is an unusually good 'bird' song whose cleverness does not prevent it from catching the slightly deeper undertone that sounds in the poem.

Seven translations by A. C. Benson from classical writers are set by D. M. Stewart and published by Augener. There are sincerity and sensitiveness here, and at its simplest the music often has charm. But every now and then there are harmonic adventures, often for the purpose of underlining particular words, which are disconcertingly commonplace. 'Love's Precinct' shows this. The beginning is quiet and simple, but at the word 'still' we get a sudden colour effect which disturbs the flow without achieving much. The same thing occurs at the word 'wither,' in 'Unchanging Love.' 'The Tomb of Ajax' and 'The Trio' are freer from it, and gain in consequence. 'The Well' is probably the best of the songs: a picturesque little phrase out of which the accompaniment is made gives unity and interest. The change to the major key in the last verse is effective, and the atmosphere of the words is well portrayed.

Like Percy Fletcher, Graham Peel knows his talent, and avoids affectation or pretentiousness. Two songs published by Forsyth, 'Little Brown Bees' and 'Hills in Heaven,' show his usual skill, and have charm, but not perhaps the distinction which some of his work has revealed. In their different styles, however, both are effective, and the tramping rhythm of the accompaniment gives the second of these songs a certain strength. Charles Wakefield Cadman's 'Flowers of Forgetfulness' is a setting of a highly-coloured poem by Mlle. R. Eberhardt about 'Mystic poppies of the mystic East' and 'Bright cups of visions, drug my wine of sorrow.' Of course it is done skilfully; excitement is well worked up: but in the end one feels that it's all about nothing. The composer is happier in simpler styles. The same publishers, Winthrop Rogers, issue Dwight Fiske's 'The Bird.'

Augener's publish Frank Bridge's setting of Tagore's 'Dweller in my deathless dreams,' a poem on which the composer has brought to bear all his great knowledge of effect. Needless to say, voice and instrument are alike well written for; the poem is clothed in veils of beautiful sound, and a big climax is worked up, the whole thing calling for the utmost skill from both performers. This is not perhaps one of the most highly individual songs of this composer, for some of the harmony is reminiscent of Scriabin; but it is a fine piece of work.

From the Oxford University Press come two more songs by Norman Peterkin, 'Song of the Water-maiden' and 'Pierette in Memory,' and Hubert Foss's 'The New Mistress.' The first of these should sound charming, if the pianist can achieve the lightness and elusiveness which the accompaniment needs, an effect which will probably be best got from the arrangement for string quartet, which is published. 'Pierette' needs careful handling too, if the feeling of impulsiveness is to be got without that of scrappiness: and here again any but the lightest of touches on the pianoforte will destroy the effect of fragility. Hubert Foss has fully realised the potentialities of Hardy's fine poem, 'The New Mistress.' Effective use is made of the tonal scale in characterising the heartless one's outspoken farewell. Swinging rhythm and a modal tune bring the song to an effective end. The song has strength and impetus: but one gets tired of some of the harmonic tricks, notably the excessive use of fourths. 'Hucbaldism' is being overdone in several quarters.

A beautiful song is Viggo Broderson's 'Auf duftiger haide' (Steingraber, Leipsic). A long, unbroken, finely vocal melody is accompanied by arpeggio chords: there is little of eventfulness, but the quiet serenity suits the atmosphere of the poem: and singers with high voices should not overlook this song. The same composer's Op. 26 (the former song is Op. 45), from the same publishers, is a set of five numbers. Less simple in their methods, they seem less effective in their results. But 'Weltenweiter Wandrer' in its rather luscious way is undeniably beautiful. The influence of Strauss is strongly noticeable.

T. A.

CHURCH MUSIC

Some recent issues from the Oxford University Press include an arrangement by W. G. Whittaker of Henry Purcell's 'Evening Hymn' (on a Ground); Ernest Bullock's Saints' Day anthem, 'Give us the wings of faith' (words by Isaac Watts); a setting of the Magnificat and Nunc Dimittis, in E flat, by Sydney Watson; and William Byrd's 'Preces and Responses.' Purcell's beautiful little work, as we are reminded by the editor, appears in the key of G in Playford's 'Harmonia Sacra' (first book); and only bass—occasionally figured—and voice are given. In its present form in F, with Dr. Whittaker's musicianly arrangement of the accompaniment for pianoforte or organ, it should make a most acceptable unison anthem. An arrangement for four-part mixed choir and pianoforte or organ, by Harvey Grace, also appears in the same series. The words are by William Fuller, Lord Bishop of Lincoln ('Now that the sun hath veiled his light'). Dr. Bullock's anthem is a strongly-written little work of only moderate difficulty. The organ-part is excellent, and in the vigorous middle section gives scope for the effective use of reeds. Sydney Watson's setting of the Evening Canticles is for unison singing. It is straightforward in style, and may be recommended to choirs on the look-out for music which is easy without being either feeble or vulgar. In the last bar of page 3 there is a misprint in the organ-part. The arrangement for four voices (S.A.T.B.) of Byrd's 'Preces and Responses' is an adaptation by Dr. Percy Buck from the original setting for S.A.A.T.B.

A number of works from Novello call for notice. Eric H. Thiman's setting of 'O Strength and Stay' (words translated from the Latin by J. Ellerton) may be cordially recommended. The composer has written a good tune and treated it simply but very effectively. The first verse is sung by soprano (solo or full), the second is for four-part unaccompanied singing, and in the last the melody is sung in unison over a broadly-written organ-part. A setting in D of the Magnificat and Nunc Dimittis, by T. H. Ross—composed for the Peterborough Diocesan Choral Association—is well-written music. The voice-parts flow along easily, and nowhere

present any real difficulty. Canonic writing is effectively employed in the Nunc Dimittis. W. R. Pullein has provided suitably expressive music for the 16th-century Prayer, 'O Lord, support us all the day long of this troublous life.' It consists of only twenty bars, is intended for unaccompanied singing, and is published on a card. Those interested in the new 'English Psalter' recently issued by Novello should note that the Canticles may now be obtained separately. Set VII. of Novello's 'Hymns and Tunes for Sunday School Anniversary Services' contains, in addition to tunes by G. C. Martin, E. J. Hopkins, and A. Herbert Brewer, two new ones by Eric H. Thiman, two by Harvey Grace, and others by R. McLeod, C. J. May, and F. G. Russell. The music appears in both notations, and the words are also issued separately. From Novello's may be obtained a setting by Healey Willan of 'Hail Thee, Festival Day,' for Whit-Sunday Morning Procession (H. W. Gray Co.). The words are from the 'English Hymnal.' This is one of 'Four Processionals,' the others being for Easter, Ascension, and Dedication Festival. The music is admirably dignified in style, and choirmasters who use this hymn should make its acquaintance.

A short Communion Service for unaccompanied singing, by E. Francis R. Woolley (S.P.C.K.), should meet the requirements of those unable to cope with elaborate contrapuntal settings. Straightforwardly written, and of only medium difficulty, the music should prove both interesting to the singers and effective in performance. The Creed and both forms of the Kyrie are included.

Choirs capable of eight-part unaccompanied singing should add to their repertory a new Motet by William H. Harris (Year-Book Press). This is a setting for double-choir of Spenser's 'Faire is the heaven where happy soules have place.' The composer writes freely and effectively for the voices, and is equally successful in his harmonic treatment. An *Adagio* opening (*pp*) in D flat is succeeded by a section in which the pace constantly quickens, key changes are frequent, and some imposing climaxes are reached, before the return to the original *tempo* and key three pages from the end. A big choir is necessary to do full justice to this fine work. Adequately performed, the result should be impressive. G. G.

STRINGS

We have received a number of pieces for violin and pianoforte composed by that busy fellow 'Anon.,' in this instance a native of the Netherlands. They are 'freely' arranged by M. Willem De Boer, and published by Gebrüder Hug & Co., of Leipsic and Zurich. We have of course no means of finding out to which particular branch of the numerous family this particular 'Anon.' belongs. These pieces point to a mind of no great originality. The music resembles the current coin of the 18th century, and indeed could be written to-day by a musician with a bias for imitation. Sinding and even Vieuxtemps did very pretty things in that line. And perhaps it is better that it should be so, for the 'Anon.' who shows genius is ever a tragic figure. The arrangements appear to be neatly and conscientiously done, but of course only the publication of the originals could give us the measure of the editor's skill. The 'Variations' are quite of concert standard, although not particularly difficult. The Moderato and Intermezzo are more modest in scope.

One often hears it said that the student of to-day has a much better time of it than the students of the last generation used to have. This is borne out by the number of pieces written with the avowed purpose of enlivening the early stages of technical training. The latest addition to the student's repertory is a Suite of four pieces (Menuet, Pastorale, Marcia, Spinning Song) by the leader of the London Symphony Orchestra, W. H. Reed (Joseph Williams). They are simple, and distinctly profitable to the student. Bülow asserts somewhere that it is impossible to begin too soon to transpose. If that is so, more advanced students would derive great benefit by practising the 'Spinning Song' in D instead of C, the original key.

To a much more ambitious type belong Dorothy Howell's 'Phantasy' (Augener) and Felix White's 'La Bella Capricciosa' (Schirmer), both for violin and pianoforte. The first has the merit of sound construction and interesting ideas; the second, that of being a well-turned trifle.

Manuel de Falla's 'Seven Spanish Popular Songs' have been adapted for the violin by Paul Kochanski, and published by Max Eschig, of Paris. As could be expected from so expert a violinist, the arrangements are, on the whole, very effective. The 'return' *pizzicato* in the Jota is undoubtedly a good stroke, and this is altogether successful—the key (E) being one that on the violin sounds particularly well. There are more harmonics in the 'Chanson' than such a simple melody appears to demand, but no doubt even the simplest melody is to-day often invested with finery a more Spartan age would have scorned. B. V.

The Musician's Bookshelf

'Beethoven.' By Paul Bekker. Translated and adapted from the German by M. M. Bozman.

[Dent, 10*s.* 6*d.*]

'The Letters of Ludwig van Beethoven.' Selected by A. Eaglefield-Hull.

[Dent, 10*s.* 6*d.*]

Mr. Bekker's book, the Preface tells us, has had a great success in Germany, having gone through numerous editions. On many grounds—above all, its thoroughness, and the excellence of its plan—it deserves all the good things said of it. It suffers, however, from a serious blemish of the kind that ought to be avoided at the present juncture, when both Beethoven and his music are being scrutinised as probably they have never been before. In regard to the man, Mr. Bekker is torn. The biographical section of his book gives much of the old picture of Beethoven as the heroic soul—a kind of blend of Prometheus and Ajax-defying-the-lightning. Mr. Bekker, it is true, does not evade the unpleasant facts brought to light by Thayer, but he passes over some of them so lightly that the uninitiated may regard them as mere eccentricities. He admits that

> . . . Beethoven's conduct in money matters was one of the weak spots in his character, and cannot be presented in a favourable light. . . . He not infrequently broke his word, struck a bargain and then withdrew on receiving other offers; he took payment in advance for work which he did not carry out, and for his own purposes roused expectations which he knew could not be fulfilled.

The worst example of this shady conduct is, of course, in regard to the Mass in D. Mr. Bekker disposes of it in one sentence :

> There are few more regrettable episodes than that of the publishers' rivalry for the great Mass, which Beethoven promised almost simultaneously to six firms, only to hand it over to a seventh in the end.

There was nothing 'regrettable' in the publisher's anxiety to produce the Mass ; their eagerness did them credit. On the other hand, the term is too mild for Beethoven's tactics. There is no space to go into the matter here. Let the reader who still thinks of Beethoven as a demi-god turn to Thayer's many pages dealing with the whole affair. He would confess that a mere business man would be haled to the Old Bailey for less calculated fraud. Nor was this the only shady episode in which Beethoven was indebted to the forbearance of his friends and publishers. His first dealings with the Royal Philharmonic Society are rightly described by Mr. Bekker as 'neither decent nor honest.' Asked to compose something specially for the Society, for a fee of £75, he sent on three Overtures ('King Stephen,' 'The Ruins of Athens,' and the 'Name-Day') that had already been sold on the Continent, and that, moreover, were so poor that they were laid aside with frank expressions of disappointment. No wonder London publishers were cool when Neate a little later suggested that they should obtain some new works from the composer. 'For God's sake,' said one of them, 'don't buy anything of Beethoven.' Of these same Overtures the publisher Birchall said, 'I would not print them if you would give them to me gratis.' Mr. Bekker is aware of all this, and indeed begins his study of Beethoven's personality by saying that the composer 'had hitherto been presented to us in a falsely romantic light,' yet, like Rolland, d'Indy, and others, he continues to regard Beethoven as being of noble character, 'enthroned in lonely majesty,' and so forth. Noble characters don't stoop to such shady tricks as those indulged in over and over again by Beethoven. And such remarks as 'He would never prostitute his art to pecuniary needs' cannot be squared with the fact of his constant practice of selling works that he admitted to be inferior. No ; the more one reads his letters (especially those to publishers and others when 'raising the wind,' or driving a bargain, or evading repayment of a debt) the more painfully one realises the strain of meanness that ran through his character. Beethoven was immeasurably smaller than his music, and no good is done by blinking the fact.

Much of this inequality is present in his work, and in fact the unevenness of his output is understandable only when viewed in relation to the man himself. Unfortunately Mr. Bekker makes us dubious about his valuation of Beethoven's music by describing as 'great' such works as 'Adelaide' and 'The Mount of Olives,' both of which were little esteemed by the composer himself in later years—a judgment which (at all events in regard to the oratorio) Mr. Bekker admits is that of posterity. 'Adelaide' he still regards as 'vital and effective,' an opinion in which few who are really critical in the matter of song will agree with him. Nor will many follow him in his enthusiasm over such pianoforte works as the E flat Fantasia-Sonata, Op. 27, the G major, Op. 31, the *Andante con moto* of the 'Appassionata' (a movement which he describes as 'one of the most enthralling works ever composed by Beethoven'), and the Bagatelles. Mr. Bekker's writing on the critical side is usually so full of insight that his apparent inability (or unwillingness) to recognise the immense distance between the composer's best and worst work, and the unusually large proportion of the inferior, is the more to be regretted because it weakens our confidence in his judgment as a whole.

Mention was made above of the excellence of the book's plan. Mr. Bekker wisely condenses the biographical side, and so leaves the major part of his space for a discussion of the music—unfortunately without music-type examples. He ekes out his compressed biography by a chronological table of the main events in Beethoven's life. There is an admirable index, and also a classified summary of the works, in order of composition—so far as such an order is possible in the case of works whose production often overlapped widely, and cannot always be ascertained. There are some slips. On page 347, the 'Eroica' is described as being in D minor ; the letter to the 'Immortal Beloved' is definitely assigned to 1801, whereas the year must always remain as doubtful as the identity of the damsel herself ; the translator frequently uses such expressions as the 'two first' when he means, of course, the 'first two' ; on page 73, discussing some of Beethoven's expression marks, he tells us that *beklemmt* in the famous 'Cavatina' means 'straightened [*sic*] in the Biblical sense of the term'—a misleading remark, because the Biblical 'strait' has a variety of meanings, from 'narrow' to 'adversity' : what is the matter with the actual meaning of the German itself ? Surely 'oppressed,' 'anguished,' was in the composer's mind, as it certainly is in the music of this portion of the Cavatina. A curious lack of perception is shown on page 63, where, apropos of Beethoven's attaching significance to certain keys (a point which Mr. Bekker overstrains), we are told that 'he [Beethoven] associated the greatness of Klopstock with the solemn D flat major key.' But the analogy was made in a somewhat derogatory sense. Beethoven was talking with Rochlitz, and comparing Goethe with Klopstock :

> He [Goethe] has killed Klopstock for me. You are surprised ? . . . I gave myself up to him [Klopstock] for many years . . . I didn't understand him always. He is so restless ; and he always begins too far away, from on high down ; always *Maestoso*, D flat major ! Isn't it so ? But he is great nevertheless.

Beethoven is clearly pointing out that Klopstock is too consistently grandiose.

A very odd contention is put forward by Mr. Bekker on pages 142-3. After eulogising the 'Diabelli Variations,' the author quotes Bülow, and goes on to say :

> In the enthusiasm of the discoverer and propagandist, however, Bülow has overlooked one fact, and that is that the piece ought not to be played. In this respect it is the counterpart of the B flat Sonata, Op. 106. There the clash between creative will and tone-material occurred over a tragic subject ; here it is the quintessence of humour which laughingly disregards the insufficiencies of imperfect mechanism and soars on the wings of imagination high above the world of actuality. Both the B flat Sonata and the 'Diabelli' Variations are written for an instrument which never existed, and never will exist. In these works Beethoven moves in an abstract world of music ; he plays not with sounds, but with conceptions of sounds, using the language of the pianoforte symbolically. Actual physical tone is but a coarse materialisation of the artistic idea, given here to the mind's ear alone.

> We see instrumental music carried to the point of absolute perfection, and carried beyond it by the urge to the immaterial ; physical sound is rejected, and an experiment is made with tone-abstractions which can only be grasped intellectually.

With due respect to a critic of such ability and standing as Mr. Bekker, one is strongly disposed to describe this as nonsense. Personally, I have no use for instrumental music developed to such a point that it becomes inaudible. Music is a matter for the ear, as food is for the palate, and we don't want Barmecide feasts of either. Even Mr. Bekker seems to have some doubts about the above theory, for he adds :

> We must at the same time allow the justice of the pianist's complaints as to the disturbing peculiarities of his work when taken phrase by phrase. It is perfectly true that, with increasing age, Beethoven 'instrumentated' worse and worse both for his orchestra and for the pianoforte.

Exactly ; and is not the impracticability of certain passages in the Sonata to be explained on that ground? We may be sure that Beethoven would thank no one for suggesting that he was writing for an instrument that never existed, and never will exist. (Though, by the way, is not this Sonata food for the player-piano?) If a further reason for the ungrateful style of the later pianoforte writing be needed, it is to be found in Beethoven's constant attitude towards executive artists. For example, on a player pointing out that a certain passage did not 'lie' well for the hand : 'It *must* lie,' says Beethoven. And when Schuppanzigh—an excellent violinist—complained of some unnecessary difficulties, 'Does he imagine that I think of his wretched fiddle when the spirit is upon me?' said Beethoven. But a composer's job is to express himself in such a way as to suit his medium, making the most of its possibilities and avoiding its weaknesses ; and any shortcoming in this respect is a fault, whether the composer be a Beethoven with the spirit on him or a mere bungling amateur. It is a pity that this wrongheaded attitude is so often spoken of as if it were a virtue, instead of the musical bad manners which, after all, it is.

The quotations will, I think, show the direction in which the book fails. The author wants to have it both ways—the Beethoven of tradition, eating out his lonely soul, noble and defiant, with a lofty conception of his mission as creative artist ; and the uncouth, ill-educated, mean individual who, to a degree unequalled by any other composer of the first grade, ranged from the heights to the lowest levels of banality and commonplace. Is this too strongly put? The reader who thinks so is advised to look down a complete list of Beethoven's works, and mark how small a proportion is alive to-day. He should then take some of the justly neglected works ; say the Triple Concerto and the Fantasia for pianoforte, Op. 77. If he can get through these without a mixture of yawning and irreverent mirth, he is easily satisfied. The worst and best of Beethoven, both the man and his music, can no more be reconciled than oil and water, and it is a pity that Mr. Bekker should stultify so much excellent writing by attempting the impossible.

After all, we may tell the truth about both the man and his work, and at the same time lack neither sympathy nor appreciation. All Beethoven's personal failings may be traced more or less directly to his parentage and the wretched circumstances of his early home life ; and his slow development as a composer, and the extraordinarily uneven quality of his music, were due largely to the intermittent and unsatisfactory nature of his training. Yet his place is secure among the small group of composers unanimously held to be of the first rank. Most of us would admit his claim to stand even among the topmost three, and he earns that position without special indulgence of any kind, but by virtue of the towering beauties of the pick of his output : for although no other great composer failed so often and so completely, hardly another flew so high and maintained the altitude for so long. He has everything to gain and nothing to lose from a cessation of the highfalutin and cloudy gush that has surrounded his name for so long. One's quarrel with Mr. Bekker is that, well aware as he is of the real Beethoven, he wants to retain the legendary one as well. Hence dozens of passages in the bad old tradition, as, for example, this from the description of Beethoven's death :

> Ludwig van Beethoven's earthly course was finished. Like the great prophet of the old Testament, he ascended to heaven in a chariot of fire.

This account of the apotheosis needs only the commonly misused journalistic 'literally' before the word 'ascended' to make it a perfect example of how not to write biography.

As Shedlock's translation of Kalischer's 'Complete Collection of Beethoven's Letters' has long been out of print, it is well that this liberal selection of nearly five hundred of the original thousand odd should be issued. At the risk of appearing ungrateful, however, it must be said that the edition suffers from a defect similar to that of Mr. Bekker's book. It is a pity that Dr. Hull, in addition to selecting the letters, did not also revise or supplement such of Kalischer's notes as put a misleadingly favourable construction on certain passages. The original Preface of Mr. Shedlock tells us the old tale about Beethoven's 'love of truth and justice,' of his noble-mindedness, and his 'contempt for all that was mean and wicked.' But, as has been shown above, that view of the composer can no longer be maintained. If, as the Preface tells us, the letters are a faithful reflex of the composer, it must be said with regret that the character they reveal was as a whole very far from noble.

As examples of Kalischer's over-kind gloss on certain letters, take this note at the end of a group of letters to publishers concerning the Mass :

> Simrock, Schlesinger, Probst, Peters, Artaria, and Schott, were all wanting the Mass ; the last-named acquired it.

To the innocent reader this conveys an impression of eager publishers and a coy composer, and ignores the fact that the advances were made by Beethoven, in letters enjoining strict secrecy. Again, at the end a letter to the Archduke Rudolf, pleading poverty and seeking his good offices in obtaining subscriptions for the Mass, we read :

> One may perhaps wonder at the whole affair of the subscription and the correspondence with so many potentates, considering Beethoven's former political opinions ; but this letter gives the sad explanation : 'Necessity knows no law.'

In other words, a noble-minded man may modify his opinions to suit his pocket! Moreover, it is now well known that Beethoven was by no means in a state of poverty at this period.

One more example: In a letter to his nephew Carl, Beethoven says disparaging things about the faithful Schindler—'He has a bad, crafty character,' &c. Dr. Kalischer adds:

> Considering Schindler's activity and zeal as amanuensis, the remarks about him in this and the previous letter are one of the mysteries of Beethoven's life.

Where is the 'mystery'? Beethoven's treatment of his best friends throughout his life, and especially towards the end, was notoriously bad. Such letters as those in question were written during the frequent spells when all the members of his circle in turn were the victims of mean suspicion. Instances by the score could be given.

The volume is rich in interest, both human and musical, not because the letters are good *qua* letters (as a rule they are far from being that), but because of their source and associations. Despite Beethoven's poor literary ability, however, they contain glimpses of a powerful and original mind working under the difficulties of an uncongenial medium. Indeed, the wonder is that he wrote so many letters, seeing that literary expression (even in such humble departments as orthography and punctuation) tried his patience sorely. Probably one reason is to be found in his curious liking for involved transactions, bargainings, and roundabout approaches. It is amusing to see how often he seems to regard an affair as something to be consummated by stages not unlike the processes of exposition, counter-exposition, development, &c., by which a sonata movement is achieved.

The production of the book is excellent, and there are fifteen illustrations, chiefly portraits. One gains from it a vivid picture of the composer by turning a deaf ear to some of Kalischer's over-charitable notes, and reading the letters in the light thrown on some of them by the researches of Thayer. Let nobody complain if the result is something in the nature of a dethronement. It is sometimes said that our concern to-day is with a composer's works only, and that his private life should be left in obscurity. But the proper study of mankind is man, and so long as our instinctive curiosity proves this to be true, biographies will be written. This being so, we have a right to demand that the biographies shall be fact, not fiction. Worshippers who hate to have the truth told about their idols may easily avoid it. The rest of us will continue to enjoy the composers' works none the less (perhaps all the more) for knowing that they proceeded from a very human and imperfect source, 'as your pearl in your foul oyster.'

H. G.

'Die Technik des Geigenspiels.' By Prof. Julius Winkler. III. Teil, Anfangsunterricht.

[Rikola Verlag.]

This little volume, written by a Viennese violin teacher, contains much valuable material. It is obviously the outcome of considerable experience, and of not less considerable patience. Perhaps its full worth can be realised only by reference to the previous volumes, which have not reached us. But there is no question as to the soundness and thoroughness of the teaching it upholds. It deals with the subject in as thorough a manner as is possible, given the great variety of types of student and the different degrees of natural aptitude they show. If violin teaching could be reduced to a science, if it were possible to find a formula which would guarantee a definite amount of progress in a definite period of time, Prof. Winkler would be the very man so to reduce it and to evolve the formula. As, however, every teacher knows, no two pupils are alike physically or temperamentally. One will produce a thinnish tone yet take to *staccato* as a duck takes to water; another will find Kreutzer's Study No. 10 a trifle and boggle hopelessly at No. 8. In such cases only personal contact with the teacher can be of help. Hence it may be said that although some students may derive far greater benefit than others from the study of this little treatise, all should derive some benefit at one or another point of their progress.

B. V.

'Deux Livres d'Orgue, parus chez Pierre Attaingant en 1531.' Transcrits et publiés avec une introduction par Yvonne Rokseth.

[Société Française de Musicologie. Tome 1.

Harold Reeves, £2.]

This is a publication of considerable historical interest, especially to organists. Attaingant seems to have been the first in France to print music from movable types, and judging from the date, this organ book must have been one of his earliest productions. Incidentally it shows that, even at so early a period, the organ was given a well-defined place in the services of the Church. The pieces consist of more or less florid treatments of plainsong themes for use at Mass and Vespers, presumably as interludes, since most of them would be unsuitable for accompanimental purposes. There is a certain amount of descriptive writing connected with some verses, and in this connection it is interesting to see that the composer of the set of little pieces on 'Te Deum' anticipates Bach's Chorale Prelude treatment of the same tone by leading off the verse 'Tibi omnes angeli' with a scale-passage presumably descriptive of the flight of angels. A long piece, with a good deal of effective development and sequential writing, called 'Prélude sur chacun ton,' suggests that the voluntary was establishing itself. Attaingant gives no indication as to the composers he called on in the compilation of the work. That they varied considerably in skill is clear. Inevitably the bulk of the music has little more than antiquarian value, but some pieces still fall pleasingly on the ear when played on quiet organ stops. Most of the writing is in three-part harmony, one part consisting mainly of the *cantus* in long notes. Some of the contributors essay brief fugal expositions, and show a realisation of the consistency that is to be obtained from basing the subject on the *cantus*. Hitherto the only samples of this book available have been two brief extracts given by Ritter in his 'Zur Geschichte des Orgelspiels,' issued in 1884. The editor contributes an interesting Preface, which is enriched by some facsimiles, notably four beautiful pages from an ancient missal in the Bibliothèque Nationale. The book is handsomely bound, and the edition is limited to five hundred copies.

H. G.

'The Journalist in the Making' consists of the meat extracted from sixty addresses delivered to students at London University by well-known writers, critics, reviewers, and editors. The musical side is dealt with by H. C. Colles and Percy Scholes, but aspiring musical journalists (what a lot of them there

are !) will find much that is hardly less helpful in the other critical sections by A. B. Walkley, E. A. Baughan, W. R. Titterton, W. L. Courtney, Robert Lynd, &c. There is also much good advice on the practical side on a host of other subjects from sports reporting to the law of copyright. In fact, no single point concerning journalism seems to have been omitted, and the whole is collated and made into a very interesting and readable little volume (Newspaper World Press, 2*s.* 6*d.*).

After 'Don'ts for Church Organists' and 'Don'ts for Choirmasters' comes yet another series—'Don'ts for Choirmen,' by John Newton, with a Foreword by Dr. Prendergast. This booklet strikes us as being an improvement on its predecessors, because it is less consistently negative. It contains a lot of sound sense expressed in a telling way. Though designed for choirmen, we should like to see it handed round among members of the congregation—for, after all, a congregation generally has the choir it deserves, and it often deserves a bad one because it is either too easily satisfied, or unappreciative of such good work as is forthcoming (Cambridge: Heffer, 6*d.*).

'Proceedings of the Musical Association.' Fifty-first session, 1924-25.

[Leeds: Whitehead & Miller, £1 1*s.*]

The six papers and discussions make, as usual, excellent reading. It is a sign of vitality in the Association that two of the subjects dealt with are 'Operatic Ignorance' (Dennis Arundell) and 'The Gramophone' (Compton Mackenzie). The Report read at the annual general meeting mentions that though the attendance has increased the discussions have shown a falling off. This is easily understood in the case of papers on obscure subjects, when none but the few experts would care to rush in. A glance at this volume shows that few were disposed to take the field at the close of Dom Anselm Hughes's paper on 14th-century harmony, whereas the contributions on modern harmony (Dr. Kitson) and the gramophone drew fire from all quarters. So long as the tradition of discussion is kept alive by the inclusion each year of two or three papers on subjects well within the range of the average member, a certain coyness at other times matters little. The value of this book is enhanced by the copious examples of early harmony illustrating Dom Hughes's paper.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Musicall Gramarian.' By Roger North. Edited by Hilda Andrews. With a Foreword by Sir Richard Terry. Pp. 41. Oxford University Press, 3*s.* 6*d.*

'The Musical Directory, 1926.' Pp. 488. Rudall, Carte, 6*s.*

'A Comparison of Music and Poetry.' By Sir W. H. Hadow. Pp. 41. Cambridge University Press, 2*s.* 6*d.*

The Report and 'Register of Members of the Incorporated Society of Musicians.' London: For the Society, Silas Birch, 3*s.* 6*d.*

'La Vie de Franz Liszt.' By Guy de Pourtalès. Pp. 301. Paris: Libraire Gallemard.

'The Temple of Tone.' By George Ashdown Audsley. Pp. 260. New York: J. Fischer.

'Studies in Modern Music.' By Sir W. H. Hadow. 1st series: Berlioz, Schumann, Wagner; 2nd series: Chopin, Dvorák, Brahms. London: Seeley, Service, 5*s.* each series.

'Aids to Elementary Violin Playing.' By Jeffrey Pulver. Pp. 200. *Strad* Library, 5*s.*

'The Spirit of Music.' By Edward Dickinson. Pp. 218. Charles Scribner, 7*s.* 6*d.*

'School Worship.' Pp. 712. The Congregational Union of England and Wales, Memorial Hall, London.

'Introducció a la Paleografia Musical Gregoriana.' By Dom Gregori Ma. Sunyol. Pp. 409. Abadia de Montserrat.

'Mozart: The Man and the Artist revealed in his own words.' Compiled and Annotated by Friedrich Kerst. Pp. 143. Geoffrey Bles, 5*s.*

'Beethoven: The Man and the Artist revealed in his own words.' Compiled and Annotated by Friedrich Kerst. Pp. 110. Geoffrey Bles, 5*s.*

'Recommendations to the British Music Industries.' Pp. 38. Federation of British Music Industries.

'The School Orchestra, organization, training, and répertoire.' By Adam Carse. Pp. 55. Joseph Williams, 4*s.*

'The Violinist's Encyclopedic Dictionary.' By Frederic Barclay Emery. Pp. 233. William Reeves, paper, 4*s.* 6*d.*; cloth, 6*s.* 6*d.*

'Songs of Praise, with Tunes.' Oxford University Press. Music edition, 6*s.*; Words only, 6*d.*

Gramophone Notes

BY 'DISCUS'

COLUMBIA

This month's output is strong on the instrumental side. First in scope comes Schubert's 'Trout' Quintet, played by the London String Quartet and Ethel Hobday (L1698-1702). This presents considerable difficulties in recording, because of the problem of blend and balance of pianoforte and strings, and also owing to the fact of there being a double-bass as well as a violoncello. The problems have on the whole been got over remarkably well. At the start the pianoforte seems unduly reticent, but the balance improves as the work goes on. The music has both the virtues and defects of Schubert—his flow of melody, and his tendency to take the easy path of repetition rather than the arduous road of development. But when all is said, there is a wealth of delightful sound, and the playing is what we expect from the L.S.Q. and Miss Hobday. The work fills nine of the ten sides; on the remaining space is the 'Interludium in modo antico' of Glazounov, from his five Novelettes for string quartet. The Interlude is a beautiful example of pure modal writing, and is also admirable in its fugal portion. There is a singular charm in modal music played on strings, and it was a happy thought to use this Glazounov piece as a make-weight to the Schubert, its austerity providing the best of contrasts to the easy-going 'Trout.'

The London String Quartet is recorded also in the three Idylls of Frank Bridge (L1704-5). These are extremely effective, the idiom being free and

modern without crankiness. The sonority, range of power, and delicacy of nuance are astonishing. There is a curious difference between these two sets of records. Those of the Quintet are of normal power, whereas the tone in the Idylls is far greater, and the resonance and 'bite' of the strings far more pronounced. Why this marked difference of effect from the same players? (The instrument used is a new H.M.V.) These Bridge records are amongst the most vivid and enjoyable of recent issues.

Another query is raised by the next two sets of records. First, here is Percy Grainger playing Chopin's B minor Sonata (L1695-7). A highly-exciting performance it is, too, with, however, an excess of *rubato* and the power too violently laid on, especially in the left hand. One has an impression that the composer, like the player, has become a naturalised American. The most satisfying movement is the last. The *Scherzo* is a mere scurry. These records are made by a new process for which much is claimed. Certainly there is immense power and a notable improvement in the definition of the bass. Played with a loud needle, however, there is a painful amount of jar.

The other example of pianoforte recording is of William Murdoch playing de Falla's 'Cubana' and Albeniz's 'El Puerto' (L1707). It shows the new process in so favourable a light as to suggest that in the Chopin Sonata either Grainger or his pianoforte is responsible for the unpleasant tone. The Murdoch performances have abundance of power and variety, but are musical all the time—in fact they are outstanding examples of pianoforte recording, and hold out a promise that this branch will soon be on a level with the best string and wood-wind work.

Two military band records offer interesting contrast. The Garde Républicaine of France is heard in a couple of Marches (3845) and our own Grenadier Guards in a Spanish March and Alford's 'Voice of the Guns' (3844). The music is of no great account, of course, but the records are enjoyable, especially that of the Guards. The French Band is far less rich in tone and (unexpectedly) not so good in execution. The sonority of the Guards' brass is splendid, and there are some fine fat bits of bass.

A record of the Russian Balalaika Orchestra will appeal to those who do not weary of the hard, steely tone. The works played are a Russian Polka and Mozart's 'Turkish Rondo' from the well-known Pianoforte Sonata. The Mozart piece is better suited than one would expect. The Polka is poor, and bored me until towards the end, where the players shout what sounds like either 'Fire!' or 'Hi!' but is no doubt a Russian word expressive of joy in the Polka. They are easily pleased (3846).

The Cherniavsky Trio play Widor's Serenade pleasantly and Haydn's 'Rondo all' Ongarese' rather sketchily (3739).

The best of the vocal records is that of Harold Williams in the Prologue to 'Pagliacci.' He is abundantly dramatic, yet sings all the while—which is more than can be said of most of the foreign operatic basses and tenors (3843).

H.M.V.

The only orchestral recording is that of the Albert Hall players in 'Leonora' No. 3, conducted by Sir Landon Ronald (D1051-2). This strikes me as being an efficient and workmanlike, rather than an inspired performance. The recording is capital, and it is good to note a marked improvement in the way the new process deals with massed string tone. There is scarcely a hint of the hard, almost brassy, effect that was complained of a few months ago. The Overture fills three sides; on the fourth is the Ballet Music from 'Rosamund,' very well recorded, though perhaps a little too seriously played.

Probably many Bachites have been waiting for Harold Samuel to be recorded playing one of the Suites. I have always felt that it was a mistake in tactics to start him on his gramophone career with such works as the Chromatic Fantasia and Fugue, instead of the jolly dances in the Suites and Partitas. He is now recorded in the first three movements of the B flat Partita—one of the best of the set (D1053). This is wholly delightful, though personally I prefer the Prelude a shade quicker—as, indeed, I fancy Mr. Samuel himself played it when I heard him last. The tone is good, and the playing is, of course, an object-lesson in clarity and fluency. Presumably the rest of the Partita is on the way. When is the pick of all the Suites—the G major French—coming along?

Thank goodness, here is a violinist giving us a genuine piece of fiddle music instead of snippety transcriptions. Beethoven's Romance in F does not show him at his best, perhaps, but it is a pleasant sounding piece, with the length and breadth that we don't get often enough in violin solos. Thibaud's playing of it is, of course, graceful and refined, but somewhat tepid (DB904).

A military band record that should be popular is that of the Coldstream Guards playing a Naval Patrol and Scottish Patrol—stirring (and often amusing) potpourris of sea-songs and shanties, and Scottish airs (C1234).

I am sorry the latest organ record is to be commended only in so far as it shows an improvement in reproducing the tone of the instrument. Gatty Sellars and C. Whitaker-Wilson play respectively 'The Lost Chord' and Handel's 'Largo.' The diapason tone sounds more like the real thing than on any record I have heard before, and at the end of the Sullivan song there is a good burst of full organ. But the playing in both cases is poor in rhythm, and the arrangements appear to contain some harmony that is not in the original. Certainly some of the chords in the song might with advantage have been lost in addition to the one in the title. Apparently the *tremolo* is liberally used. Perhaps it would be advisable to keep that feature out of action till organ recording is better. At present it seems to be detrimental to clearness. I hope that better music and better playing will soon be forthcoming. Clear, bold, and strongly-rhythmical works with diapason tone as the normal, would surely record better than these rather poor arrangements, with their over-use of soft string and reed tone, vox humana, &c. (C1237).

Another choral record comes to hand—the Glasgow Orpheus singing Coleridge-Taylor's 'Summer is gone' and Balfour Gardiner's 'Cargoes' (E407). This is good, though, as choral recording is in the stage when the best results are got by powerful, straightforward works, subtleties of nuance and colour, which are the strong suit of the Orpheus, cannot be done full justice at present. Even so, at each verse-end of 'Summer is gone' there is a *diminuendo* such as one rarely hears: a fine bit of choralism, wonderfully recorded. And I have never before heard those difficult, unrelated chords in the 'Tyne coal, pig-iron' passage in 'Cargoes' so finely

sung. Imperfect though the record be, it leaves us in no doubt about the excellence of the choir. Of the two songs, 'Cargoes' comes off the better (E407).

Among vocal solo records is one of Caruso, showing that still unequalled voice at its richest—and, by the way, emphasising the baritone quality of the middle and low notes. The power is immense, but there are some bad tricks, *e.g.*, the scooping attack and the characteristic sob. The songs are of no importance—Fucito's 'Sultano a te' and Donaudy's 'Vaghissima Sembianza' (DA754).

There are also records of Gerhardt singing a couple of Wolf songs, with some sense of effort and unsteady tone (DA715); Anne Thursfield in Bax's 'Cradle Song' and 'Rann of Exile' (E410); and Paul Robeson in a negro 'spiritual' and a Convict Song (E410). The 'spiritual' vein, like that of the shanty, is being overworked. Mr. Robeson's fine sympathetic voice should be heard in fresher and better material.

VOCALION

Bach's Concerto for two violins has already been recorded several times. Here is yet one more version, the soloists being Adila Fachiri and Jelly d'Aranyi, with Stanley Chapple conducting. These players were recently recorded in the slow movement with pianoforte accompaniment; one is glad to have the whole of this fine work at their hands. The result is not perfect, the balance between soloists and orchestra leaving a good deal to be desired at times. The string background is far from clear, the harmonic basis being hazy. One of the results is that in the first and last movements (especially the former) there is a vague, persistent humming of tonic and dominant. This effect may be peculiar to my set of records. The slow movement just lacks something on the part of the soloists. It is surely one of the most lyrical of movements, and it is just this intimate touch that, to me, seems lacking. Speaking from memory, I feel that the sisters achieved it in the detached record spoken of above. The spirit and energy in the remainder of the work are capital, and the recording first-rate, barring the lack of definition in the orchestral part (A252-3).

Readers who know Elgar's 'Falstaff' will recall the two delightful sections that describe Falstaff's dream of his youth, and the episode in the orchard of Master Shallow. Played by the Modern Chamber Orchestra, under Stanley Chapple, they have been excellently recorded. For companion piece they have the 'Canto Popolare' from Elgar's 'In the South' (K05215).

Debussy's Arabesques are deservedly among his most popular pieces. York Bowen is recorded playing No. 2, in G, together with Rachmaninov's Prelude in G minor. Recording first-rate; playing a little less so. I have heard Mr. Bowen in work that seemed to suit him better (K05214).

Vocal records are rather above the average. Kathleen Destournel is heard in a couple of duets, singing 'Lovely maiden in the moonlight,' from 'La Bohème,' with Hardy Williamson; and 'Dear love of mine,' from 'Nadeshda,' her partner this time being Frank Titterton. Both duets are good, the second especially so, thanks to Mr. Titterton's fine voice and manly style (K05213).

Very sonorous and impressive is Murray Davey in airs from 'La Juive' and 'Robert le Diable,' singing in French (A0254).

Stanford's 'Five Songs of the Sea' have been recorded complete, though unfortunately without the male chorus that adds so much to their effect. Mr. Watcyn Watcyns is the singer, and his excellent voice is heard to great advantage, especially in 'Drake's Drum' and 'Devon, O Devon'; but I suffered a cruel disappointment when I turned on 'The Old Superb.' Here is a song in which pace is a vital factor, surely. Mr. Watcyns is far too deliberate, and (if one may say so without being misunderstood) makes too much of the purely singing side. Despite the vigour and tone it demands, the song belongs rather to the 'patter' type. At anything much less than the right spanking pace, it gives us a whole fleet of 'lame ducks' instead of merely the one in the refrain. The orchestral accompaniment is good, but not uniformly so.

Player-Piano Notes

By William Delasaire

ÆOLIAN

Duo-Art.—John Powell plays the Chopin B minor Scherzo (6490) splendidly. The rhythmic accent is well brought out, although it is played well up to time. I do not, however, like the middle section so well. It is altogether too heavy in tone, and so fails to make the contrast it should with the tempestuous opening subject. But the work is too virile to lose much by this treatment, which I suspect lies in the indexing of the roll rather than in the original performance.

Mendelssohn seems tame after this, especially in the first of his two 'Lieder ohne Worte,' which Miss Beryl Rubinstein plays on roll No. 5935. They are No. 4 from Book 1, Op. 18, and No. 47 from Book 8, Op. 102. The second is the more pleasing, and reveals an apt neatness that is again rather spoilt by too generous dynamics. It should obviously be played lightly as well as crisply, and I can hardly think the performer used so much force as the roll indicates.

The Gluck-Brahms 'Gavotte' (6476), with its charming archaic atmosphere, is a welcome little piece in 'Duo-Art' form. It is played impeccably by Guiomar Novaes.

A roll of unusual beauty is Backhaus's playing of his own transcription of Strauss's 'Ständchen,' Op. 17, No. 2 (6684). The lovely tune is treated in just the right way—the performer clearly enjoyed his little pianistic flourishes, but they are never overdone: unlike so many transcriptions, it is the composer first and the arranger afterwards.

An important roll which arrived too late for inclusion in last month's notes is Cortôt's playing of the Chopin-Liszt 'Maiden's Wish' (6478). I like it, except that to my ear it is taken much too fast. I have a feeling that Cortôt often errs in this way in his public performances; but such treatment, doubtless pleasing to an audience, is not too kind to the music. However, this defect is easily remedied in the present case—try a *tempo* of 70, instead of the 90 which is marked on the roll. Then get Paderewski to play it on roll No. 6594, and make your choice. I prefer the latter.

Hand-played.—One cannot help liking Schumann's 'Arabesque' (A857), but every time I hear it, I sigh for a little development instead of so much repetition

—though, perhaps, in a work with this title, one ought not to expect it. But fine playing goes a long way towards making the listener forget such things, and Miss Margaret Volavy does her very admirable best. Her reading is an invitation to the player-pianist to make his dynamic phrasing match her finely-graded nuances.

Before hearing Guiomar Novaes's reading of the Chopin Berceuse (A859), I was inclined to think this work was one of which as good a performance could be achieved with a straight-cut as with a hand-played roll, but I am more doubtful now. It may be that my own conception of it approximates closely to hers, but I can play this with ease and comfort, and, with only a very gentle hand upon the *tempo* lever, do exactly as I would wish to by hand. (Incidentally, it is imperative that the accompaniment be subdued to a mere whisper, and subtly varied between this and *piano*—a nice test for performer and instrument.)

Another charming fragment with the same title is Cortôt's transcription of an example by Fauré, from Op. 56 (A865). A pleasantly rocking left-hand figure sustains a gentle tune, and, as played by Cortôt, makes a roll which should appeal to all tastes.

Personally, I cannot endure the persistent high note in the Paganini-Liszt 'La Campanella' (A863), though Arthur Friedheim probably plays it in a manner which Liszt himself could hardly have bettered.

Ordinary.—Mozart's Sonata in A major (T24673/4) is the principal work this month among straight-cut rolls. I know of nothing that is more difficult to play well on the player-piano than such music as this. There is nothing spectacular, no rich harmonies, no fat chords, no brilliant ornamentation to dazzle one's hearers ; every note must be carefully thought out and played. After close study, play this to a musical friend, and you will convert him to the player-piano for life.

There are also three little salon pieces worth noting : 'Rosamund,' from Quilter's 'Where the Rainbow Ends' (T24670), tuneful and musicianly ; 'My Little Brook,' by L. Butler (T24668), quite pleasant ; and 'Devon Ditties,' arranged by C. A. Trew (T24667), in which 'Widdicombe Fair' and another folk-tune are happily treated.

HUPFELD

Tri-phonola.—One would naturally suppose that Gieseking, with his marvellous control of the softer tone-colours, would provide a supreme test for the reproducing piano and the 'Tri-phonola' certainly sustains the test with distinction in two rolls which are to hand recently—the pianist's own arrangement of Strauss's 'Freundliche Vision' (T59386), and Debussy's 'Reflets dans l'eau' (T58763). I suppose the latter may be described as a study in delicate *pianissimos*, and the instrument certainly reproduces these with extraordinary fidelity. The Strauss work is rich and beautiful—a joy to hear. At times the tone is reduced to such a point that one almost waits for some notes to miss their speech—but waits in vain. By way of contrast, Grainger's paraphrase on Tchaikovsky's 'Valse des Fleurs,' played by Leon Delafosse (T50736), covers the entire range of the pianoforte in a most brilliant way, and gives us some real pianistic 'spanks,' followed by a startling *pianissimo*. For power and variety of tone I know of no roll to better this.

A Bach Toccata, in G (T51725), played by Paula Hegner, and a Scarlatti Gigue in the same key (T51208), recorded by Ernesto Consolo, are both delightful little pieces, in which the tone, naturally on the small side, is controlled in delicate *crescendos;* crisp accent and well-marked rhythm are also in evidence.

Chopin's 'Andante Spianato,' from Op. 22 (T55755), is a marvel of delicacy. The left-hand part murmurs like a zephyr, while the melody hovers above it in a beautiful *cantabile.* I will go so far as to suggest that few living pianists could equal the extreme evenness and softness of tone which this roll evokes from the pianoforte.

Two very charming *morceaux*, elegant both in conception and execution, are Friedman's playing of his own 'Elle Danse' (T52756), and 'Etude d'Oiseaux,' by Bortkiewicz (T50336). Of their kind they are excellent examples.

Animatic (hand-played).—A fine batch of big Bach works calls for much more space than I can command, but the two organ transcriptions deserve special note. They are the Prelude and Fugue in D (55807) and A minor (55808). The first, played by Louis Closson, is too fast for my liking—it seems to lose dignity, which a mere slowing of the *tempo* does not altogether restore. The arrangement is Busoni's. The A minor is the Liszt arrangement, played by Willy Rehberg in a manner which disarms criticism. At the risk of incurring disagreement, I am willing to assert that these big organ works gain as much as they lose when transcribed for the pianoforte. Volume and length of tone are lost, but what wonderful accent and phrasing may not be introduced !

Backhaus gives us a remarkably fine interpretation of Busoni's arrangement of the Chromatic Fantasia and Fugue (51263). I cannot imagine a better performance.

Rudolph Ganz plays Liszt's Variations on Bach's 'Weinen und Klagen' (51332 A and B). The player-pianist needs a good deal of stamina, both mental and physical, to cope with its colossal scale, but the effort is well rewarded.

Some really good light music is to hand called 'Pierrot and Colombine,' by a composer unknown to me, Hugo Kaun (50386 A and B ; 50407). Much of it is beautiful, and has the character of an improvisation, almost always avoiding the commonplace. Richly coloured, melodious, and well-played, I can cordially recommend it.

Wireless Notes

BY 'ARIEL'

The witnesses called by the Broadcasting Committee have not so far put forward much evidence of a constructive value. Mr. Filson Young said some interesting things, though (judging from the condensed report in the daily press) he seemed to blow hot and cold : 'The B.B.C. had carried out its duties marvellously well, considering its difficulties'—a warm tribute to which most of us will say 'Hear, hear !' But—here the temperature drops—'At present broadcasting was conducted too much on the lines of imitation journalism.' But the B.B.C., if it is to give us news, weather reports, &c., can hardly do it in any other way than it does at present, so where is the point of the derogatory 'imitation'? Wireless is merely another form of journalism, with its own advantages and drawbacks. Among the former is its ability to keep pace with events to a degree

that makes ordinary journalism a slow and cumbrous medium. While the editor of an evening paper is considering a piece of news with a view to including it in his next edition (which, after all, can only reach a fraction of the population), the wireless announcer can pass it on to millions in less time than is needed to write it down. And he can keep his millions informed of anything worth their knowing until long after the last edition of the evening paper has been read and cast aside in preparation for the next morning's fire-lighting. Think, too, of the hundreds of remote centres where the morning paper arrives late in the day (or even a day late), and the evening paper not at all.

The daily press, by its publication of descriptions and portraits of missing persons and criminals, plays no small part as police auxiliary. But here again, the wireless leaves it standing. Within a few minutes of the commission of a crime the whole of a neighbourhood could be put on the *qui vive*. As for portraits of suspected persons, the advantage of the press is only temporary. When television is perfected, a crime will be followed so promptly by a broadcasting of the suspect's portrait, that many a wrong 'un will be laid by the heels before he has had time to shave off his moustache, or stick on a false one. As a sleuth, the press will soon be a back number.

Of the beneficent work of the B.B.C. in its issue of special announcements of the S.O.S. type it is impossible to speak too highly. Not many of us can hear, without a thrill of sympathy, and a desire to help, the summoning home of an absent member of a family owing to sudden illness or accident. No other agency can, in a flash, so focus the interest and sympathy of millions. Who can hear an appeal of the sort without hoping that she'll be better to-morrow, or that he'll get home in time?

Wireless has to cry second to the press in two respects, and these are so important as to rule out the possibility of the daily paper being superseded. A newspaper is also a viewspaper, and there are obvious reasons why the B.B.C. will never be able to go beyond the bare announcement of news. Comment on events must always be left to the various organs representing and appealing to different sections of the public. The other matter in which the newspaper scores is, of course, in its permanency. The B.B.C. announcer's voice comes and goes, and leaves behind only such scraps as stick in the memory. You cannot cut or file it.

Coming to the musical side, I feel that Mr. Filson Young did the B.B.C. less than justice :

> In music, all the B.B.C. had attempted was to take a musical performance as it existed already in concert-rooms and theatres, and by means of the microphone to transmit to as many people as possible. That policy could have only a very limited success.

In so far as the reference is to the broadcasting of performances from halls this is true enough. But presumably Mr. Filson Young means that at present the weakness in wireless music lies in the fact that, generally speaking, the medium—type of instrument, orchestration, &c.—is merely that of the concert-room. There is something in this, and he was right when he added that 'all music broadcast should be specially chosen, arranged, and performed with a view to ensuring its suitability to the method employed.' No doubt the B.B.C. is well aware of this, and is making a note of the relative success with which certain instruments and combinations lend themselves to transmission. But many of us will think the speaker exaggerated when he said :

> In the present stage to which wireless apparatus had attained the effect produced by a large orchestra in a concert-room could not be reproduced by a loud-speaker in an ordinary sitting-room. What was produced was an imitation, a sketch, it might be a caricature. The receiving apparatus reproduced fairly faithfully some kinds of sound, while others it badly disturbed or refused to transmit at all.

This is only partially true, for even the most complex orchestral score escapes caricature under ordinary favourable conditions. When conditions are exceptionally good the approach to the real thing is so near that little of value is lost. And even if much of the colour is shed in transit, the 'sketch' is not to be despised—for there is a difference between a sketch and sketchiness, and in music which depends (as so much of the finest music does) on line and texture, we get all that matters most, *plus* some of the colouring.

As for the apparatus reproducing some kinds of sound 'fairly faithfully,' the expression is an under-statement in the case of stringed, and most wind instruments, heard singly or in small combinations. For example, I broke off in these notes in order to listen to a Mozart Quartet, and the first movement of the Franck, played by the Virtuoso String Quartet (February 11). The difference between the effect *viâ* wireless and that in a concert-hall was negligible—in fact, the result, in clearness, sonority, nuance, and colour, exceeded many a chamber music performance in a concert-hall. This is surely far more than mere 'imitation,' 'sketch,' or 'fairly faithful' reproduction! On the contrary, it was the real thing, save that the performers were invisible. (I am sure that the virtuosi concerned will not misunderstand me when I add that this was an advantage rather than a drawback.)

One direction in which the B.B.C. scores is in its ability to give us performances of works for instrumental combinations that, for economic and other reasons, rarely get a chance in the concert-room. For example, we have lately had a Mozart Concerto for flute and harp, and a recital of solos for double-bass. It is easy to see that success in this policy may have considerable effect on musical developments by encouraging composers to write for the solo and combined use of some instruments (especially wind) whose possibilities have not yet been fully realised. Who can say what delights there may be in (say) a quartet for oboe, xylophone, horn, and double-bass?

Apropos of the xylophone, I wonder if many readers noticed a peculiarity of the instrument in the solo, 'Sparks,' played on February 7. Above a certain pitch the notes sounded a fourth above the actual pitch. (It may have been a fifth: the music was so rapid as to make one uncertain.) The result was amusing as well as curious. For long stretches the solo instrument and the orchestra were clearly in two keys. I have never noticed this effect when listening to a xylophone in the ordinary way. Perhaps a scientific reader can say whether

transmission was responsible. Anyway, the fourths and fifths gave to a trivial piece of music an up-to-date effect that would have tickled such Hucbaldians as Sir Walford Davies, Holst, and Vaughan Williams.

The short pianoforte recitals appear to be very popular, and we may hope that the present short ration of fifteen minutes may be extended. Especially good was the week of old clavier music so delightfully played by Mrs. Norman O'Neill. Above all, Scarlatti and the little bit of our own Thomas Augustine Arne must have been a revelation to many. A kindred feature that was well devised was the group of Toccatas played by Adolphe Hallis on February 11. No lecture on the form could tell us more about it than these four pieces by Galuppi, Scarlatti, Paradies, and Debussy; and perhaps the most interesting point was the way in which Debussy, under all his colour and decoration, joined hands with the older composers. The reading of Browning's poem on 'A Toccata of Galuppi' was a happy thought. Browning must have heard one of the old composer's works: how if it happened to be this very one? Here is the kind of stimulating and imaginative touch that the concert-room can never give us.

An annoying feature in some of these recitals calls for an emphatic growl. The first of the Beethoven series consisted of Sonata No. 1, in F minor, down to the end of the Minuet and Trio, the final *Prestissimo* being reserved for the following evening, when it was bracketed with the first movement of the C major! Such an absurd arrangement might have been avoided by a cutting of the repeats in the F minor, plus an extension of the time—an extension that always seems to be forthcoming for all sorts of feeble items. Two minutes would have been enough if the repeats had been dropped. After all, these repeats are usually a mere convention of the period, and composers often put them in with little thought, if we may judge from their bad effect in certain works where an emotional climax makes a restatement inadvisable. In one of the Mozart recitals we had a very bad case of pedantic regard for such marks. Every section of the well-known variations in A was repeated, the result being that here again there was no time for the *Finale*. This is just one of the small and easily-avoidable annoyances that bother one out of all proportion to their size.

Points from Lectures

Outstanding among recent lectures has been the series endowed by Miss Cramb at Glasgow University. This season the lecturer is Mr. Gustav Holst, and he has drawn crowded audiences on each occasion. The fact that the Scottish Orchestra—in which long ago he played 'second trombone'—was about to give concerts at Glasgow, decided Mr. Holst to act as forerunner, and to base some of the lectures on their programmes. At others he had the assistance of a vocalist, pianists, and the Glasgow Bach Orchestra, besides players in the chamber music examples. The sixth lecture may here be mentioned as a specimen of Mr. Holst's plan. He took the Scottish Orchestra's Wagner concert selections as a peg on which to hang an interesting talk about the composer's scoring, its inevitability and richness, as well as its earlier and later characteristics. It was seen that the Wagner of the re-written *Coda* of 'The Flying Dutchman' Overture was the Wagner of 'Tristan'—not a different man, but the same man with an enormously enlarged musical vocabulary and strength. Besides its rich, intense colour, a characteristic was its amazing originality. The passion of the work was something that had never happened before in music. There was no end to the tune; one phrase glided into the other for four hours. In similar fashion, and in greater detail, Mr. Holst treated the Scottish Orchestra Wagner programme, and proceeded to consider Wagner's use of the orchestra in general. Later, he commented on selections from 'The Planets.' Usually, he said, only three or four of the seven numbers were heard, and it was partly his own fault, as he had conducted incomplete performances which ended with 'Jupiter'—that was, with a happy ending. The complete cycle of seven 'Planets' had not a happy ending at all. The audience could imagine how a novelist would feel if certain novels were brought out which ended in the middle, at a happy moment. 'The Planets' was scored for a very large orchestra, on a pre-war design. Mr. Holst was not concerned as to whether it was modern or old; what interested him was whether the orchestration of a composer grew out of what he was expressing.

Scotland has had a feast of lectures during the month. Aberdeen now has music lectures under the auspices of the University. Mr. Willan Swainson's present plan is to follow through the periods of musical history. The greatest of all periods of British music, he said, was the madrigal period. The polyphonic age was the choral age, but towards its close the ever-increasing use of instruments caused composers to endeavour to find the most favourable setting for these new factors in musical expression. In the moulding of style they either adopted the choral manner of writing, or exploited the possibilities of rapid movement which the virginals afforded, and for their forms they relied either upon the already popular dance measures, or, taking a well-known tune, they attempted to present it in as many guises as possible.

Pipe music repels or attracts according to the nativity of the hearer. Ardent Scots have been keenly interested in the report of a lecture prepared by the Rev. Neil Ross, and given before the Aberdeen University Celtic Society. It must have entailed life-long research. The classical period of the pipes ended about 1700, or shortly afterwards; the pibrochs produced after the '45 were merely re-echoes of the old masters. An imitative school arose at a later date. The old verbal notation has been revived in a good book of 'Ceol Mor,' just published by the Piobaireachd Society. In the schools of the old masters, the playing of marches or any other 'small music,' such as strathspeys, reels, jigs, or even folk-melodies or airs of songs, was strictly prohibited.

While the Rev. Neil Ross laments that the glory of the bagpipes has departed, the Rev. J. L. Robertson, in a lecture at Culter, finds there is room for new genius in Scottish music:

> In orchestral work [he said] we have not got past the fantasia. Our overtures are only simple melodies strung together by a few bars of musical interlude. We await someone who will compose symphonies, concertos, overtures, and the like which will reveal the national characteristics and be an artistic whole.

While giving credit for the lyrical heritage of the Scot, the *Aberdeen Press* says:

> The weakness of Scottish music is that it lacks the urbanity and—shall we say?—culture that seem inherent in English lyrical music, whether from Arne, Lawes, or Purcell, or such moderns as the late Arthur Sullivan, Martin Shaw, and Roger Quilter.

Although Dr. Vaughan Thomas had a small audience when he lectured before the City of Cardiff Male-Voice Choir, his hearers listened to an enthusiastic address on Schubert, with beautiful illustrations. His reflections and asides were interesting:

> Much of modern song writing was not art but artifice, so lacking in melody that composers were never certain what key they were in. Welshmen make the mistake of exaggerating the value of the voice, neglecting the music. If the world to-day could get another Schubert it would soften life and restore the spirit of brotherly love.

Visiting Wolverhampton to lecture on 'Musical Appreciation,' Mr. Percy Scholes said that during his visit to America he found that that country was ahead of us in its finer schools, its school orchestras, and its equipment for the teaching of music, but that it was lamentably behind in the matter of taste. It was falling behind in musical appreciation, and perhaps that was the explanation. There was a common idea that listening to music was a very easy occupation, but after composer and performer had done their share, the listener must work also. We must get rid of the idea that work was opposed to pleasure.

Significance may be found in the decision of Dr. Vaughan Thomas to follow Sir Walford Davies, with a course of six lectures on similar lines to the lecture given by Sir Walford to Swansea University College Music Society on 'Mozart and Schubert—Melodists.' Dr. Thomas is Chairman of the Welsh Music Board, which opposed Teutonic influences. Apparently common ground has been found in the brotherhood of great melodists. Speaking about Mozart, at Newport, Sir Walford Davies said:

> If there ever was a composer who put the right note in the right place at the right time it was Mozart, and it was not surprising that his melodic singing style should have found its way into Welsh composers' works in the 18th century, as the manuscripts of the time clearly showed, though it was probable that the influence there was due more to Haydn than to Mozart. Still, the charm of the style had spread all over the world.

Dr. Thomas, at Cardiff, as quoted above, spoke of the similar influence of Schubert.

'People would not stand repetition, as a rule, of modern works.' This concluding remark showed the attitude of Dr. Henry Coward in his lecture at the Royal Institution, Hull, on 'Music in relation to Art.' The speaker's life-long work and performances were progressive, but on well-ordered lines. He wished to give stability to the conception of music. In the early years of this century a new school of critics arose who were dissatisfied with convention, and figuratively said, 'Let's have a splash, a crash, anything to make things hum.' The trend towards ugliness in music was excused because the ear could become accustomed to anything. But from Bach and Purcell to Parry, Elgar, and Bantock, progress had been enriched by the individual notes of composers without being revolutionary or cranky. The claims of music's regenerators must be examined when they said:

> Bach is an old fossil, Handel should be buried for thirty years, Mozart only wrote piffle, Beethoven should be knocked off his pedestal, Gounod was contemptible, and Wagner had not composed a bar of real music.

The idea of new scales having been started, all kinds of freak scales by crankish musicians had been adumbrated as the real elixir of musical life. The summit of the aspirations of the reformers was reached in their declaration that 'music should be independent of and free from emotion.' After all, old standards of art, as in morality, still remained, and would persist in spite of slight occasional lapses from the normal. Music as an art was the spiritual expression of the soul, and they must each do their bit to maintain its highest ideals of beauty.

'Style and Quality in String Quartet Playing' was a subject that Mr. James Brown, was able to illustrate well with the aid of the Dunstable String Quartet, at the Bristol Musical Club. For such playing the audience was not essential; it was a game for those engaged in it. The lecturer remarked that academies and many teachers followed wrong methods, or we as a nation would have made more progress in music. Take the metronome, he said, and drop a hammer on it. If a player had a proper idea of the real meaning of a piece of music, he should have no use for the tick-tack going on in an instrument standing on the pianoforte. A quartet should be a team of soloists who were trying to unify themselves. There were moments in music where absolute precision was indispensable, but slavish attention to mere precision was fatal to good musical art.

Baird Lectures on 'Music in Church Worship' are regularly given at Glasgow. At the latest available for report in this issue, the Rev. Dr. Wauchope Stewart discussed the kind of music suited for use. 'What outrages,' he said, 'had not been condoned in the name of popularity in our Church music. But that the people could appreciate and delight in what was good was shown by the folk-song in the secular and the Psalm-tune in the spiritual sphere, which held their place in the heart of the people, while the music-hall ditty or the revival melody, after a passing vogue, was soon forgotten.'

In a lecture-recital on Chopin, at Dublin, Miss Grace O'Brien said that 'throughout his life Chopin never wavered from his allegiance to Bach and Mozart. Only the earlier works of Beethoven made any appeal to him, while Schumann's work aroused in him no interest at all. Chopin's mode of expression was lyrical—his themes were chosen with a nice sense of blend and contrast, and his climaxes were dramatic and inevitable. There was a wonderful richness of colour, and his tonal effects differed from Beethoven's—partly the outcome of differences between the personalities of the men, but to a great extent because of improvements in the pianoforte, which lent itself to new developments.'

J. G.

SIR ROBERT PRESCOTT STEWART

1825—1894

In connection with the centenary of Sir Robert Stewart's birth, Dr. C. H. Kitson gave a lecture at Trinity College, Dublin, on December 10. We are indebted to Dr. Kitson for kind permission to print copious extracts from the lecture.

As an organist, Stewart had a very high reputation. He played at the Great Exhibition in 1851, and at Manchester

in 1857. There the Church of St. Peter was famed for its organ recitals, and Sir Frederick Bridge records having heard Best, E. J. Hopkins, Smart, Parratt, and Stewart. Sir Charles Stanford, who was once a pupil of Stewart, says he was the first organist in Ireland to phrase with his feet: he 'bowed' pedal passages as carefully as if played by 'cellos. He refused to add *appoggiature* to chords—a trick common at that time in cathedrals and churches—and to herald the beginning of a Te Deum or Magnificat with a preliminary bump on the pedals, to warn the choir when to begin. His technique was brilliant, and sometimes led him astray. It is said that when he was bored by some dull anthem, he would fill up the organ score with all sorts of extemporaneous florid passages, much to the discomfort of the singers, who had to keep their places in the unfamiliar texture. It is remarkable that his treatment of Bach was really an anticipation of the principles of phrasing laid down by Schweitzer. In other words, he 'bowed' Bach. It may be that in some cases there was a loss of dignity in style, but there was a great gain in brilliance and definition. He excelled in his orchestral treatment of the organ. At that time there was not much pure organ music to be obtained; even when I was a boy we were usually given Handel's choruses to play. Stewart took orchestral works and transcribed them for the organ at sight from the full score. It seems to us rather inappropriate to hear the Overture to 'A Midsummer Night's Dream' in church; but, judged merely as a musical performance, it must have been a source of great delight, for the chances of hearing orchestras at Dublin were very scanty. The brilliancy of the playing led people to forget and forgive the secularity of the music performed. Stanford, I think, was somewhat influenced in his organ-playing by his work with Stewart. He frequently played transcriptions of orchestral works, and of his playing at Trinity College, Cambridge, the Master said: 'Mr. Stanford's playing always charms, and occasionally astonishes; and I may add that the less it astonishes, the more it charms.'

Stewart's musical memory was quite remarkable. It is said that he generally played the complete service without any music before him (Rogers in F and D). At a performance of 'Samson,' at Belfast, there was no orchestra, and he played the accompaniments on the organ. When the tenor began 'Total eclipse,' Stewart's eyes gave out, and he accompanied the remainder from memory. No one knew anything about it till the close of Part 1. On another occasion he played the shake for the flute at the end of 'O rest in the Lord' on the middle B of the stave. The singer protested that it should be an octave higher, but Stewart proved he was right by producing the score. He also detected an error in orchestral treatment made by Stainer at St. Paul's when he was accompanying Mendelssohn's 'St. Paul.' Dr. Culwick says that he was pre-eminent as an extemporiser. And, speaking of extempore playing, Stewart said to him that he did 'not think it possible that any man could worthily play extempore who could not, if called upon, put his thoughts down, and in good form, upon paper.' That of course is sound argument. Stewart had probably suffered much from hearing fingers 'wandering idly over the noisy keys.'

Stewart's duties as an organist must have been very onerous. Stanford in his 'Pages from an Unwritten Diary' thus describes the Sunday work: 'One organist and one choir did duty for three of them [*i.e.*, Trinity, Christ Church, and St. Patrick's]: Trinity at 9.30 a.m., Christ Church at 11 a.m., St. Patrick's at 3.0 p.m., and Christ Church again in the evening. At Trinity, after the Anthem, the choir all decamped out of chapel, and made off hot-foot for the Cathedral, dropping four or five singers on the way to do duty at the Chapel Royal. They all combined at 3.0 for Paddy's Opera, and those that had any voice left dissipated the remains of it in the evening at Christ Church.'

As I have just quoted from Stanford, I may state here that he always acknowledged his debt to Stewart for what he knew about orchestration. And I may add another quotation from Stanford. Referring to the fact that Stewart was self-taught, he says: 'He evolved his own organ playing, his own knowledge of orchestration in particular and composition in general, his own general familiarity with the literature of European countries. How he did it is a mystery to me, for his grasp of every detail of contemporary progress was unmistakable, and he certainly had no one to teach him at home. To this spontaneous bringing up was probably due a certain carelessness of detail and irresponsible love of ornamental incrustations upon familiar masterpieces which were calculated to shock the accurate artist.'

In estimating Stewart's worth as a composer, it is very necessary to take into account the general state of music in his time, and also his own particular environment.

Standards and ideals were low both in England and Ireland. Stewart towered head and shoulders above everyone else in Ireland, and in England only a few were his equals. His work, therefore, was apt to be appraised at more than its actual value. It was so much better than the work of his immediate predecessors. This is not to underrate Stewart's ability. He had quite outstanding ability: but there was no one to criticize what he did. It was all wonderful in comparison with other work. If he had had the opportunity of foreign study that fell to the lot of Stanford, he would have been a very great man. His work is always melodious and facile, and his technique generally sound. He could write fugal choruses in a very spontaneous manner. They are, perhaps, too spontaneous, for one can generally imagine what is coming. This implies some lack of depth and individuality. His Church music is generally somewhat secular in style. This was probably his revolt against the dry work of previous generations.

The problem of finding a type of independent organ accompaniment to anthems and services that is not secular in style is not an easy one to solve. The fact that Stewart tackled it at all is greatly to his credit. If he sometimes failed it may be said that not only did his contemporaries often fail, but also many composers of a later period. He was a great admirer of the work of S. S. Wesley, and even he had his weak moments in this respect. Speaking of Wesley's work, Dr. Walker says, 'Whenever the accompaniment does more than double the voices it is (except in a mere handful of instances) commonplace in texture.' This is equally true of Stewart. The solo quartet in the anthem, 'The King shall rejoice,' is ruined by a trite accompaniment of triplet chords familiar in ballads. Again, 'Thou, O God, art praised in Sion,' is first-rate till we come to the tenor solo with its accompaniment of *arpeggios* and detached chords.

This and a certain lack of depth of feeling are rather serious faults in work otherwise brilliant in technique and often charming in melodic ideas.

The writing of glees suited his genius and capabilities much better. In this department he won many prizes and great renown, and I think it is fairly obvious that if he had had proper opportunities for study, he would have been even more distinguished as an operatic composer. It is most unfortunate that so many of Stewart's works are unavailable. Some were burnt by himself, others by publishers; but I gather from Dr. Culwick's paper that a fair amount still remains in manuscript, including some of his best work. Among these Stanford mentions 'a short choral work, "Echo and the Lovers," a little gem of its mock-antique kind.'

Stewart travelled a great deal. From the year 1857 onwards he went every summer to some English or Continental musical centre. He went to Bayreuth in 1876 for the first performance of 'The Ring,' and when he came back he told Dr. Mahaffy that they were all out-of-date and that the music of Wagner was the music of the future. The articles which he wrote for the Dublin *Daily Express* are said to be among the best which appeared at the time. This leads me to add a few final words on his literary work. As a lecturer he was very popular, and had the gift of treating highly technical matters in an attractive and even amusing manner. It is to his credit that in these lectures he laid special stress on the point that music was well able to hold its own with other spheres of intellectual activity, as being worthy of the attention of the keenest intellects. He would have rejoiced to know that at the present time it is one of the subjects for the B.A. degree in several English universities.

(*Continued on page 245.*)

The Spring of the Year

FOUR-PART SONG

Words by Allan Cunningham, 1784—1842 Music by Ethel Boyce

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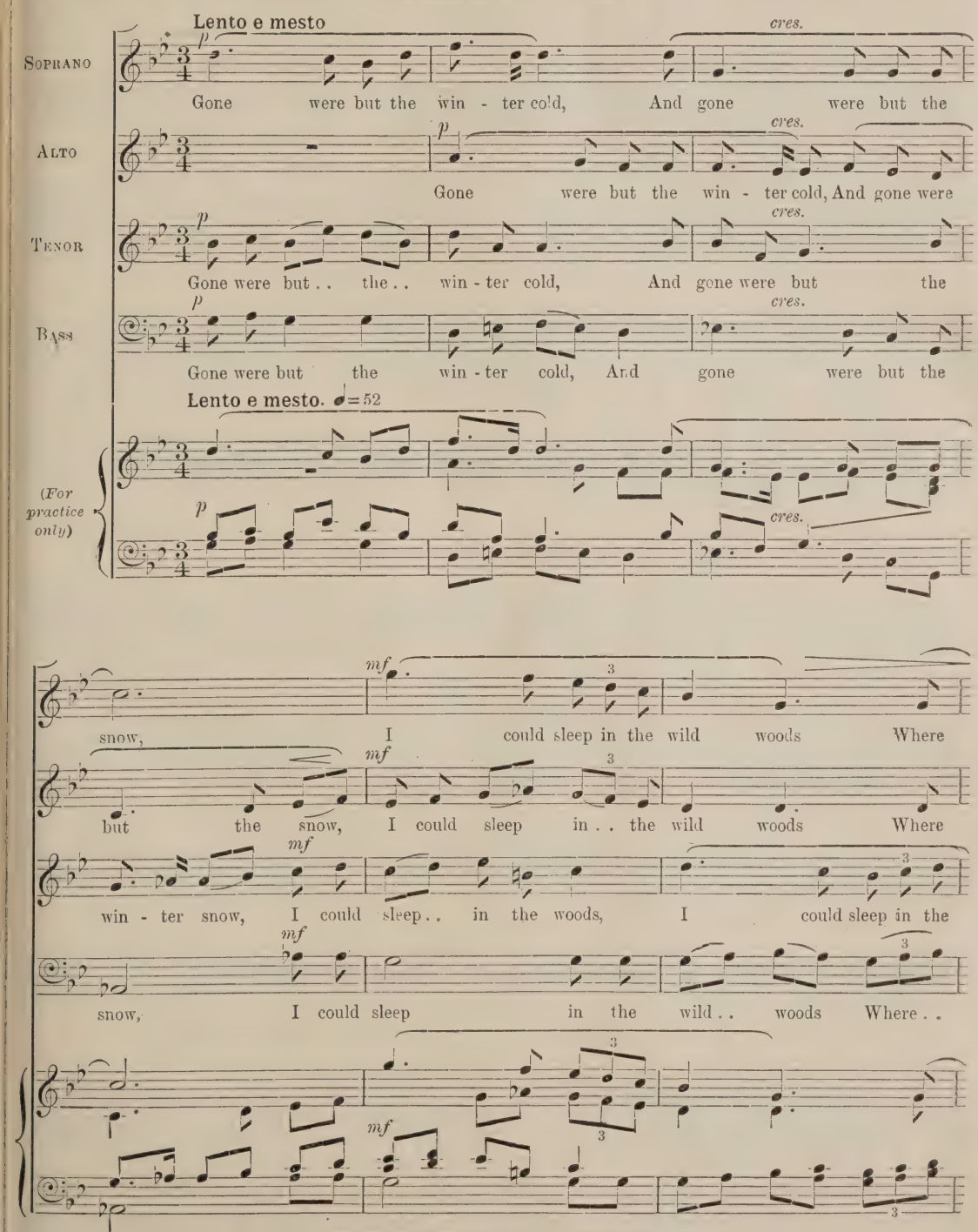
Lento e mesto
Soprano
Alto
Tenor
Bass
Gone were but the win - ter cold, And gone were but the
Gone were but . . the . . win - ter cold, And gone were but the
Gone were but the win - ter cold, And gone were but the
cres.
Lento e mesto. ♩=52
(For practice only)
mf
snow, I could sleep in the wild woods Where
but the snow, I could sleep in . . the wild woods Where
win - ter snow, I could sleep . . in the woods, I could sleep in the
snow, I could sleep in the wild . . woods Where . .

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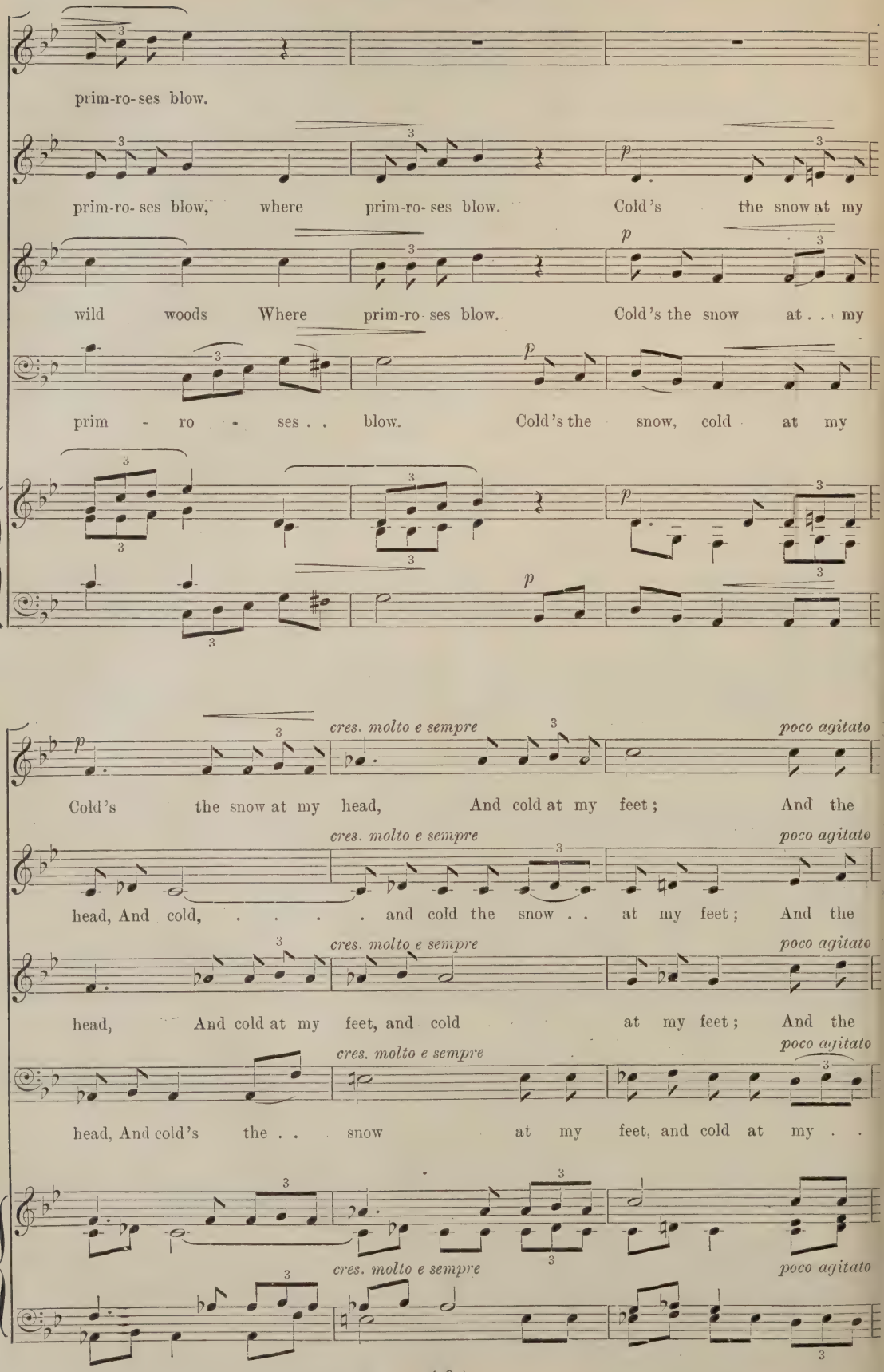
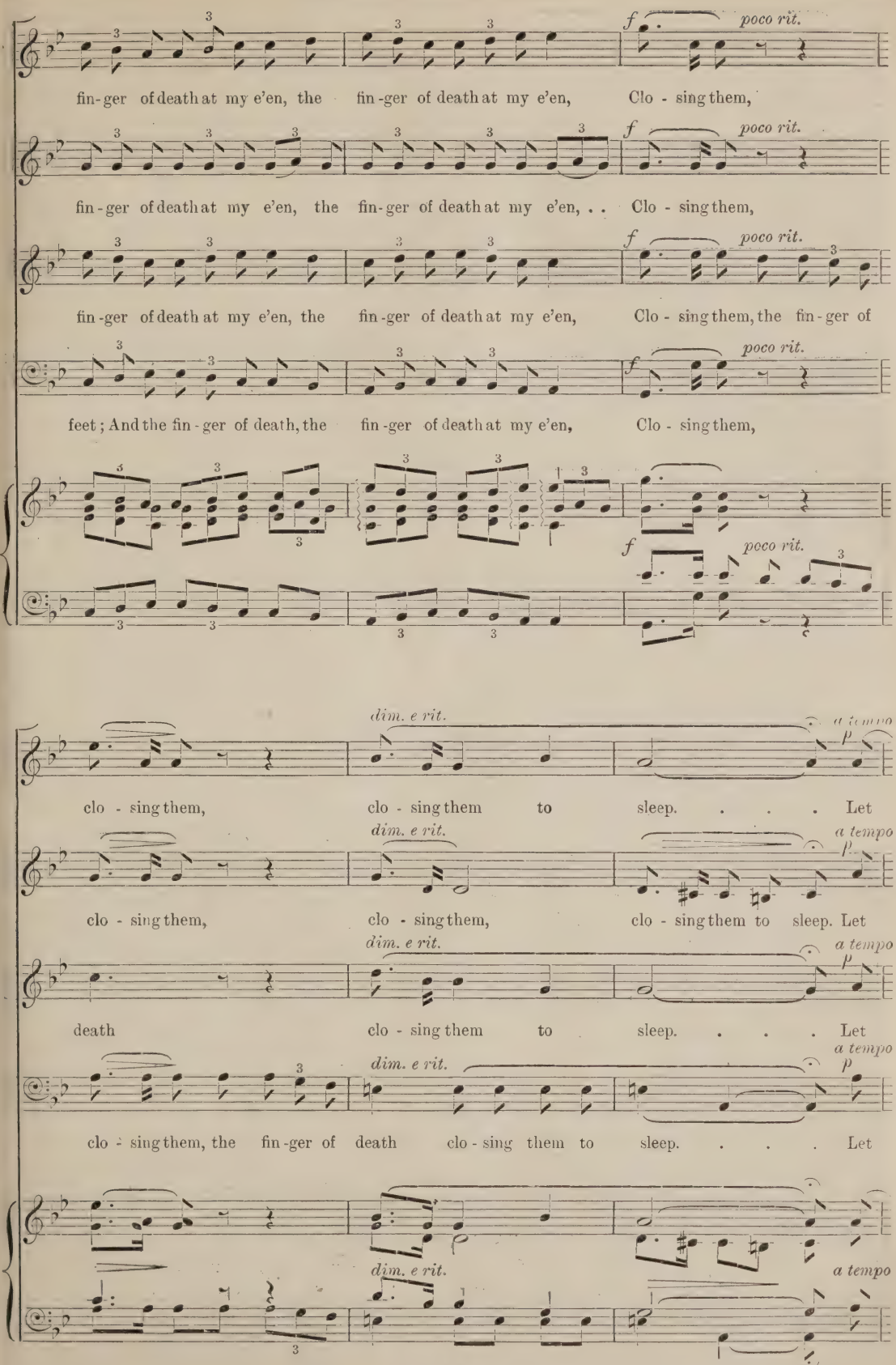
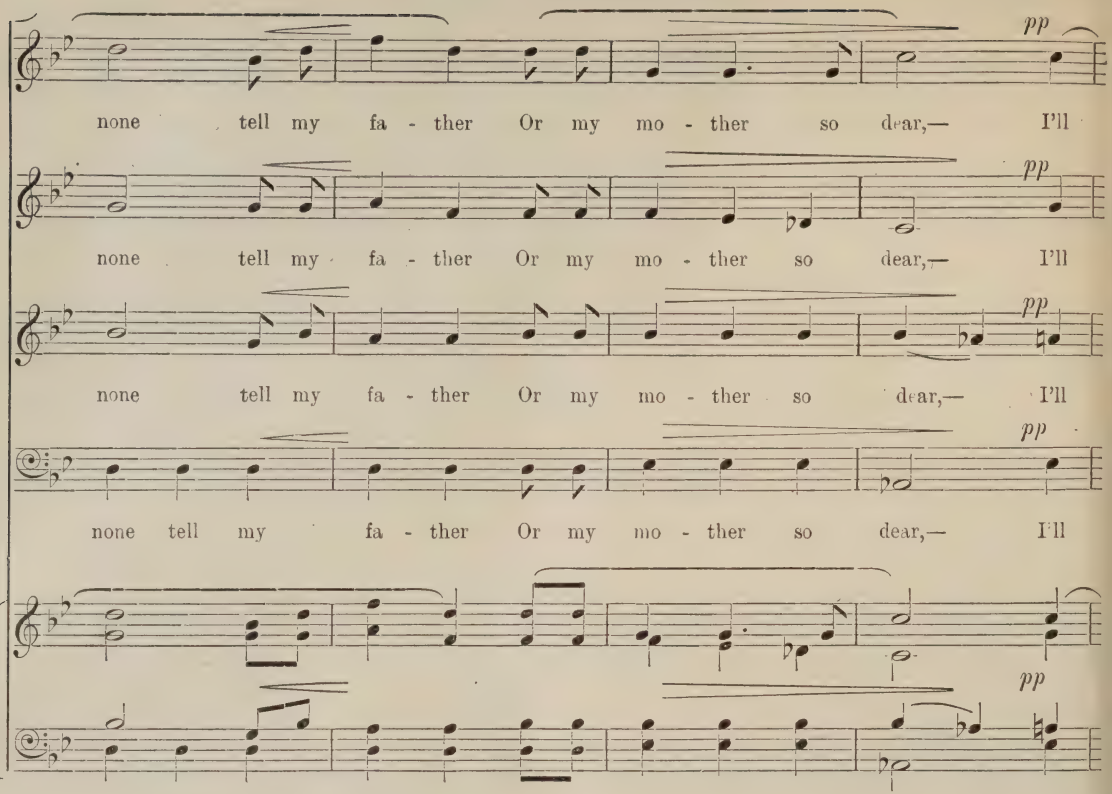
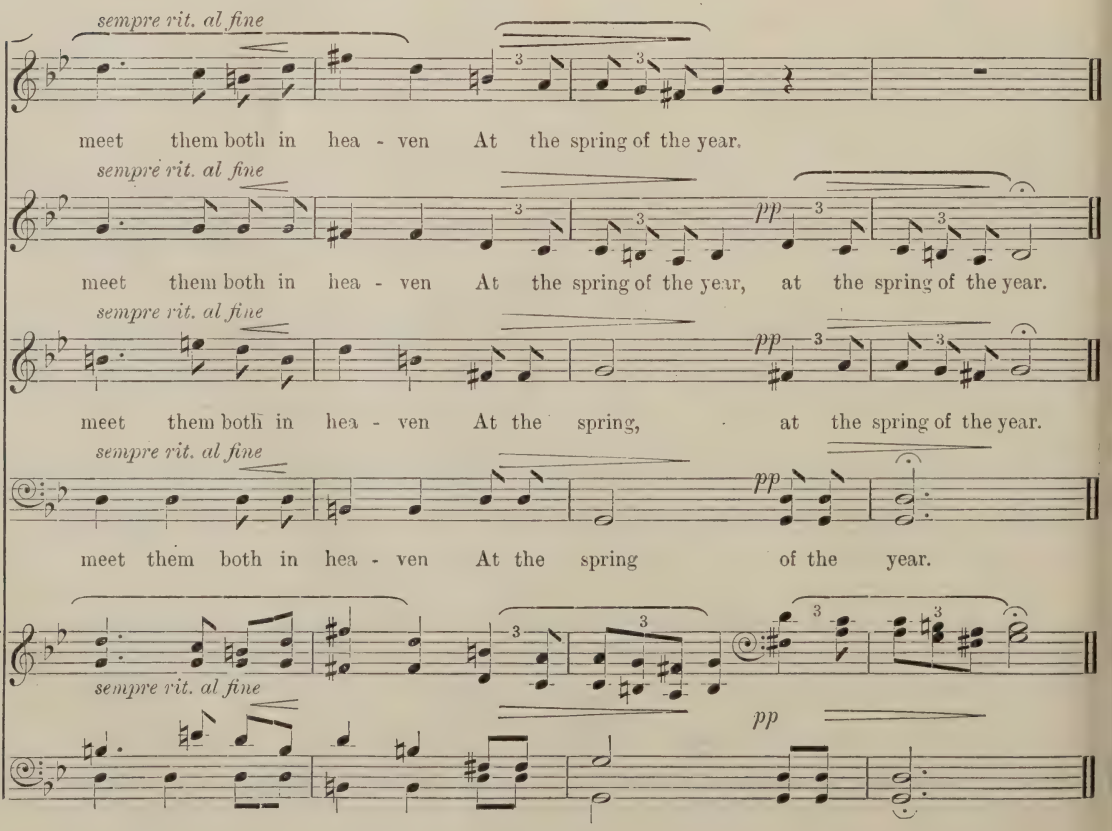

prim-ro-ses blow.
prim-ro-ses blow, where prim-ro-ses blow. Cold's the snow at my
wild woods Where prim-ro-ses blow. Cold's the snow at . . my
prim - ro - ses . . blow. Cold's the snow, cold at my
Cold's the snow at my head, And cold at my feet; And the
cres. molto e sempre
poco agitato
head, And cold, ... and cold the snow . . at my feet; And the
head, And cold at my feet, and cold at my feet; And the
head, And cold's the . . snow at my feet, and cold at my . .


f poco rit.
fin-ger of death at my e'en, the fin-ger of death at my e'en, Clo - sing them,
fin-ger of death at my e'en, the fin-ger of death at my e'en, . . Clo - sing them,
fin-ger of death at my e'en, the fin-ger of death at my e'en, Clo - sing them, the fin-ger of
feet; And the fin-ger of death, the fin-ger of death at my e'en, Clo - sing them,
dim. e rit.
a tempo
p
clo - sing them, clo - sing them to sleep. . . . Let
clo - sing them, clo - sing them, clo - sing them to sleep. Let
death clo - sing them to sleep. . . . Let
clo - sing them, the fin-ger of death clo - sing them to sleep. . . . Let


pp
none tell my fa - ther Or my mo - ther so dear,— I'll
pp
none tell my fa - ther Or my mo - ther so dear,— I'll
pp
none tell my fa - ther Or my mo - ther so dear,— I'll
pp
none tell my fa - ther Or my mo - ther so dear,— I'll
pp


sempre rit. al fine
meet them both in hea - ven At the spring of the year.
sempre rit. al fine
pp
meet them both in hea - ven At the spring of the year, at the spring of the year.
sempre rit. al fine
pp
meet them both in hea - ven At the spring, at the spring of the year.
sempre rit. al fine
pp
meet them both in hea - ven At the spring of the year.
sempre rit. al fine
pp

(*Continued from page 240.*)

He gave in all about forty lectures, on such subjects as 'Irish Music,' 'Church Music,' 'National Music in relation to Modern Musical Art,' and 'Musical Education: by what means can National Education in Music best be promoted?' I have read this lecture, delivered at the meeting of the Social Science Congress at Dublin, in 1881, and I will repeat here his summary. Some of the things he mentions have been done; others remain to be accomplished:

(1.) Historical concerts.
(2.) Lectures on the scientific and philosophical aspects of music.
(3.) A better style of pianoforte teaching, with more attention to sight-playing, and the knowledge of classical form.
(4.) The inclusion of sight-singing as a regular part of the course at every school in the country.
(5.) A resident orchestral band of sixty performers to refine and guide the taste of the public.
(6.) A good concert-hall, and a really fine organ erected there.
(7.) The inclusion of music as a voluntary subject in the curriculum of the universities.
(8.) Some authorised qualification for teachers of music.
(9.) The means for adequately trying over, and, if found worthy, producing in public the works of young composers, who are now placed at a great disadvantage by the impossibility of their works being heard.

You have on Leinster Lawn a statue of Sir Robert Stewart, which stands for ever as a memorial of his worth. You have on the walls of Christ Church Cathedral a monument bearing this inscription:

'To the glory of God, and in memory of Robert Prescott Stewart, Knt., Doctor of Music. Trained as a Chorister in the Cathedral School, he was appointed Organist at the age of 18, and continued in that post during 50 years. His name stands foremost among the many who, for seven centuries, devoted their musical talents to the Service of God within this Ancient Sanctuary. Upright in life, and modest in spirit, he gained the warm affection of a large circle of friends, and universal honour and respect. A brilliant Organist and Composer, he impressed his genius on the Use and Mode of Services in this Cathedral Church, and enriched its library with many noble Compositions. Born 1825. He entered into his rest on Easter Eve, 1894.'

These are fitting memorials of a great man. But doubtless the best memorial that could be erected to him, and one that would most assuredly have pleased him best, would be the completion of that scheme for promoting national education in music which he promulgated in 1881, and which is set out above. Firstly, a resident orchestra; secondly, a concert hall; and thirdly, a fund—like the Ernest Palmer Fund in England—for paying the expenses of the rehearsing of unpublished orchestral works by young native composers. All these things cannot be accomplished at once: but may we not hope that the Centenary of Robert Prescott Stewart will give the stimulus for the consummation of his ideals?

At Lincoln Cathedral, on January 28, a festival service took place, the choral works being Bach's Christmas Oratorio and Vaughan Williams's Fantasia on Christmas carols. An unusual feature at a service of this kind was the performance of a pianoforte concerto, Miss Dorothy Hess playing the Schumann work. The orchestra and choir numbered two hundred and fifty, the former being composed chiefly of members of the Leeds Symphony Orchestra and a few local players, and the choir being made up of Cathedral choristers and members of the Lincoln Musical Society. The building was crowded, and the performance reached a high standard. Dr. G. J. Bennett conducted, and Mr. W. W. Hewitt, assistant-organist of the Cathedral, was at the organ.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Choir-Training Examinations will be held as follows:

CHM. Diploma Examination on Tuesday, May 11; and the Certificate Examination on Wednesday, May 12. Last day of entry, April 14.

Free lectures on Choir-Training will be given on March 13: at Exeter, by Dr. Ernest Bullock, and at Leeds, by Dr. E. C. Bairstow.

H. A. HARDING, *Hon. Secretary.*

DIPLOMA DISTRIBUTION

The recently-elected Fellows and Associates were presented with their Diplomas on January 23, by Dr. H. W. Richards, President of the College. Amongst those present were Sir Ernest Palmer, Mr. H. Cart de Lafontaine, and Mr. W. H. Leslie (Vice-Presidents), and the following members of the Council: Dr. W. G. Alcock, Mr. H. L. Balfour, Prof. P. C. Buck, Mr. E. T. Cook, Mr. G. D. Cunningham, Dr. H. E. Darke, Mr. Edward d'Evry, Dr. Eaglefield Hull, Dr. Henry G. Ley, Dr. Charles Macpherson, Mr. Stanley Roper, Dr. F. G. Shinn, Dr. Davan Wetton, and Dr. H. A. Harding (hon. secretary).

There was a very large attendance of members and friends, and every seat in the Concert-Room was filled before the proceedings began.

THE PRESIDENT, who was cordially received, said: It is a real delight to us to see so many here in spite of the inclement weather. I do not want to keep you very long by introductory remarks, but there are one or two matters to which I should like to refer. First of all we offer our congratulations to Sir Herbert Brewer on his being made a Knight by His Majesty the King. It is an interesting fact that the four musical knights who have recently received this honour at His Majesty's hands have been members of this Council. There were Sir Walford Davies, Sir Richard Terry, Sir Ivor Atkins, and now Sir Herbert Brewer, and one of our vice-presidents has been made a C.V.O., in the person of Sir Hugh Allen. We congratulate him also. I do not know whether all the distinguished people who have promised to come this afternoon are here, but I see Mr. Cart de Lafontaine—he has always taken such an interest in the College. I wish he knew how keen the candidates were to win his prize, which is a very valuable and encouraging one. We also welcome Sir Ernest Palmer and one of our new vice-presidents, Mr. W. H. Leslie, who has done much for village musical festivals. I have a letter from Sir Alexander Mackenzie, who unfortunately has a bad cold, which prevents him from being present to-day; and Mr. J. B. McEwen, the Principal of the Royal Academy of Music, would have been here, but he has to preside at a concert at the Royal Academy this afternoon. I will now call upon Dr. Harding to make a preliminary announcement before we proceed with the programme.

DR. HARDING: It is my usual pleasant duty to tell you how many people entered for the examination, and how many failed! For the Fellowship there were sixty-eight entries, and five passed; for the Associateship there were a hundred and fifty-two candidates, and thirty passed—a pretty good average. The Lafontaine Fellowship Prize was won by Mr. E. A. Smith (Harpenden). The Turpin Prize was not awarded—I suppose nobody reached the required standard. The Lafontaine Associateship Prize, I am delighted to say, was won by a lady this time, Miss J. P. H. Cook (Chesham Bois). The Associate Sawyer Prize went to Mr. D. S. Williams, of London, who is a blind candidate from the Royal Normal College, Norwood. Will you allow me to mention two things which are on my mind? First of all, I wish to say something about cinema organists. Hitherto, I am afraid, musicians have rather passed by on the other side when there was a cinema organ in question, but the Council feels that cinema organists are

working very hard to maintain their artistic position, and that it is within the province of the R.C.O. to offer them sympathy and encouragement, and to try to help them to raise their profession, in the exercise of which they can do a lot of harm or an immense amount of good. The R.C.O. should foster the best side of their work. To this end we are arranging to have some lectures at this College by eminent cinema organists, who will play illustrations on the organ. I do not know how they will do this on the College organ, but cinema organists adapt themselves to almost anything, whether in the plot or on their particular instrument, and I am sure we shall all learn a good deal from what they tell us. Another subject which I wish to mention is Choir-Training. It is a long way from cinema organ playing to choir-training! But both have to be done well, if done at all. We were told from all parts of the United Kingdom, that we ought to institute some examinations in choir-training. After much consideration and many hours of committee work, we formulated a scheme of examinations, specially designed to meet the suggestions put forward by the Archbishops' Committee on Church Music. We spent a large sum of money on lectures and propaganda, but the result has been very disappointing. It is now a question of giving up these examinations, or of persevering a little longer with the hope that the clergy and church musicians will realise the importance of this movement. There are two choir-training examinations, one for Diploma holders only—the CHM.—and the other of a much simpler character open to all, successful candidates at which receive a Certificate. There are organists who cannot, because of expense or for some other reason, get the F.R.C.O. or A.R.C.O., and are, therefore, debarred from our CHM. diploma, but any choirmaster who can do his job can get the Certificate. With regard to proficiency as an organist he is only asked to play a hymn-tune on the manuals—he need not use the pedals, not even the Swell pedal! We are sending lecturers into the provinces to stir up interest in this matter. It is my experience that organists themselves often require something to show that they really can train a choir, and in many cases it will be a very useful thing to possess the Certificate of the R.C.O.

MR. CART DE LAFONTAINE: May I say just one word. It is Dr. Harding's fault, because he has spoken about the cinema in regard to the organ, and that is a subject in which I am particularly interested. I am afraid he hints at rather a decadent condition in our art, but we are obliged to confess that a man can earn more by playing in a cinema than in a church, and that is a fact we have got to face. I was at Edinburgh a few weeks ago, and heard a very clever English musician play upon one of the new Wurlitzer organs at a cinema in that city. He was a complete master of the intricate instrument. Costly organs are being erected everywhere, and the services of the highest artists are engaged.

THE PRESIDENT: It is the unfortunate lot of the President to say something on a serious subject at these meetings, and I propose to offer you some observations on

THE STUDY OF MUSICAL HISTORY

From time to time students have brought forward a variety of reasons why it is quite unnecessary for them to study musical history. They boldly assert that there is more than enough to learn of a practical nature; that everything is changed from what it was formerly; and they ask: 'What possible bearing can the history of the past have on the work of the future?' If their idea of history reduces itself to barren facts, such as a string of dates, titles of works, or trivial incidents in the life of a Master, then their contentions are valid. Some of the old examination papers may have been responsible for these perfectly futile excuses, but surely the power of historical knowledge, in the widest sense, is such that every musician however eminent is helped and guided by it. The most renowned, even an original genius, must build on foundations laid in the past; they only can extend and enlarge the base, or add more stories to the building. Although a student may be unaware of it, or too egotistical to admit it, he must feed upon the products of other human minds, and these act, or should act, as an incentive, constraining him to put forth his finest efforts. The profound thoughts which have been revealed in the works of the great are a potent force, and are of immense consequence to us through life. The old Masters are conspicuous examples of this, for not one of them was ignorant of the writings of either a predecessor or a contemporary. Even the superhuman Bach voluntarily took the infinite pains of copying out works which he was soon completely to out-distance in technique, originality, and depth. It is presumptuous for anyone to imagine that he can take his part in the development of a growing art if he is ignorant of how it grew from primitive times, and how it has been brought to its present pitch by the combined labours of those who have gone before and who have left their mark. No one is sufficient unto himself, nor can he stand alone. There is always some past personality whose influence he particularly feels, and who, musically, is his guide, philosopher, and friend. A man, perhaps unconsciously, chooses a model in history to whom he is specially drawn. He will either surround his thoughts with the profound or with the superficial. The latter may be temporarily attractive, but will, in the end, prove specious and delusive. Shallow thinkers are often lured away by the brilliant and the meretricious who have no quality of permanence. Such writers either dazzle by bizarre effects, or interest us by skilful contrivances; they may advance technical possibilities by their ingenuity, but that will be their limit. The student is urged to take his stand on firmer ground, and select those whose works have been tried in the furnace of criticism and found to be pure gold. The dross, of which there is a quantity in every age, will inevitably find its way to the scrap-heap. We should first of all disabuse ourselves of the notion that in order to study history aright it is necessary to wade through ponderous volumes. Such a procedure mostly leads to aimless theorising. The essence of the matter is a thorough and intimate knowledge of the works of the great Masters. By the careful study of these one can gain views on symmetry, design, and æsthetic principles; one can follow the purport, the mental growth and development; discriminate between the different styles of music, and perceive how each classic has contributed its share to the advance of true art. The Royal College of Organists is doing its best to encourage this attitude towards the study of history, not only by setting questions on definite periods, and asking for musical examples, but by demanding the critical understanding of a classical score. The history of music is of engrossing human interest. Besides the charm of knowing the origin and perhaps the chequered career of various masterpieces, there is a fascination in following great men in their struggles, industry, and temptations, their combat with financial anxieties; how they were undaunted by discouragement, and undeterred by disappointment. We may even strengthen our own character by endeavouring to avoid their blemishes and shortcomings. It is melancholy to read how constantly they were misunderstood and their great creations under-estimated from lack of comprehension. At the same time it is amazing that so much was achieved in spite of the limitations and disadvantages of the conditions in bygone days. The mystery inherent in the creative power of a supreme genius is beyond our finite brains. In this we have to be humble, for no probing, however deep, will bring us any enlightenment. I ask those who tell us that a study of history is of no use, to imagine what the position would be to-day if there had been no Bach. Can anyone conjecture what course music would have taken? Can they picture our tentative efforts if there had been no Beethoven—no Wagner? We should be groping about waiting for the appearance of other pioneers to point the way. It would be like removing the supports from a great building; take away the pillars of our art, and chaos supervenes. In beginning the study of history it would be wise to concentrate our attention on outstanding epochs, for all important movements show astonishing cerebral vitality. One must try and trace development from stage to stage, and see 'how each age, working out the gifts of the last, transmits its labours to the next'; but in order to

apprehend the influence of one age upon another, a close acquaintance with the products of both ages is essential. Again, there is nothing more absorbing than to investigate and learn how a craft can give a striking impetus to art. For instance, the Amatis, Stradivarius, and the brothers Guarnerius, by their consummate craftsmanship produced musical instruments which made possible all nuances, and the most elaborate modern violin music. Analogous to this is the rise of our own instrument, the organ, from its crude beginnings. It does not need the penetrating mind of the scientist, or the learning of a scholar, to realise what the inventions and perfect workmanship of such men as Father Schmidt, Renatus Harris, and Father Willis, have done for organ music. The most exacting and intricate compositions can now be played with complete effect, and without physical fatigue. By knowing more of past history we shall have a clearer vision of what our art ought to be ; its significance and its aims. We shall be better able to distinguish the purposeful and solid from the insipid and effervescent. This knowledge will enable us to form impartial judgments, and to learn what are the canons of good taste ; it will show us how to reverence tradition, without being fettered by it ; it will also be a mental training, and help in the cultivation of the mind. We have always to remember that we are responsible for our own intellectual life ! It is a truism that history is not confined entirely to the past ; the experimental productions of our own age give us much food for thought. It is an interesting study to try to fathom in what way present-day compositions are likely to influence the art, and whither they are tending. In this connection I would observe that one can learn much by reading serious critiques on the music of to-day, but a critic's opinions would carry little weight had he not adequate historical knowledge at his back. The more we are steeped in history, the more we can keep the finest models in front of us and grasp fundamental principles, the better able we shall be to form individual judgments with certainty and in true perspective. There will always be different points of view, but it is for us to exercise our intellectual faculties to substantiate our findings or to support our assertions. History will help us to give reasons for the 'faith that is in us.' We must never allow emotion to pervert sound sense. Here history again will act as a corrective, preventing us from becoming merely emotional, and giving us balance of mind. Musical history is many-sided, and we shall be obliged to consider it from various aspects—environment, personal characteristics, different conditions prevailing at different times. It is impossible to appraise the writings of every composer from the same standpoint. The outlook, character, and temperament of the Anglo-Saxon, the Teutonic, the Slav, and the Latin races are frequently as wide apart as the North and South Poles. Again, we shall in our research discover the impossibility of defining in every case ; there are many things in Art which are intangible and defy definition. As we become immersed in the works of the great we shall unconsciously absorb their spirit, but this can be felt only if we possess the full sympathy that comes from knowledge. The study of musical history, rightly undertaken, becomes a living force in our training. Our education will be lamentably incomplete without it, and those who neglect or despise it will be poorer in mental equipment, and less able to add their quota to the advance of art. I cannot do better than finish with the words of Sir Hubert Parry. He says :

> 'The source of a man's art is not merely within him, but its beauty and strength are due to what he gains from intercourse with musical ideas, and the common interests and efforts of mankind.'

PRESENTATION OF DIPLOMAS

DR. RICHARDS next presented the Diplomas. (The names of the successful candidates appeared in the February number of the *Musical Times*, p. 151.)

PROF. P. C. BUCK : I have been asked to propose a vote of thanks to the President for his able address and for the work he does for this College, and it is a very great pleasure to do so. I am one of the regular attendants at the Council meetings, and so can tell you at first hand what an excellent President he is. I should say that everybody in this room has had to serve at one time or another on some form of committee, and they will know how the whole pleasure and happiness of such gatherings depend on the attributes of the chairman. You can have a President who is rated high in his own profession by his brother professionals, and it is an even more excellent thing when you have a President of individual charm, but the best thing of all is to have one who is both ; and that is what we have in Dr. Richards.

THE PRESIDENT : I have to thank Prof. Buck most warmly for his kind and generous words. I appreciate them when they come from so eminent an authority as Prof. Buck. You all know that he holds a very distinguished position, and that he is a man who does not say what he does not think, and therefore I am proud to hear what he has said. We shall now ask Mr. Cunningham to show us how the examination music for next July ought to be played.

THE ORGAN RECITAL

MR. G. D. CUNNINGHAM, organist of Birmingham Town Hall, then played the following programme :

FELLOWSHIP

Prelude *only*, from Prelude and Fugue in E flat ('St. Ann') ... ... *J. S. Bach*
Choral Prelude on 'Newtoun' ... *Charles Wood*
(Sixteen Preludes, vol. 1, Stainer & Bell)
Fantasie in F minor ... ... *Mozart*
(Best's Arrangements, No. 76, Novello)

ASSOCIATESHIP

Choral Prelude on the tune 'St. Peter's' *H. E. Darke*
(Op. 20, No. 1)
Prelude *only*, from Prelude and Fugue in D minor ... ... *Mendelssohn*

The applause that followed the recital was rapturous and long sustained.

THE PRESIDENT : We are glad to see Dr. Charles Macpherson back from his tour in India, and we will ask him to say a few words.

DR. CHARLES MACPHERSON : It is very good of you to ask me to perform a pleasant and perhaps a not difficult duty. We must congratulate Mr. Cunningham for going through his ordeal in a way very few of us here could have done. I think Mr. Cunningham has taken his courage in both hands, and feet, and has come out with flying colours. I am sure there are few achievements that are more worthy of medals for bravery than that which Mr. Cunningham has performed so splendidly. Some of us probably thought that we had come to criticise, but I think after we heard him for a short time any sense of criticism was entirely lost in admiration.

The vote of thanks was carried with acclamation.

MR. CUNNINGHAM : May I say one word to convey my special thanks to Dr. Macpherson for the encouraging terms in which he has spoken.

THE PRESIDENT : Another important function remains. Will you all come upstairs and have a cup of tea and a friendly talk ?

THE CONVERSAZIONE

The newly-decorated upper chamber was quickly thronged by the visitors, who were received at the door with a cordial greeting by the President, and were soon on good terms with the distinguished members of the Council, and others eminent in the musical world. The 'crush' seemed as great and the conversation as animated as at the summer gathering, and no doubt the interest and pleasure of these meetings grow with improved acquaintance and the renewal of friendships. The *verseuses* at the urns continually did fill the cups that cheer and stimulate the flow of soul without dulling the faculties or taking the keen edge off the intellect. In short, there were a few happy minutes that will be a cherished memory until it is overlaid by the next merry meeting.

Appended are the Reports of the Examiners at the January Examinations.

FELLOWSHIP PAPER-WORK

On this occasion the standards reached were so variable that it is impossible to say that some questions were answered well and others badly. But it is worth while to point out a few facts which may help students :

(1.) There was a lack of commonsense shown in the way candidates *tackled* questions—*e.g.*, in *orchestration* a piece was set which scored itself. Three horns were to be used, and the three-part chords obviously asked for horns : but few solutions were good. In the *string quartet* there was an almost complete misunderstanding of the modulations clearly suggested by dominant sevenths in inner parts. In the *fugue* candidates handicapped themselves by choosing dull counter-subjects with no character. In the *free counterpoint* few workings showed any facility in the weaving of parts.

(2.) In answering the questions there was a marked tendency to reply to an entirely different interrogation. Nearly all the answers to the question on 'blend' were in reality treatises on voice-training; and no answer as to the effect of the French Revolution on music touched more than the fringe of the matter—only *one* candidate, for instance, mentioning the name of Berlioz.

(3.) Once more, attention should be drawn to the fact that every F.R.C.O. in England *ought* to be able to do, quite perfectly, the easy dictation tests given. Had all candidates got full marks for the ear-tests the pass-list would have been twice as long.

P. C. Buck (*Chairman*).
G. J. Bennett.
H. Davan Wetton.

FELLOWSHIP ORGAN-WORK

It is again unfortunately necessary to urge the cultivation of a stronger sense of rhythm, and a better realisation of the character and general feeling of the pieces. The examiners cannot jeopardise the high reputation of the diploma by giving it to people whose time and rhythm are obviously measured by the exigencies of the technical difficulties, or to those who have no more musicianship than to adopt a *tempo* entirely unsuitable to the emotional character of the music, however accurate they may be as to the notes. The phrasing often sounded as if it was merely a perfunctory thing, put in because marks are awarded for it, and not because it is an all-important factor in musical expression. Many candidates still seem to imagine that all *staccatos* demand the same sort of hurried 'peck' at the keys; so hurried, in fact, that the wind has scarcely time to find its way into the pipes. Few found the right, gently flowing *tempo* for the Bach Aria; some made it a dull crawl, others a muddled rush, whilst many cut up its shapely phrases with the *staccatos* referred to, which were particularly inappropriate here. Not a great number realised the smoothness and consequent dignity of the Franck Fugue: several times it was played as a frenzied *presto*. Most candidates failed to grasp the breadth of Parry's March; the gradual acceleration of the last two pages was secured by but one or two players.

The tests were by no means difficult; but, strange to say, many of the worst mistakes occurred at the simplest places, as, for instance, at the sixth and seventh bars of the sight-reading test, where only a single manual part had to be negotiated. This is probably due to candidates approaching the examination with a false suspicion that the examiners have set traps in their way. It is again most needful to draw attention to the obvious fact that a very poor chance of success awaits those who will not observe the key- and time-signatures before beginning the tests.

The most encouraging features were the great improvement in the management of the organ and the continued rise in the artistic level of the extemporisation.

Walter G. Alcock (*Chairman*).
Edward C. Bairstow.
Alan Gray.

ASSOCIATE PAPER-WORK

The Strict Counterpoint was again well done, but the Free Counterpoint, while good, was a little disappointing, inasmuch as the given figure was insufficiently maintained. In the writing of the pianoforte accompaniment to a melody the candidates often showed a lack of appreciation of pianoforte style, and too little use was made of suitable accompanimental figures. Candidates should understand that a four-part harmonization is *not* the style required.

The two-part work was, on the whole, musicianly and interesting. On the other hand, the harmonization of the melody was much the weakest feature of the whole examination. The parts should have more individuality and flow. There were instances of excessive repetitions of the same note, and too often the harmonization was entirely of the note-against-note order, giving the effect of little more than a hymn-tune style.

Ivor Atkins (*Chairman*).
A. Eaglefield-Hull.
C. H. Kitson.

ASSOCIATE ORGAN-WORK

The improvement in technique which was so gratifying a feature of the last examination has not been maintained. Many old faults reappeared, and the playing generally was characterized by a degree of inaccuracy which indicated weakness in technical skill. We recommend a continued course of study in pianoforte technique. It is perhaps only in this way that the necessary improvement in organ playing can be achieved.

Technical mistakes were noticeable in Guilmant's 'Meditation,' Stanford's 'Prelude,' and Bridge's 'Adagio.' Bach was marred by careless part-playing and the adoption of a *tempo* which, in some cases, was erratic.

The softer pieces were seldom played artistically. An absence of flow and continuity in the phrasing, and a lack of rhythmic energy, prevented many candidates from reaching the necessary standard.

The management of the organ was often unskilful, though we gladly noticed a considerable improvement in pedal registration. A more sparing use of the manual doubles is recommended, together with registration more fitted to the character of the music.

We cannot emphasise too strongly the importance of general musicianship apart from the mere performance of the set pieces.

The vocal score was generally better. The crossing of parts and the repeated notes were the chief sources of trouble.

In the sight-reading test many did not secure pass marks owing to a failure to realise the change and establishment of a new key, and the fact that rests form an integral part of musical design.

The following figures may be of interest. Of 132 candidates heard, 80 failed in the transposition; 100 failed in the accompaniment.

Henry G. Ley (*Chairman*).
Harold E. Darke.
E. Stanley Roper.

REGISTRATION GONE MAD

'Don't make fugue subjects stand out as if they were in capital letters,' said Mr. Harold Samuel the other day to an interviewer who asked for some tips in Bach-playing. He was speaking to pianists, of course, but the advice is still badly needed by many organists, above all, perhaps by concert players. For example, at Queen's Hall recently a recitalist gave out the subject of the 'Wedge' Fugue on a soft solo stop, and the answer on another. Apart from the unsuitability of such finicking treatment of a large-scale work, there is the further objection that such a method could not be carried out consistently without the texture in places being drastically modified (a charitable word). And, in effect, this is

He wants not friends

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917. Abide with me ... Ivor Atkins 4d.
424. Ditto ... ... R. Dunstan 4d.
805. Adeste Fideles ... H. Hofmann 6d.
927. All go unto one place ... Wesley 4d.
247. All nations whom B. Luard-Selby 6d.
113. All they that trust... ... Hiller 1s.
1033. All Thy works ... T. Adams 4d.
475. Ditto ... ... J. Barnby 6d.
503. Ditto ... ... G. H. Ely 6d.
30. Ditto ... ... E. H. Thorne 4d.
719. All ye who seek ... H. M. Higgs 4d.
9. All ye who weep ... ... Gounod 4d.
592. Alleluia! now is Christ T. Adams 4d.
729. Alleluia! the Lord liveth C. Harris 4d.
548. Almighty Father ... B. Steane 4d.
937. Almighty God, give us ... Wesley 4d.
261. And all the people saw J. Stainer 8d.
699. And God shall wipe Greenish 4d.
1055. And in that day F. R. Rickman 4d.
229. And it was the third hour Elvey 6d.
485. And Jacob was left alone J. Stainer 8d.
658. And Jesus entered H. W. Davies 6d.
732. And suddenly there came H. J. Wood 4d.
1089. And the earth was reaped E. S. Craston 6d.
675. And the Lord said T. W. Stephenson 4d.
357. And the wall of the city Oliver King 4d.
778. And there shall be signs Naylor 6d.
1130. And we beheld His Glory G. Rathbone 4d.
402. And when the day ... C. W. Smith 4d.
684. Angel said, The (S. & B.) A. H. Brown 3d.
861. Angel Spirits P. Tchaikovsky 3d.
642. Angel voices, ever singing E. V. Hall 4d.
611. Angels from the realms Cowen 4d.
749. Ditto ... P. E. Fletcher 4d.
751. Ditto ... .. E. V. Hall 4d.
1017. Arise, shine ... T. Adams 4d.
1093. Ditto ... H. A. Chambers 4d.
1112. Ditto ... ... Ed. Bunnett 4d.
923. Ditto ... ... G. F. Cobb 6d.
723. Arm of the Lord, The ... Haydn 6d.
228. Art thou weary ... C. H. Lloyd 8d.
948. As Christ was raised Wareing 4d.
311. As I live, saith the Lord E. T. Chipp 4d
333. As it began to dawn Ch. Vincent 4d.
498. As Moses lifted up F. Gostelow 4d.
643. As the earth bringeth A. H. Brewer 6d.
24. As the hart pants (S.S.T.B.) Gounod 4d.
147. Ascribe unto the Lord Travers 8d.
109. Ditto ... ... S. S. Wesley 6d.
399. At the Lamb's High E. V. Hall 4d.
456. At the Sepulchre H. W. Wareing 6d.
957. Author of Life Divine Button 3d.
1091. Ditto H. A. Chambers 4d.
660. Awake, awake ... John E. West 4d.
700. Awake, awake, put on Greenish 6d.
56. Ditto ... ... J. Stainer 8d.
759. Ditto ... ... Stephenson 6d.
149. Ditto ... ... M. Wise 6d.
955. Awake! O Zion ... C. Forrester 4d.
199 Awake, thou that sleepest Stainer 8d.
150. Awake up, my glory M. Wise 4d.

744. Be glad and rejoice M. B. Foster 4d.
578. Ditto ... ... B. Steane 4d.
212. Be glad, O ye righteous H. Smart 6d.
989. Be glad then, ye ... A. Hollins 4d.
145. Be merciful... .. H. Purcell 8d.
257. Ditto ... E. A. Sydenham 4d.
597. Be peace on earth... ... Crotch 4d.
567. Be Thou exalted ... C. Bayley 4d.
583. Be ye all of one mind A. E. Godfrey 4d.
471. Be ye therefore ... A. S. Baker 4d.
440. Before the heavens H. W. Parker 4d.
651. Behold, all the earth G. F. Huntley 6d.
598. Behold, God is great E. W. Naylor 6d.
865. Behold, God is my John E. West 4d.
636. Ditto ... ... F. C. Woods 6d.
1035. Behold, how good J. Battishill 4d.
349. Ditto (Male) ... Caldicott 4d.
349.* Ditto (S.A.T.B.) Caldicott 4d.
419. Ditto ... Hamilton Clarke 6d.
89. Behold, I bring you J. Barnby 4d.
348. Ditto ... J. Maude Crament 6d.
1113. Ditto ... ... Ed. Bunnett 3d.
296. Ditto ... ... E. V. Hall 4d.
810. Behold, I come quickly Ivor Atkins 3d.
713. Behold, I have given you C. Harris 4d.
554. Behold, I send ... J. V. Roberts 6d.
587. Behold My servant J. F. Bridge 4d.
65. Behold now, praise J. B. Calkin 4d.
631. Ditto ... ... F. Iliffe 4d.
912. Ditto ... ... John E. West 4d.
315. Behold, O God ... F. W. Hird 6d.
524. Behold, the days come Woodward 6d.
1045. Behold the Heaven A. R. Gaul 4d.
652. Behold the Name... Percy Pitt 6d.
501. Behold, two blind men J. Stainer 4d.
938. Bethlehem ... ... Ch. Gounod 2d.
378. Bless the Lord ... M. Kingston 6d.
796. Bless the Lord, O my soul Hailing 4d.
855. Bless the Lord thy God Roberts 4d.
450. Bless thou the Lord C. Bayley 6d.
374. Ditto ... ... Oliver King 4d.
693. Blessed are the dead B. L. Selby 3d.
667. Blessed are the pure A. D. Arnott 4d.
390. Blessed are they ... A. W. Batson 4d.
616. Ditto ... ... H. Blair 4d.
77. Ditto ... ... W. H. Monk 4d.
112. Ditto ... ... Arthur Page 4d.
15. Blessed be the God S. S. Wesley 3d.
756. Blessed be the Lord J. Barnby 4d.
570. Ditto ... ... J. F. Bridge 8d.
895. Ditto ... ... O. Gibbons 3d.
876. Ditto ... ... E. V. Hall 4d.
183. Ditto ... ... Heap 8d.
770. Ditto ... ... Markham Lee 4d.
331. Ditto ... C. Lee Williams 6d.
1006. Blessed be the Name Macfarren 4d.
724. Blessed be Thou E. C. Bairstow 6d.
1120. Ditto ... ... Ed. Bunnett 4d.
838. Ditto ... . J. Kent 6d.
400. Blessed City ... A. C. Fisher 6d.
284. Blessed is He F. E. Gladstone 3d.
262. Ditto ... ... C. H. Lloyd 1s.
292. Ditto ... A. C. Mackenzie 6d.
206. Blessed is the man Clarke-Whitfeld 4d.
64. Ditto ... ... John Goss 6d.
769. Ditto ... H. W. Wareing 4d.
1004. Blessed is the soul (S.B.) Macfarren 4d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 8d.
943. Blessed Lord ... S. S. Wesley 3d.
5. Blessing, glory, wisdom B. Tours 6d.
950 Ditto ... ... A. H. Brewer 4d.
472. Blessing of the Lord. The J. F. Bridge 3d
194. Ditto A. C. Mackenzie 4d
652. Blow up the trumpet F. Iliffe 4d
97. Blow ye the trumpet Henry Leslie 4d
961. Born to-day... J. P. Sweelinck 4d
118. Bow Thine ear ... ... W. Bird 4d
939 Bread of Heaven ... E. German 4d
1082. Bread of the world H. A. Chambers 4d
1024. Break forth into joy W. G. Alcock 4d
774. Ditto ... ... H. E. Button 4d
415. Ditto ... S. Coleridge-Taylor 4d
798. Ditto ... H. A. Matthews 4d
92. Ditto ... ... R. Prentice 8d
491. Ditto ... ... B. Steane 4d
323. Brightest and best... E. V. Hall 6d
340. Bring unto the Lord Gladstone 4d.
98. Brother, thou art gone J. Goss 6d.
279. By Babylon's wave Gounod 3d.
197. By the rivers of Babylon L. Samson 6d
121. By the waters of Babylon Boyce 6d
644. Ditto ... S. Coleridge-Taylor 4d
511. Ditto ... ... H. Clarke 6d
853. Ditto ... ... H. M. Higgs 4d
1074. Ditto ... ... Palestrina 4d
1076. Ditto ... ... H. Goetz 4d
742. By Thy glorious death A. Dvorák 6d

116. Call to remembrance J. Battishill 8d
952. Ditto ... ... J. V. Roberts 4d
680. Calm on the list'ning ear Parker 4d
841. Cast me not away C. Lee Williams 3d
975. Ditto ... ... S. S. Wesley 4d
953. Charge to keep I have, A... King 4d
497. Christ both died ... E. W. Naylor 4d
454. Christ is risen ... G. B. J. Aitken 4d
368. Ditto ... ... J. M. Crament 4d
666. Ditto ... ... W. Jordan 6d
533. Ditto ... ... J. V. Roberts 4d
814. Ditto ... E. A. Sydenham 4d
307. Christ our Passover E. V. Hall 4d.
783. Christ the Lord is risen again E. V. Hall 6d.
370. Christ the Lord is risen to-day .. 4d.
488. Christians, awake... ...J. Barnby 4d.
648. Ditto ... H. M. Higgs 6d.
983. Christmas Day ... ... G. Holst 6d.
445. Cleanse me, Lord G. F. Wrigley 4d.
989. Come and let us ... A. Hollins 4d.
52. Come, and let us return J. Goss 4d.
95. Ditto ... ... W. Jackson 4d.
1106. Come, come, help, O God W. Byrd 4d.
805. Come hither, ye faithful Hofmann 6d.
283. Come, Holy Ghost G. Elvey 6d.
201. Ditto ... ... J. L. Hatton 6d.
829. Ditto ... ... Palestrina 3d.
717. Ditto ... C. Lee Williams 3d.
881. Come, let us join our E. V. Hall 4d.
293. Come, my soul ... G. C. Martin 6d.
314. Come now, and let us H. W. Wareing 6d.
1. Come unto Him ... ... Gounod 3d.
946. Ditto ... ... H. Leslie 4d.
256. Come unto Me H. R. Couldrey 4d.
635. Ditto ... ... G. J. Elvey 4d.
103. Ditto (Bach) J. Stainer 4d.
922. Come with high and holy Blair 4d.
1005. Come ye, and let us Macfarren 4d.
748. Come, ye children and J. Booth 4d.
924. Ditto ... ... H. J. King 4d.
334. Come, ye faithful ... E. V. Hall 4d.
921. Come, ye faithful, raise the strain E. V. Hall 4d.
1019. Come, ye Saints ... H. E. Button 4d.
951. Come, ye sin-defiled J. Stainer 3d.
931. Come, ye thankful ...B. Steane 4d.
914. Comes at times ... ... Woodward 4d.
1008. Ditto ... ... H. Oakeley 3d

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GEOFFREY SHAW

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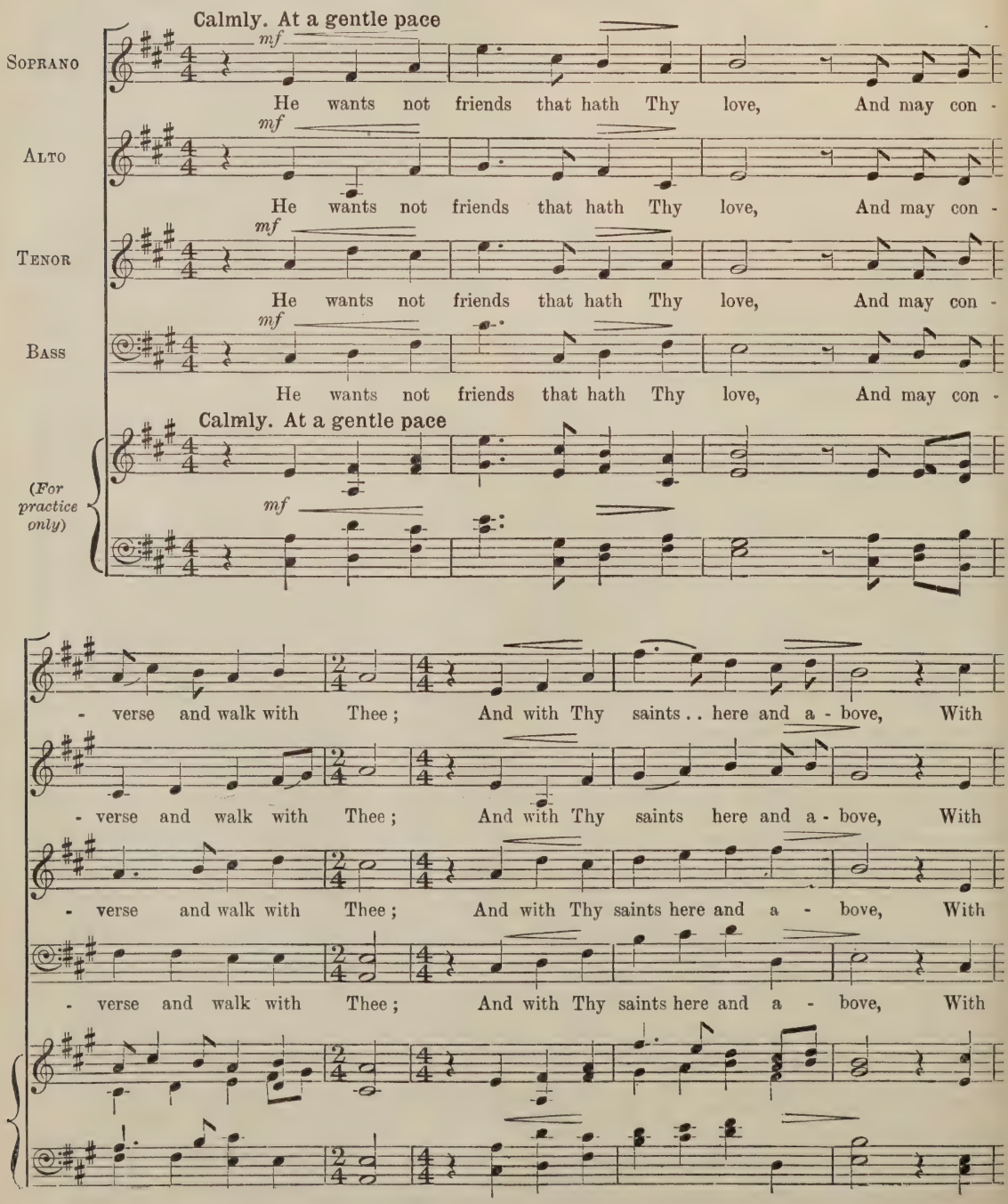
Calmly. At a gentle pace
Soprano
Alto
Tenor
Bass
mf
He wants not friends that hath Thy love, And may con -
Calmly. At a gentle pace
(For practice only)
- verse and walk with Thee; And with Thy saints . . here and a - bove, With
- verse and walk with Thee; And with Thy saints here and a - bove, With
- verse and walk with Thee; And with Thy saints here and a - bove, With
- verse and walk with Thee; And with Thy saints here and a - bove, With

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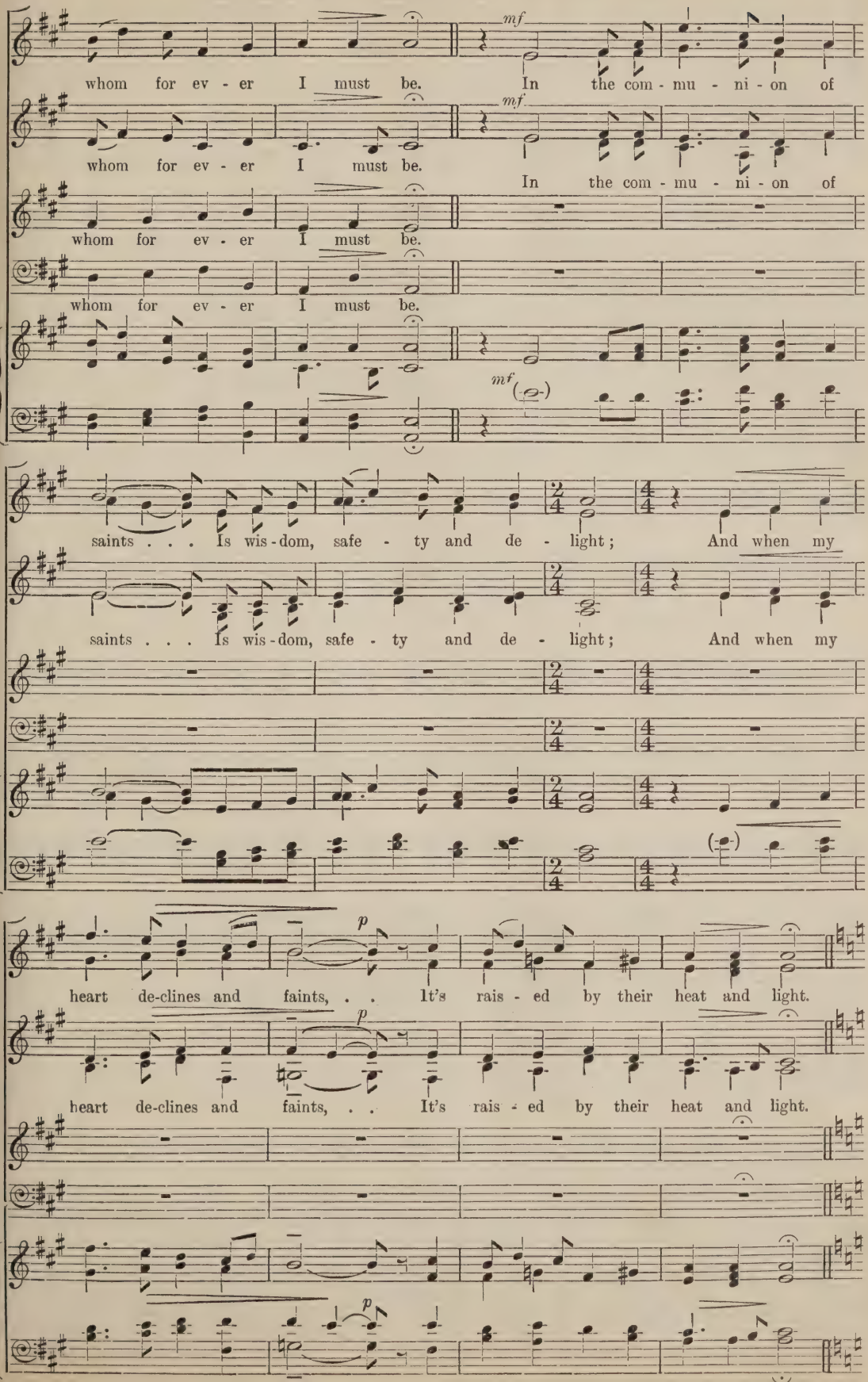
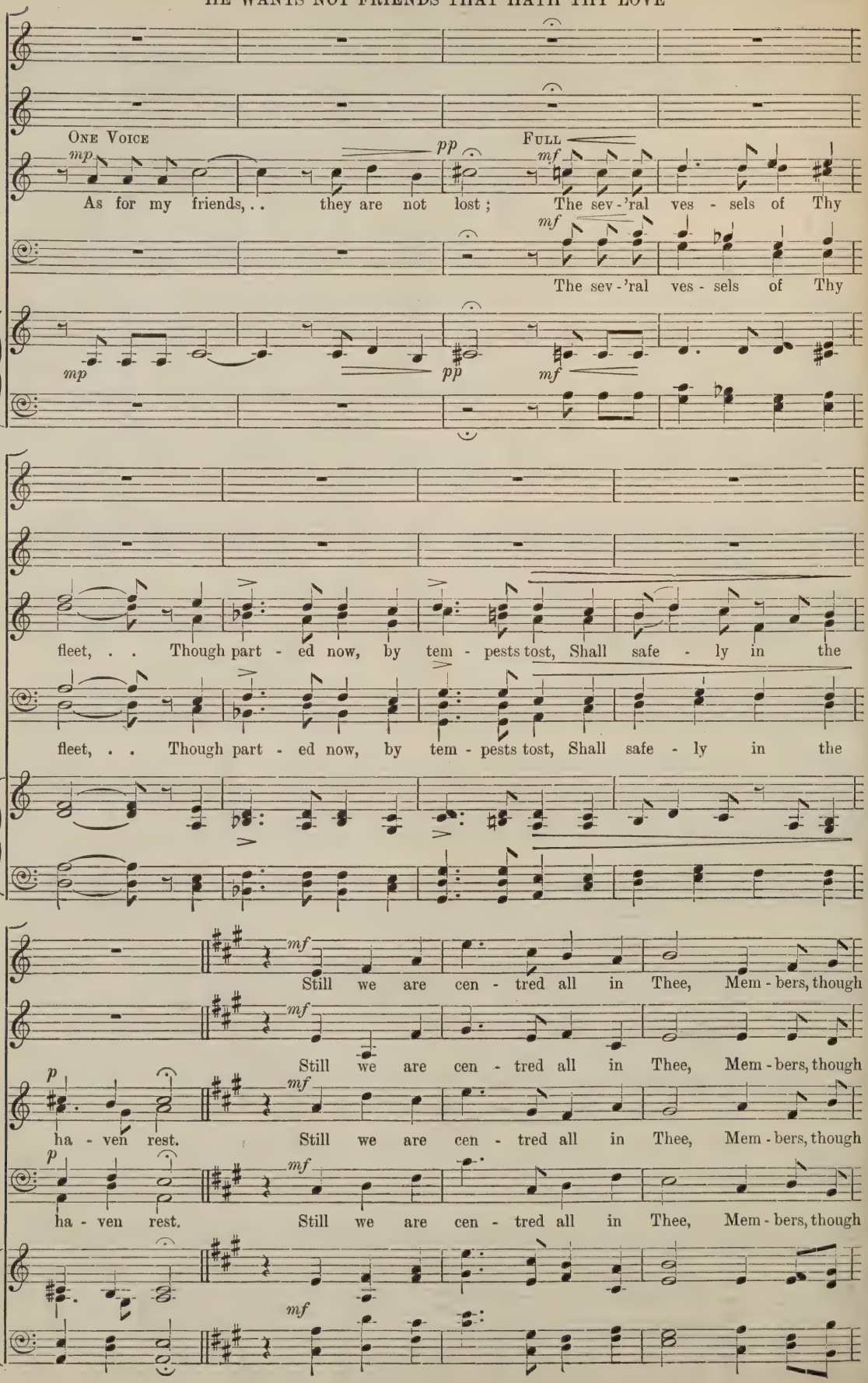
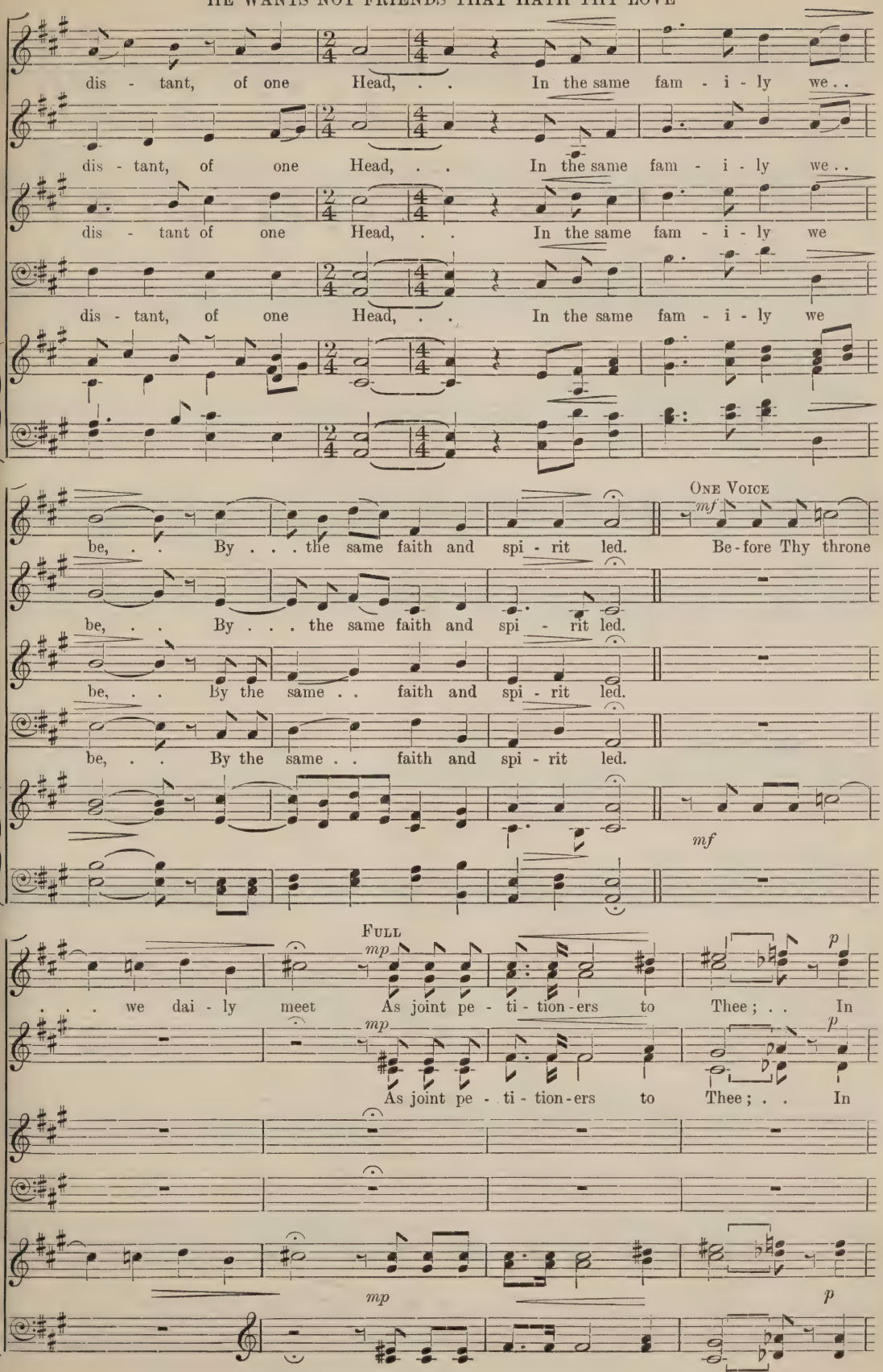
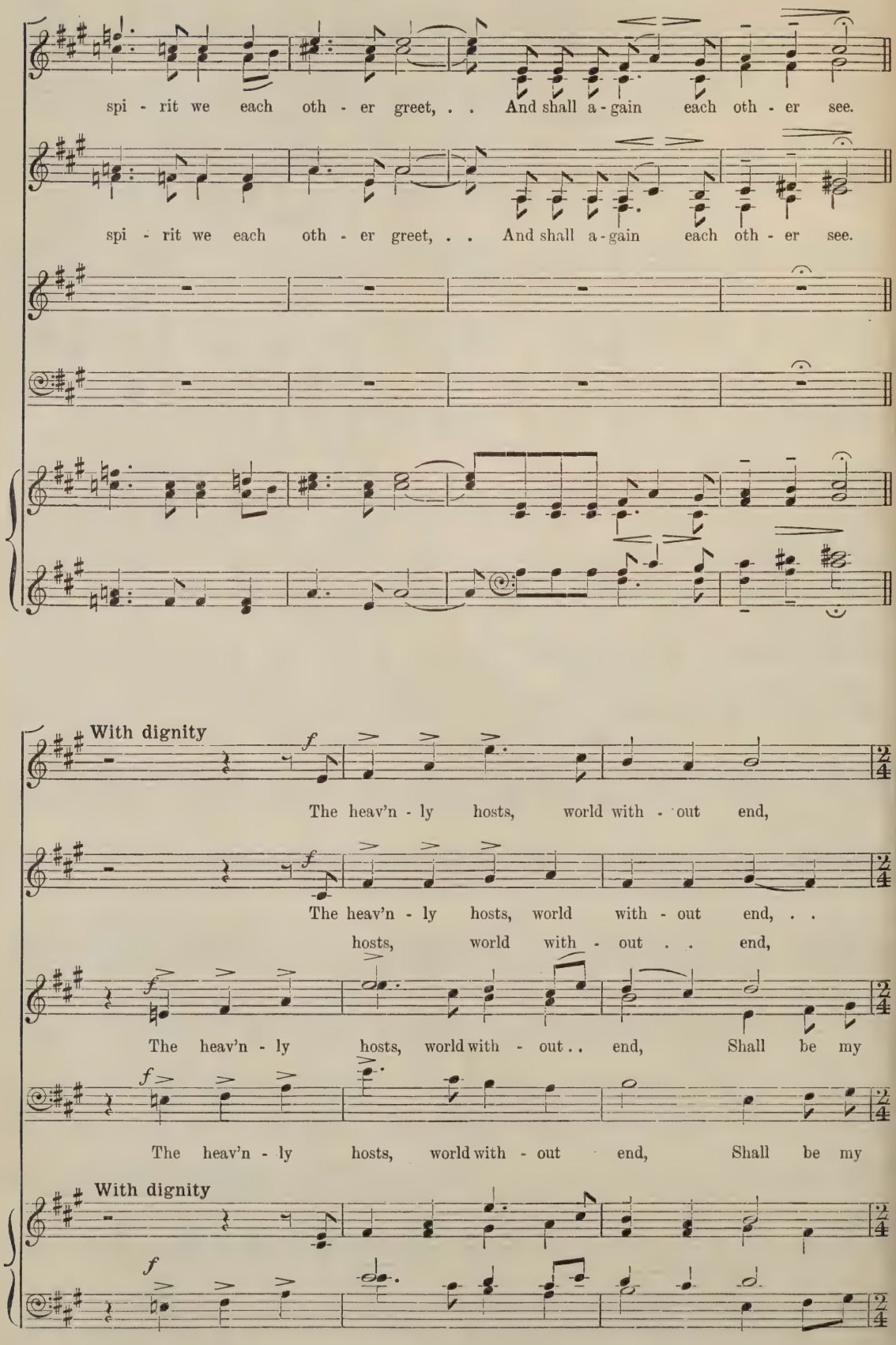
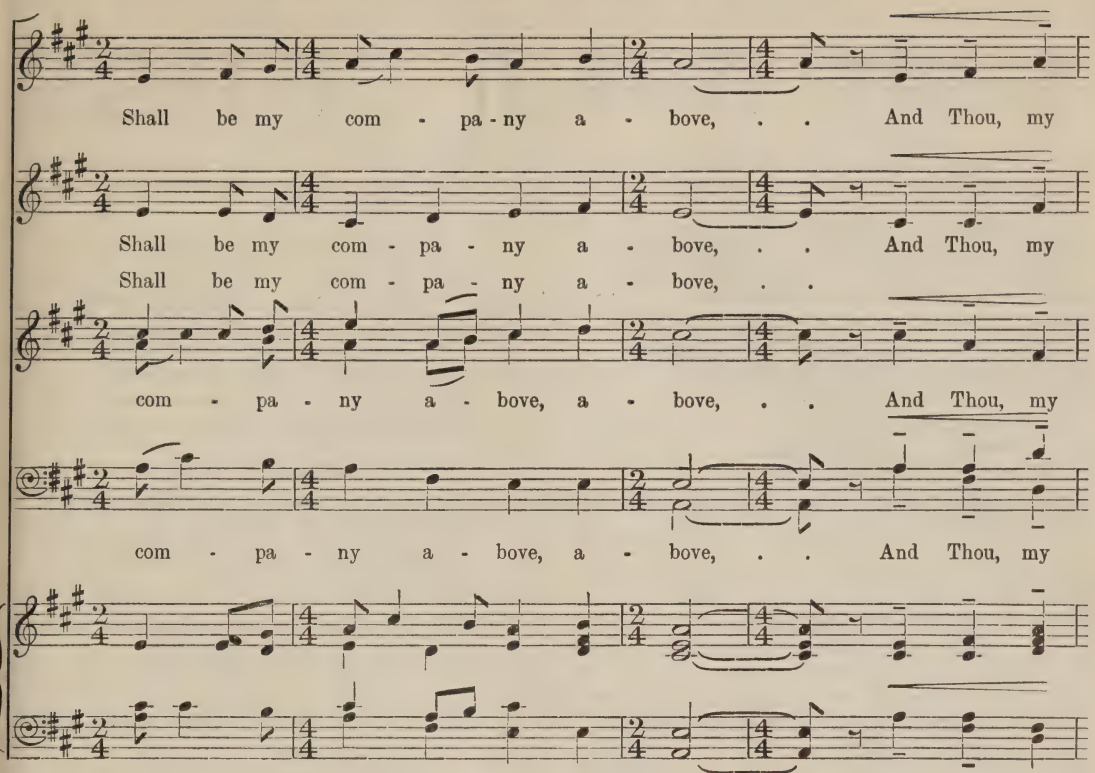
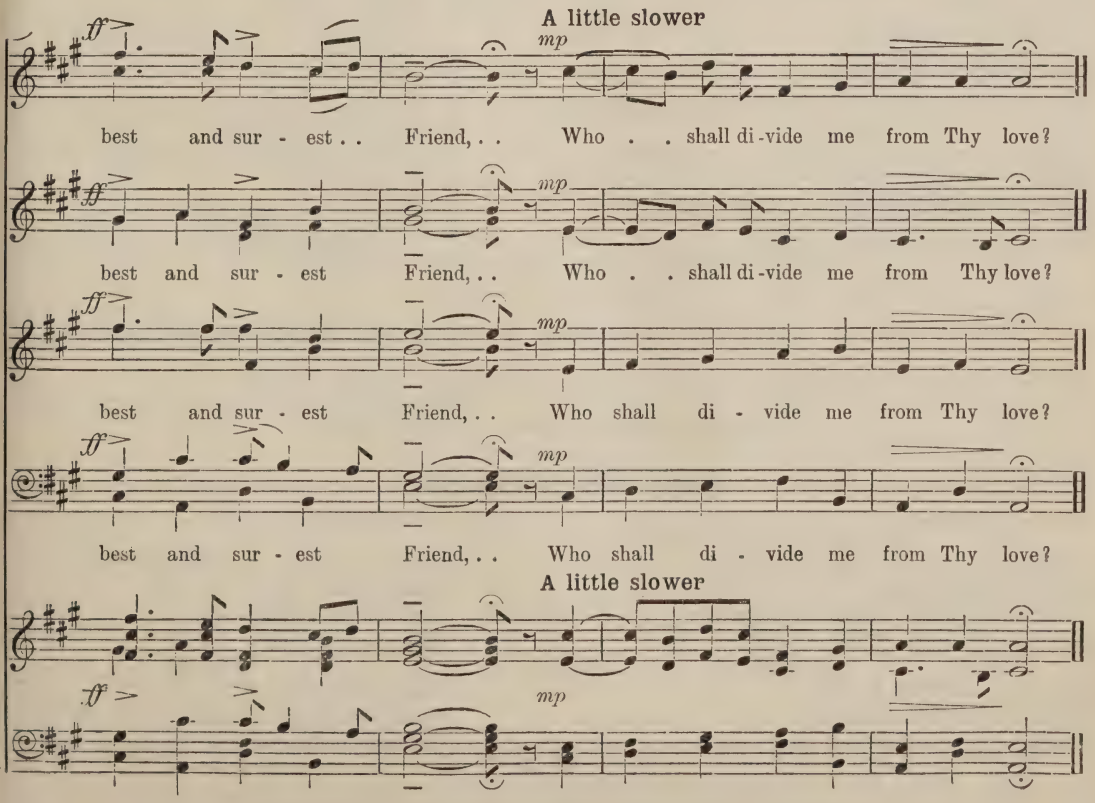
HE WANTS NOT FRIENDS THAT HATH THY LOVE


whom for ev - er I must be.
In the com - mu - ni - on of
saints . . . Is wis - dom, safe - ty and de - light;
And when my
heart de-clines and faints, . . It's rais - ed by their heat and light.
mf
p


One Voice
mp
pp
Full
mf
As for my friends, . . they are not lost ; The sev - 'ral ves - sels of Thy
mf
The sev - 'ral ves - sels of Thy
mp
pp
mf
fleet, . . Though part - ed now, by tem - pests tost, Shall safe - ly in the
fleet, . . Though part - ed now, by tem - pests tost, Shall safe - ly in the
mf
Still we are cen - tred all in Thee, Mem - bers, though
mf
Still we are cen - tred all in Thee, Mem - bers, though
p
ha - ven rest.
mf
Still we are cen - tred all in Thee, Mem - bers, though
p
ha - ven rest.
mf
Still we are cen - tred all in Thee, Mem - bers, though
mf

dis - tant, of one Head, . . In the same fam - i - ly we . .
dis - tant, of one Head, . . In the same fam - i - ly we . .
dis - tant of one Head, . . In the same fam - i - ly we
dis - tant, of one Head, . . In the same fam - i - ly we
One Voice
mf
be, . . By . . . the same faith and spi - rit led. Be - fore Thy throne
be, . . By . . . the same faith and spi - rit led.
be, . . By the same . . faith and spi - rit led.
be, . . By the same . . faith and spi - rit led.
mf
Full
mp
p
. . . we dai - ly meet As joint pe - ti - tion - ers to Thee; . . In
mp
p
As joint pe - ti - tion - ers to Thee; . . In
mp
p


spi - rit we each oth - er greet, . . And shall a - gain each oth - er see.
spi - rit we each oth - er greet, . . And shall a - gain each oth - er see.
With dignity
f
The heav'n - ly hosts, world with - out end,
The heav'n - ly hosts, world with - out end, . .
hosts, world with - out . . end,
The heav'n - ly hosts, world with - out . . end, Shall be my
The heav'n - ly hosts, world with - out end, Shall be my
With dignity

Shall be my com - pa - ny a - bove, . . And Thou, my
Shall be my com - pa - ny a - bove, . . And Thou, my
Shall be my com - pa - ny a - bove, . .
com - pa - ny a - bove, a - bove, . . And Thou, my
com - pa - ny a - bove, a - bove, . . And Thou, my


A little slower
ff
mp
best and sur - est . . Friend, . . Who . . shall di - vide me from Thy love?
best and sur - est Friend, . . Who . . shall di - vide me from Thy love?
best and sur - est Friend, . . Who shall di - vide me from Thy love?
best and sur - est Friend, . . Who shall di - vide me from Thy love?
A little slower

NOVELLO'S EDITION OF
BACH'S CHURCH CANTATAS

	No.	
*BIDE WITH US	6	*Bleib' bei uns*
*Ditto (Welsh Words).		
CHRIST LAY IN DEATH'S DARK PRISON	4	*Christ lag in Todesbanden*
CHRISTIANS GRAVE YE THIS GLAD DAY	63	*Christen, ätzet diesen Tag*
COME, REDEEMER OF OUR RACE	61	*Nun komm, der Heiden Heiland*
FROM DEPTHS OF WOE I CALL ON THEE	38	*Aus tiefer Noth schrei' ich zu dir*
GIVE THE HUNGRY MAN THY BREAD	39	*Brich dem Hungrigen dein Brod*
GOD GOETH UP WITH SHOUTING	43	*Gott fähret auf mit Jauchzen*
GOD SO LOVED THE WORLD	68	*Also hat Gott die Welt geliebt*
*GOD'S TIME IS THE BEST	106	*Gottes Zeit ist die allerbeste Zeit*
*Ditto (Welsh Words).		
†HOW BRIGHTLY SHINES	1	*Wie schön leuchtet*
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	93	*Wer nur den lieben Gott lässt walten*
JESUS, NOW WILL WE PRAISE THEE	41	*Jesu, nun sei gepreiset*
JESUS SLEEPS, WHAT HOPE REMAINETH?	81	*Jesus schläft, was soll ich hoffen?*
LET SONGS OF REJOICING BE RAISED	149	*Man singet mit Freuden*
LORD IS A SUN AND SHIELD, THE	79	*Gott der Herr ist Sonn' und Schild*
†LORD IS MY SHEPHERD, THE	112	*Der Herr ist mein getreuer Hirt*
LORD, REBUKE ME NOT (Funeral Ode)	198	*Lass, Fürstin (Trauerode)*
*MY SPIRIT WAS IN HEAVINESS	21	*Ich hatte viel Bekümmerniss*
O CHRIST, MY ALL IN LIVING	95	*Christus der ist mein Leben*
O JESU CHRIST, THOU PRINCE OF PEACE	116	*Du Friedensfürst, Herr Jesu Christ*
*O LIGHT EVERLASTING	34	*O ewiges Feuer*
O PRAISE THE LORD FOR ALL HIS MERCIES	28	*Gottlob! nun geht das Jahr zu Ende*
O TEACH ME, LORD, MY DAYS TO NUMBER	27	*Wer weiss, wie nahe mir mein Ende?*
PRAISE OUR GOD WHO REIGNS IN HEAVEN	11	*Lobet Gott in seinen Reichen*
PRAISE THOU THE LORD, JERUSALEM	119	*Preise, Jerusalem, den Herrn*
RISE, O SOUL	180	*Schmücke dich*
SAGES OF SHEBA, THE	65	*Sie werden aus Saba Alle kommen*
*SLEEPERS, WAKE!	140	*Wachet auf*
†STRONGHOLD SURE, A	80	*Ein' feste Burg*
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY	25	*Es ist nichts Gesundes an meinem Leibe*
THOU GUIDE OF ISRAEL	104	*Du Hirte Israel, höre*
WAILING, CRYING, MOURNING, SIGHING	12	*Weinen, Klagen, Sorgen, Zagen*
WATCH YE, PRAY YE	70	*Wachet, betet*
WHEN WILL GOD RECALL MY SPIRIT?	8	*Liebster Gott, wann werd' ich sterben?*
WHOSO DOTH OFFER THANKS	17	*Wer Dank opfert*

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THE SOLOS FROM THE CANTATAS

IN TWELVE BOOKS (THREE BOOKS FOR EACH VOICE)

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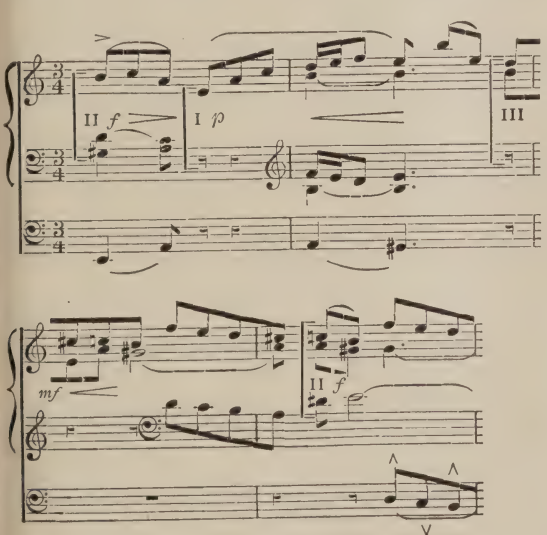
BACH'S MOTETS

*BE NOT AFRAID	*Fürchte dich nicht.* 8*d.*
Ditto. (Edited by G. R. SINCLAIR)	1*s.*
*BLESSING, GLORY, AND WISDOM	*Lob und Ehre und Weisheit und Dank.* 8*d.*
*COME, JESU, COME	*Komm, Jesu, komm.* 1*s.* 6*d.*
*I WRESTLE AND PRAY (J. C. BACH)	*Ich lasse dich nicht.* 6*d.*
*JESU, PRICELESS TREASURE	*Jesu, meine Freude.* 1*s.* 6*d.*
*Ditto. (Welsh Words)	1*s.* 6*d.*
*NOW SHALL THE GRACE	*Nun ist das Heil.* 8*d.*
*SING YE TO THE LORD	*Singet dem Herrn.* 1*s.* 6*d.* [1*s.* 6*d.*
SPIRIT ALSO HELPETH US, THE	*Der Geist hilft unserer Schwachheit auf.*

* May be had in Tonic Sol-fa, complete. † May be had in Tonic Sol-fa (Choruses only).

LONDON: NOVELLO AND COMPANY, LIMITED.

(Sept., 1925.)

what happened, we understand. (We were not present.) It is such practices as this that make the organist still somewhat of a pariah among instrumental soloists. He should test his playing by the best examples in other branches of the art, refusing to be satisfied until he can reproduce the phrasing of a first-rate fiddler or singer, the texture of a good string quartet, the crispness and clarity of a fine pianist, and, above all, the continuity in his Bach-playing that an orchestra gets in the Suites and Concertos. He would then be promoted to the position that is already his due on grounds of all-round musicianship and ability. Registration is so vital and delightful a part of solo-playing that we hesitate to decry it, for fear of being misunderstood. Yet we think it is undeniable that many of the faults in organ-playing (especially in rhythm and phrasing) are the result of over-registration. The player who feels he must be doing something with the stops in every bar can have very little confidence in the interest and appeal of the music he is interpreting. The lengths to which even musical editors will go in this direction is astounding. For example, we recently came across an American edition of Rheinberger's Monologue No. 2, in A minor. Now here is a simple piece of music, quite short—a mere forty-six bars—continuous in style and mood. The composer himself has marked it *Poco agitato*, and has given no other indication save a solitary *f*, leaving such simple variety as is needed to the discretion of the player. Yet the edition before us has no fewer than *thirty* changes of manual! We give the opening bars:

This is registration gone mad. On the practical side it will be noted that the power of the pedal remains the same whether the manual part is soft or loud! This is no mere oversight in the opening bars; it continues throughout. If the player wishes to obtain a proper balance he must be shooting his Great-to-Pedal coupler in and out all the time. Such frantic efforts to make a simple piece of music interesting usually defeat their aim. The main effect of this Monologue lies in its oneness—its monologuishness, so to speak—and this is destroyed by constant changes of colour and power, just as its title would be if cut up into letters. Better too little registration than too much, because the responsibility of maintaining the interest is then thrown on to composer and player—which is as it should be, for, after all, it is their job. If the music be good, and the playing worthy, the listener will not complain if the same stops are used for several bars on end.

WESLEY ANNIVERSARY

Organists, choirmasters, and others interested should note that the British Music Society is compiling lists of the published works of Samuel Sebastian Wesley for the benefit of any who desire to commemorate the fiftieth anniversary of his death on April 19. Particulars may be had from the Secretary, the British Music Society, 117, Great Portland Street, W.1. (Stamped addressed envelope.)

In our last issue we mentioned the long term of service of Mr. William Dyson as lay-clerk of Worcester Cathedral. Mr. Dyson has since been the recipient of a presentation—a silver tea service bearing the inscription: 'A gift to W. Mann Dyson from the Dean and Chapter of Worcester Cathedral on his completion of sixty years' service. December 25, 1925.' The presentation was accompanied by a cordial letter of appreciation from the Dean. By the way, in our last issue we inadvertently credited Mr. Dyson with too many years, saying he was in the 'nineties. He tells us that he is not 'yet quite half-way through the 'eighties.'

The Newcastle Bach Choir gave its first Cathedral recital of the season at St. Nicholas on January 30, when four of the Church Cantatas were sung—'See ye, I'll send for many fishers,' 'Lord God, Thee praise do we,' 'Jesus sleeps, vain all my hope,' and 'How brightly shines yon star of morn.' Mr. William Ellis was at the organ, Mr. Alfred Wall led the orchestra, and Dr. Whittaker conducted. The choral work was of the usual high standard.

A concert was held in Norwich Cathedral on January 14, the performers being the Nave Service Choir, augmented to ninety voices, and the Municipal Orchestra. The programme included Mendelssohn's 'Lauda Sion' and 'Hear my prayer,' the 'Unfinished' Symphony, and 'Finlandia.' The soloists were Mrs. Ivor Horton, Mrs. C. Twiddy, and Messrs. R. W. Durnford and Joseph Jones. Mr. Maddern Williams conducted, and Mr. E. G. Coombs was at the organ.

The first of a series of Musical Services took place at St. John's, Bognor, on January 25, the proceeds being in aid of the organ fund. There was a choir and orchestra of sixty, and the programme included Dale's 'Before the Paling of the Stars,' Haydn's Symphony No. 7, the Pastoral Symphony from the Christmas Oratorio, and organ solos by Bach and Maleingreau. Mr. Philip Dore was at the organ, and Mr. Norman Demuth conducted. The church was full.

Mr. John Pullein, organist of St. Mary's Cathedral, Glasgow, gave a lecture-recital to the Glasgow Ecclesiological Society on January 26, on 'British Organ Music from the 16th century to the Present Time.' His examples included pieces by Byrd, Bull, Gibbons, Purcell, Blow, Stanley, Samuel and S. S. Wesley, Ernest Farrar, E. C. Bairstow, and Harvey Grace. There was a large attendance, and Mr. Pullein's lecture aroused great interest.

The 'St. Matthew' Passion will be sung at Southwark Cathedral on March 20, at 3 p.m. The London Symphony Orchestra will assist. A few seats are reserved, and for these application should be made to the Precentor, The Rectory, Sumner Street, S.E.1. (Stamped addressed envelope.)

A new organ has been installed in Padgate Wesleyan Church, Warrington. The instrument was dedicated on January 19, Mr. William Wolstenholme giving the opening recital. His programme included Wesley's Choral Song and Fugue, Faulkes's Idyll in D flat, his own Carillon in B flat and Scherzo in F, and an improvisation.

Dr. C. H. Moody lectured before a large audience at the Royal Hall, Harrogate, on January 20, his subject being 'How we got our Church Music.' The choir of Ripon Cathedral sang unaccompanied works by Tallis, Byrd, Gibbons, Whyte, Palestrina, Vittoria, and Purcell.

At the Free Church Choral Festival to be held at the Crystal Palace on June 26, the choir of four thousand voices will sing works by Mendelssohn, Parry, Stanford, German, Handel, Balfour Gardiner, &c. Mr. Robert Radford will be the soloist.

Mr. Geoffrey Shaw will lecture on 'A Sense of Proportion in Church Music,' at St. Mary Aldermary, Queen Victoria Street, E.C., on March 2, at 8 p.m. On March 23, at 8 p.m., Charles Wood's 'Passion according to St. Mark' will be sung.

The *Wolverhampton Chronicle* gives particulars of the career as church organists of two brothers, Mr. Harry Richards, of Wolverhampton, and Mr. William Richards, of Sedgley, both of whom have done over fifty years' service.

The first part of 'St. Paul' was sung at All Saints', Gosforth, on January 31, accompanied by organ, strings, and drums. Mr. R. A. Waddle was at the organ, and Mr. T. W. Ritson conducted.

Mr. Samuel Warren, organist of Palmerston Place Church, Edinburgh, has been presented with an easy chair, fender-stool, and silver cigarette box, the occasion being the twenty-fifth year of his appointment.

Sydney H. Nicholson's new Passiontide Cantata, 'The Saviour of the World,' will be sung at Barking Parish Church on March 18, at 8, and on Good Friday, at 7.30.

At Henleaze Congregational Church, on January 25, the Choral Society sang Bach's 'Jesu, Priceless Treasure,' 'Blessing, Glory, and Wisdom,' and Holst's Two Psalms. Mr. A. Bartlett Hunt conducted.

RECITALS

Mr. Philip Miles, St. Lawrence Jewry—Concerto No. 5, *Handel;* Pastorale, *Bossi;* Meditation in Ancient Tonality, *Grace;* Minuet (Symphony No. 4), *Vierne.*

Dr. William Prendergast, Winchester Cathedral—Largo, Minuet, and Fugue, *Handel;* 'In Thee is gladness,' *Bach;* Fantasy on Old Christmas Carols, *Hugh Blair;* Variations on an Old Carol Tune, *Geoffrey Shaw.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in G minor, *Bach;* Chaconne, *Purcell;* Fantasie, *Franck;* Finale, *Rheinberger.*

Miss Marjorie Renton, St. Mary-le-Bow—Rhapsody No. 3, *Saint-Saëns;* Preludes on 'Ein' Feste Burg,' *Karg-Elert;* Two Christmas Preludes, *Percy C. Buck;* Fantasy on Two Christmas Carols, *John E. West.*

Mr. H. Percy Richardson, St. John's Parish Church, Yeadon—Prelude and Fugue in D minor, *Bach;* Lament, *Grace;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Scherzo in A flat, *Bairstow.*

Mr. Arthur R. Saunders, St. Stephen's, Wandsworth—Prelude and Fugue on B A C H, *Liszt;* Dithyramb, *Harwood;* Prelude on 'St. Michael,' *John E. West;* Choral No. 3, *Franck.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury—Finale, *Lloyd;* Fugue in D, *Guilmant;* Coronation March, *Meyerbeer;* 'In Memoriam 1914,' *Purcell Mansfield.*

Mr. G. W. Harris Sellick, Patricroft Parish Church—Triumph Song, *Arthur Baynon;* Prelude and Fugue in E minor, *Bach;* Legend, *Grace;* Gavotte, *Martini.*

Dr. Gordon A. Slater, Boston Parish Church—Choral No. 3, *Franck;* Scherzetto, *Vierne;* Concerto in B flat, *Handel.*

Miss Lilian Trott, St. Lawrence Jewry—Sonata No. 16, *Rheinberger;* Prelude and Fugue in A, *Bach;* March in D, *Smart.*

Mr. H. C. Warrilow, National Institute for the Blind—Andante in D, *Hollins;* Postlude in D, *Smart;* Minuet Antique, *Watling;* Fugue, *Reubke.*

Dr. Walker Robson, Christ Church, Crouch End—Concerto No. 3, *Handel;* Andante (String Quartet), *Debussy;* Dorian Toccata, *Bach;* Prelude, Fugue, and Variation, *Franck;* Sonata No. 4, *Mendelssohn.*

Mr. A. E. Howell, Parish Church, Trowbridge—Sonata No. 1, *Harwood;* Psalm-Prelude No. 3, *Howells;* Fantasia and Toccata, *Stanford.*

Mr. Lynnwood Farnam, Town Hall, New York—Fantaisie Dialoguée, *Boëllmann;* Concerto No. 5, *Handel;* 'The Tumult in the Prætorium,' *Maleingreau;* Meditation in A, *Bairstow;* 'The Nymph of the Lake,' *Karg-Elert.*

Mr. L. H. Baggarley, St. Katharine's, Leadenhall Street, E.C.—'Finlandia'; Fugue in G, *Bach;* Andantino and Finale (Suite No. 2), *Boëllmann.*

Mr. H. C. J. Churchill, Royal Albert Hall—Toccata in F, *Bach;* Allegretto, *Wolstenholme;* March, *Barié;* Fugue (Sonata No. 3), *Rheinberger.*

Mr. W. J. Comley, All Saints', Hertford—Introduction and Passacaglia (Sonata No. 8), *Rheinberger;* Overture in C, *Hollins;* Fantasia in F minor, *Mozart;* Pastorale, *Franck;* Postlude in C, *Alcock.*

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Prelude and Fugue in B minor, *Bach;* 'Chant de Mai,' *Jongen;* Fantasia and Fugue in G, *Parry;* Finale (Sonata No. 1), *Harwood.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Sonata No. 1, *Mendelssohn;* Civic March, *Ellingford;* Prelude, Theme, Variations, and Finale, *Guilmant;* Allegro non troppo (Sonata No. 3), *Stanford.*

Mr. Allan Fortune, Keighley Parish Church—Sonata No. 1, *Mendelssohn;* Solemn Festival, *Rheinberger;* Gothic Suite, *Boëllmann.*

Mr. Owen le P. Franklin, St. Mary-le-Bow, E.C.—Prelude and Fugue in B minor, *Bach;* Adagio (Clarinet Concerto), *Mozart;* Final in B flat, *Franck.*

Mr. Fred Gostelow, Flinders Street Presbyterian Church, Adelaide, S. Australia—'Egmont' Overture; Toccata and Fugue in D minor, *Bach;* Choral No. 3, *Franck;* Overture in C, *Hollins.*

Mr. A. M. Hawkins, St. Stephen's Walbrook—Alla Marcia, *Rheinberger;* Allegretto grazioso, *Frank Bridge;* Two Chorale Preludes, *Bach;* Fugue on the name B A C H, *Schumann.*

Mr. John Holgate, St. Alban's, Cheetwood—Fantasia and Fugue in G minor, *Bach;* Bénédiction Nuptiale, *Hollins;* Sonata No. 1, *Guilmant.*

Dr. Reginald H. Hunt, St. Mary's, Bryanston Square—Concerto Grosso, *Corelli;* 'En Bateau,' *Debussy;* Choral No. 3, *Franck;* Carillon, *Elgar.*

Mr. Samuel Kerry, St. Lawrence Jewry—Prelude and Fugue in E flat, *Bach;* Allegretto, *Wolstenholme;* Alla Marcia, *Ireland.*

Mr. W. F. Kingdon, St. Lawrence Jewry—Passacaglia, *Bach;* Psalm-Prelude, *Howells;* Fantasia and Toccata in D minor, *Stanford;* Sonata in F sharp minor (slow movement), *Rheinberger.*

Mr. Frank Newman, St. Peter Mancroft, Norwich—Choral No. 3, *Franck;* Fugue in G, *Parry;* Rhapsody, *Grace;* Two Sketches, *Schumann.*

Mr. Guy Michell, St. Mary's, Brighton—Prelude and Fugue in B minor, *Bach;* Allegretto, *Mulet;* Two Chorale Preludes, *Reger;* Marche Héroïque, *Saint-Saëns.*

Mr. J. Roland Middleton, Mold Parish Church—Sonata No. 11, *Rheinberger;* Scherzo, *Guilmant;* Prelude on 'Hyfrydol,' *Vaughan Williams.*

APPOINTMENTS

Mr. Melbourne Holman, choirmaster and organist, Holy Trinity, Brook Green, W.

Mr. W. Irwin Hunt, choirmaster and organist, St. John's Wood Presbyterian Church.

Mr. Ernest W. Pettit, choirmaster and organist, St. Peter's, Elgin Avenue, W.

Mr. H. Vernon Roach, choirmaster and organist, St. Philip's, Worcester Park, Surrey.

Mr. Edward G. Yeo, choirmaster and organist, Monken Hadley.

London Concerts

ROYAL PHILHARMONIC SOCIETY

Unless my memory is at fault, the financial prospects of the Royal Philharmonic Society are not exactly flourishing. The concert given last month under the conductorship of Rhené-Baton showed that if its income is declining the Society has only itself to blame. After all, the public can be attracted only by excellence—excellence of programme and excellence of performance. Rhené-Baton gave us neither the one nor the other. The orchestra at best was like a brass band 'fra Lancashire' competing at the Crystal Palace. The programme consisted mainly of French music of a typical 'second-best' type. The soloist was Ricardo Viñes, of whose ability we were unable to judge on this occasion, since the orchestral accompaniment to his Mozart Concerto was easily one of the worst ever heard in London. It has been said that Rhené-Baton was hampered in his work by the fact that the orchestra was new to him. If that is so, then it was folly to ask him to conduct the Philharmonic Orchestra. There are conductors—Toscanini amongst them—who, to be heard at their best, require more rehearsals than can be given under present conditions here. It is, then, obviously useless to bring them over, and if they are men of determined character they will refuse to come. No possible explanation can be proffered, however, for the hopeless inadequacy of the accompaniment to Mozart's Concerto. An orchestra of amateurs reading it for the first time would have done better, or at least would have shown some compunction. But the Philharmonic Orchestra went on with the determination of a child who breaks a toy to see what is 'in it.'

The programme was typical of a time in which music can be offered to the public not because it is good, but because it is the music of Czecho-Slovakia, of Jugoslavia, &c. It was mainly French—but it did not contain a single example of the best French music, either of the present or of the past. B. V.

QUEEN'S HALL SYMPHONY CONCERTS

A programme of Mozart and Haydn, on January 23, proved to be somewhat of a miscalculation. A Symphony (No. 25, in G minor) and three Concertos by Mozart, and the 'L'Isola disabitata' Overture and 'Lamentatione' Symphony of Haydn, make a formidable show on paper. In practice the scheme led to monotony. Having heard a Concerto for two pianofortes, we were in no mood to endure yet another work of the kind for three pianofortes. The slender amount of variety was soon exhausted. Why, on such occasions, the pianofortes used should be all of one make (and therefore of one tone) is difficult to understand—on artistic grounds, that is. Some day the experiment should be tried of substituting a harpsichord for one of the pianofortes. With the other powers scaled down, the effort might well be engaging. The pianists were Miss Fanny Davies, Miss Mathilde Verne, and Mrs. Norman O'Neill. The remaining Concerto was for horn, with Mr. Aubrey Brain in such good form that the inevitable anxieties with which we hear (and see) such feats often gave way to delight. The Haydn Symphony was the most interesting work, with its many original touches. It should have come earlier in the programme, where it would have been a welcome relief to the over-long dose of Mozartean neatness—not to say complacency, for there was too little of Mozart at his best. Two hours of such shapely, facile music make us realise the hard-wearing quality of Bach, with his continuity, athletic basses and rhythms, and the constant harmonic interest set up by vigorous polyphony. H. G.

A Bach programme filled Queen's Hall on February 6, and the enthusiasm was such that it actually disturbed the performers. Miss Jelly d'Aranyi was so deeply moved by the warmth of her reception when she appeared on the platform that she seemed bent on deserving it by doing her utmost when her average standard would have done. The result was an uneven, restless, and in part rough performance of the Concerto in E, which, according to the precedent set by Gevaert, of Brussels, was accompanied by strings reinforced by the organ. This is well, but greater discretion is needed on the part of the organist than was shown by Mr. Kiddle, who, perhaps, was too far above the soloist to realise how ill the *tremolo* matched the string instrument. The Concerto for two violins was adequately played—no more—by Miss d'Aranyi and Madame Adila Fachiri. Two Pianoforte Concertos—one for pianoforte solo (Miss Harriet Cohen), the other for two pianofortes (Miss Cohen and Mr. Arthur Benjamin), and a 'Brandenburg' Concerto for strings, on the other hand went admirably. At the end we had a Suite arranged for orchestra by the conductor, Sir Henry Wood. It was excellent in parts. The second section, for instance, had not a flaw, but there was one section when Bach sounded more like Bizet than we would have thought possible. B. V.

LONDON SYMPHONY ORCHESTRA

The L.S.O. concert on February 1 was another triumph for Sir Thomas Beecham. Sir Thomas is reported as being a somewhat difficult person to deal with, and rather 'unbusiness-like'—whatever that may mean. One thing, however, is certain: he cannot be allowed to live in retirement. A conductor who can make what he made of the 'Bartered Bride' Overture, who can put such stimulus and vitality into 'Heldenleben' belongs to the public. We cannot afford to ignore our best men at this critical time in our musical history. And 'Heldenleben' is a great test for a conductor. The hero is sick: sick with self-love. Great ideas still come to him, but he no longer reads clearly his own soul, unperturbed by the clamours from a lower world. He is agitated, ill-at-ease, and the conductor has to act the physician, soothing, encouraging; administering now a sedative, then a stimulant. Beecham did all this to perfection.

The soloist was Erica Morini, whose playing was infinitely better than her choice of Goldmark's Concerto, so suave and plausible that it becomes insignificant. B. V.

HANDEL TO MOZART

The fifth of Mr. Gerald Cooper's concerts, at Æolian Hall, on February 5, was devoted to 18th-century composers, from Handel to Mozart. The music was played by the London Chamber Orchestra, conducted by Mr. Anthony Bernard, and Mrs. Gordon Woodhouse (harpsichord). Mr. Cooper is only gradually winning a faithful audience for these very select concerts of his, but one cannot help feeling that in a musical community that was thoroughly sound and hale there would be no keeping people away. The programmes all along have been exquisitely chosen, and the performances as good. The fact seems to be that in our sprawling London

it is not an exquisite entertainment—it must be an exciting one—that will take people out of nights.

Mr. Bernard's orchestra is wonderfully well composed. And we thank the players for not treating the 18th century too gingerly. Possibly they were a trifle overbearing towards the harpsichord in Mozart's Concerto in B flat, K. 456. But one has not a very certain standard for judging the effect of a Harpsichord Concerto. A Suite from Rameau, 'Les Fêtes d'Hébé,' arranged by Mr. Cooper, was a departure from the beaten track, mitigated by the appearance of a favourite 'Tambourin.' But nothing throughout the evening was common. The 'Alessandro' Overture of Handel was fine, sturdy stuff ; the Scarlatti Sonatas of Mrs. Woodhouse's second appearance were of the daintiest, most witty, and spirited rococo. We do not know half enough of the younger Scarlatti. The Symphony was Haydn's 'Farewell,' carried out with the due rites—the turning of a switch at the bandsmen's desks taking the place of the blowing-out of candles. The players departed with solemn, noiseless politeness. C.

BUDAPEST QUARTET

The Budapest String Quartet (Messrs. Hauser, Pogany, Ipolyi, and Son) appeared at Wigmore Hall on January 27 with a programme which consisted of Beethoven's Quartet in B flat major (Op. 18), Reger's in E flat major (Op. 109), and Tchaikovsky's Quartet in D major (Op. 11). The players' abilities were demonstrated most clearly in the Beethoven work, where meticulous regard for and understanding of the composer's aim resulted in a perfectly flawless performance. The slow movement in particular stood out as a faithful interpretation in which 'nothing extenuate, nor set down aught in malice' was the guiding principle. Its strict application gave us in just proportion the greyish picture Beethoven has painted unrelieved by sudden climaxes, generous lyricism, or unexpected touches of humour such as break through the last movement. The Quartet's technical skill and endurance, on the other hand, were tested (and thoroughly tested) by the Reger item—a long, wearisome essay in the art of modulation, as interesting as the composer's text-book on harmony. Not so much obscure as turgid (like many other works of Reger's), it has pages of some beauty and a few lines of great worth. But while most others see things more clearly as they get along, Reger seems to become more and more involved the further he goes. That he is a great master of the art of composition in all its branches is beyond doubt, but it is equally beyond doubt that here his skill was not a help but a bane which prevented him from stopping in time. It seems to have been his ambition to make the longest speech of the evening. He succeeded in this to perfection—and also in making a speech seem even longer than it actually is. After Reger, Tchaikovsky—with his infinitely slighter technique but infinitely more human mind—was very welcome, even though in the first movement these Budapest players were not equal to their earlier performances. B. V.

FACULTY OF ARTS

A series of modern chamber concerts began at the 'Faculty of Arts' Gallery, Golden Square, on February 2, with performances by Mr. Edgar R. Wilby's String Quartet, songs by Mrs. Thursfield, and pianoforte playing by Mr. Arthur Benjamin. The programmes (in the second of which, March 2, a new Trio by Gustav Holst figures) are intelligently arranged. Unfortunately the little gallery is about as hostile a place for music as one has ever known. Music there does not offer itself to you, but is thrown at you at close quarters. You are acutely aware of the smallest scratchiness or (in the case of the pianoforte) woodenness in the music-making. Every sort of tone that night sounded dead.

It was, then, by some intellectual rather than sensuous apprehension that one decided to applaud Mr. Gerrard Williams's second String Quartet. Its four short movements make up an extremely pretty achievement. There is some French influence, undoubtedly—in particular a reference to the *Scherzo* of Debussy's G minor Quartet. But here—let us recognise it—is a modern English piece which is not merely to be patted on the head and sent away with a penny to run and play somewhere else. It deserves to be made to feel at home. Mr. Benjamin was so clever as to play Mr. Arthur Bliss's set of four pianoforte 'Masks' with an air of spontaneity, though the music—full of quips—seemed designed to baffle the memorizer. Mrs. Thursfield sang Ravel, and the concert ended with a Quintet of Boccherini, in which the 'Faculty of Arts' audience recognised the celebrated Minuet with all the joy of Saturday night 'Promenaders.'

Why are these concerts termed 'Concerts Spirituels'—*i.e.*, 'sacred concerts,' which they are not? Foreign terms are absurdly over-used in musical London. Let us resort to English rather than mis-use them. C.

SPENCER DYKE QUARTET

Violins—to say nothing of violinists—are peculiarly sensitive things, and either the instruments or the players seemed a trifle out of humour on February 8 when the Spencer Dyke Quartet appeared at Wigmore Hall. Apart from occasional impurities of tone and intonation, there was a tendency to anticipate the climaxes of a Beethoven Quartet which did not add to its beauty. Perhaps the players resented recent criticism which suggested a lack of 'bite' in their tone. But if 'bite' is what they are aiming at, they have got only as far as 'scratch' at present. They gave us also the first performance of an 'Ode to Autumn,' by Napier Miles, for voice, string quartet, oboe, and clarinet. This is a gentle, melodious work, free from any taint of modernism, impressionism, or any other 'ism.' B. V.

STRAVINSKY'S OCTET

Stravinsky's Octet for wind instruments (called an 'Octuor'—but why borrow a French solecism?) was played at the Music Society's concert, on February 9, by part of Mr. Anthony Bernard's orchestra. We do not know whether this composition has evoked a quasi-metaphysical disquisition from M. Boris de Schloezer, but we hope so, since otherwise it can have filled no purpose in life. It sounded as though it were meant to be funny ; but, whether or no, it saddened us, for the years are passing, and all that Stravinsky—the wondrous, coruscating young hopeful of 1911-14—produces is this sort of idle buffoonery. The Octet naturally causes a grin or two. But who, playing the fool with eight wind instruments, could not do as much? The plain fact of the case seems to be that Stravinsky has done nothing worth mentioning for thirteen years.

Paul Hindemith's inconsiderable scraps of wind 'Kammermusik' were also produced at this concert, to which Ricardo Viñes lent distinction by his icily-decorative pianoforte playing. C.

'MR. PEPYS'

Ballad operas are all the vogue. Let us be glad, for otherwise there would be no entertainments with reputable light music, musical comedy having gone to the dogs. 'Mr. Pepys,' by Clifford Bax and Martin Shaw, at Everyman Theatre, Hampstead, is a clever, tasteful, painstaking follower of 'The Beggar's Opera.' It made a very pretty entertainment, though it lacked the spontaneity of its exemplar. Somehow we never became convinced that Mr. Bax had his whole heart in the venture. It was as though a plain young man of to-day had got himself up for a fancy-dress ball. He does it thoroughly—historical detail all correct, bow and deportment properly studied. But he will, we are sure, change back into everyday clothes with alacrity. So Mr. Bax might have been challenged to take up a Restoration rôle, and he proves his cleverness by doing it so neatly. A Charles II. dramatist? Done in a moment! Wigs and picturesque clothes, and a well-simulated rakishness! What is wanting?

The hero of the piece is Pepys. Pepys is quite safe. His book is here to prove he was a man, in case he should for more than a moment be thought of as Mr. Bax's puppet. The amours revealed in the Diary give an excuse for Macheath scenes, and the link with 'The Beggar's Opera' is all the stronger since Mr. Frederick Ranalow is Pepys. The present generation flatters itself on its broadmindedness and charity towards Restoration licentiousness. But Pepys's amours were altogether more serious and dark and less picturesque and formal than Mr. Bax's little show, which has really had to leave Pepys out. It is another Macheath opera, and the crowds will go forth to see Mr. Ranalow. He brings to the scene a flowing geniality which does not seem to be in the careful, elegant libretto itself.

Pepys's passion for music gives a useful excuse for much song. Here again—and it is our only point against Mr. Martin Shaw's share in the work—we are aware of a rather cautious reproduction of an old pattern. Mr. Shaw sticks close to the epigrammatic brevity of 'The Beggar's Opera' songs, and in small space he has contrived many attractive little pieces that will please both the knowing and the casual ear. He has, we should say, saturated himself in late 17th-century tunes, and he is never at a loss for a merry thought quite in keeping with the period. Very likely there may be a permanent foothold for some of these pieces.

The opera is very cleverly and prettily staged, in the smallest possible space. Mr. Pepys is surrounded by a bevy of agreeable young women. It will be very surprising if it is not found to have hit the mark. C.

SOME SINGERS OF THE MONTH

Madame Elizabeth Schumann, who had already made good friends at Covent Garden, has extended her London experience and, by giving a song-recital at Wigmore Hall (January 25), earned new regards. A sweet and highly-cultivated singer.

Her success is an indication of the recent improvement in the standard of singing in German-speaking countries. The best women singers of recent years have nearly all come from Vienna, Munich, or Dresden. None from Italy! The Italian men are still the best, however.

Madame Schumann sang Mozart, Schubert, and Strauss. It was a provincialism to give us 'Deh, vieni' in German, but generally her Mozart singing was enjoyed—for in it she finely matched tone and sentiment, and the diction was to the last degree polished. A difficult 'Alleluia,' new to the writer, was an occasion for a remarkable technical display, supple and full-throated.

Among her best successes were Schubert's 'Trout' and 'Im Grünen,' and Strauss's 'Cradle Song'—the first two were exquisitely sprite'y, and the *legato* of the last was beautifully sustained. Fault-finding may be reduced to a minimum. Only here and there one remarked exaggerated slurring, an inclination to stress an unimportant word, and a certain stiltedness. The result of this was to remind us that this charming person's art was studiously considered and calculated. It did not create the illusion of a natural ebullition. Mr. George Reeves's pianoforte playing fitted the singing like a glove.

Madame Elena Gerhardt gave a recital at Queen's Hall (February 2), and was also applauded at one of the Albert Hall Sunday concerts. No singer has a more faithful body of insatiable listeners here, and they have been gratified by her recent excellent form. At Queen's Hall, she sang Brahms in a way—full of dignity, understanding, and a solid conviction of the worth of the sentiments expressed—that was to be remembered. Madame Gerhardt, by exception, included in her programme some Italian and English songs. It is generally accepted as a deliberate compliment that a German singer should take up Purcell, and Madame Gerhardt's pronunciation was exceedingly good. In this group of pieces, however, her technique was more exposed than in the songs which are her special domain, and its weakness was particularly visible. She was apt to forget the rule that a phrase should be finished with a still open throat, whereby the impression is made that the singer could go comfortably on and on. Her long phrases sagged in the middle, and she did not hesitate to alter a vowel-sound in its course. These detailed criticisms of the work of a highly outstanding and artistically conscientious singer are called for because her overwhelming popularity may lead to an imitation of her faults. (Faults are easier to imitate than virtues.)

A baritone, Mr. C. Ciarni-Black, sang at Wigmore Hall with abounding confidence. He helped his expression by semaphoring his intentions with arms and hands. He based his tone, which was not by any means unpleasant in itself, on the deepest possible *ah*—a good, useful vowel, but not the only one. Of course the effect was monotonous, and in general the singer's performance was immature.

Miss Laurie Cruwys (contralto) gave a concert at Æolian Hall, proving so well in more than one way her artistic feeling, that one regretted she should not sing better. She made the impression of having altogether under-rated the requirements of, and necessary preparation for, professional singing. She began phrase after phrase as though it would be carried along and brought to an adequate end by some power within the music itself. That is all very well with lighter-than-air phrases, and some tripping songs, such as Parry's 'Ye little birds,' she sang very

pleasingly. But the heavier-than-air phrases fell to the ground. The singer's quickly varying sympathies with the moods of her songs convinced one that a deeper study of her art would be well and usefully undertaken.

An American singer, Mr. Herbert Swing, at Wigmore Hall, struck me as being of a serious-minded order. His programme in itself proved as much. His tone easily filled the hall, but the quality of it wanted refining. Only occasionally did a truly-articulated word appear amid all this sound. Until Mr. Swing learns to pay out his breath in an artistic manner, his diction will remain undecisive, and his tone top-heavy.

Miss Joan Muirella at the same hall undertook far more than she can yet properly accomplish. She has a useful contralto voice, but of most of her performances one can only say that they were 'undigested.' She made her way through many songs as if it were a mere ramble. Her French, in particular, was impossibly bad.

Miss Linda Seymour (Wigmore Hall, January 25) was one of the best of the younger singers heard. A contralto, she had learnt how to produce a good flowing tone without the affliction of the usual contralto's 'plumminess.' And she could lighten her tone in a well-sustained *piano*. She sang the usual enormous variety of songs—a greater variety than almost any artist, let alone a young person, could adequately interpret. But it is the practice of present-day recitalists to produce at West-end concerts any songs they may happen to have studied or merely to have liked, without being able to throw any real light on the music. We must not reproach Miss Seymour in especial for this practice, for she gave us some uncommonly agreeable singing.

Mr. Dunstan Hart (Wigmore Hall, January 21) was a very young baritone with the beginnings of an excellent voice. At present his technique is amateurish.

The opera performances at the Old Vic. are interesting as a nursery of young dramatic singers who are working in a more arduous field than that of semi-amateurish lyrical singing. 'Aïda' on February 11 was a tall order for these aspirants, but the singing was of great interest and certain merit. The tenor, Mr. Henry Wendon, is someone to watch. His voice was light for the great task. He did not give us thrilling singing, but it was free and likeable, and never at all bothered by the *tessitura*. It strikes us at present as a voice for Mozart or for 'Rigoletto.'

The Aïda, Miss May Busby, sang the two great solos extraordinarily well, especially the one in the Nile scene. A big and a telling voice, but not yet a voice of especially beautiful quality. Miss Busby has already a knowledgeable art, and she husbanded her resources (as the tenor had not known how to do); she gave us a sense of the inwardness of the part, and could burst into a blaze of passion. Miss Busby should be *careful* to sing her lower notes on the chest register. When the music went below F she could make no effect against the orchestra.

H. J. K.

SOME PIANISTS OF THE MONTH

Mr. Sciaretti (from America) gave two recitals at Wigmore Hall. Spasmodically torrential, his playing would be of more interest had he a greater sense of proportion and fine phrasing, without which essentials music can be so desolating. Miss Nancy Thorp, at Grotrian Hall, was at her best in the limpidly flowing early music with which she opened her programme. Later, appearing to attempt to see every note as it was played, she mesmerised herself to a standstill. Allowing for the undoubted difficulties of facing a public audience, it cannot be said that she showed a real grasp of Beethoven's Sonata, Op. 31, No. 3. Miss Edna Garrard (Grotrian Hall) also experienced sad lapses of memory, without exhibiting the musical qualities of the former player. Both these ladies would seem to require further development and discipline before appearing again. Mr. Harry Field (Grotrian Hall), a Canadian pianist whose programme bristled with laudatory notices, amongst which were three from the greatest English dailies, may have forgotten much, but—after a conscientious if brief hearing, we regretfully concluded that he had not begun to know the meaning of music, or to suspect the potentialities of the pianoforte. In the Paganini-Liszt Variations there were cascades of wrong notes, and sentimentalised cadences in Liszt's 'Consolation' in D flat. These were drawn out beyond the limits permitted herself by the most offending prima donna.

This sloppiness is depressing! Is one too censorious? What is this will-o'-the-wisp quality that evades capture? It is the bloom on the grape—the delicacy of texture and fragrance of the flower — the breath of spring — the unselfconsciousness of a child. Definite but elusive, in music it is perhaps best illustrated in the playing of a great string quartet. It cannot be taught or tacked on to other accomplishments, but is personal, intuitive, and has something to do with spreading roots in congenial soil, and expanding in sunlight.

At last a more cheerful note! Miss Ethel Bartlett, at Wigmore Hall, on January 26, gave us for an hour that rare privilege of enjoying the intimate thoughts and society of some of the great spirits of the earth. This was music welling up from the living spring. Miss Bartlett possesses that exceptional gift of the true interpreter of merging her personality in that of the composer she interprets, and which—given adequate technique—results in the power to express the essence of their music. Opening her programme with Bach—two Bourrées, two Chorale Preludes, and the Prelude and Fugue in A minor—she then played Beethoven's Sonata, Op. 110, other composers being Debussy, Delius, Ireland, Rachmaninov, and Chopin.

Miss Katherine Bacon has such capacity that we regret to record a gradually diminishing interest in her playing at Wigmore Hall. Brilliant, forceful, and sure, her performance was marred by lack of quality in her tone. She appeared to make too much use of the soft pedal, and on the other hand, to force her loud tone. Her Bach was good, but the breadth was destroyed by over-emphasis of occasional notes which, important in themselves, did not require such 'pointing out.' One was reminded of those students of campaigns who, working them out at home, stick pins into the strategic positions on the map. Miss Bacon stuck in too many pins. Though her playing of the Appassionata Sonata displayed grip, one wondered at times whether passion was not degenerating into bad temper. But even in the most agitated moments she never jumbled a passage or lost a note. Though one or two numbers in Debussy's 'Children's Corner' were good, there was a general lack of delicacy and subtlety.

The present crop or efflorescence of historical and analytical notes is all to the good, though

it is more easy to write an analytical programme than to secure a superb performance, and one would forego the former if the latter were assured. Mr. Willoughby Walmisley, who gave two recitals at Æolian Hall, introduced them by a chronological chart of composers, and a historical review and analytical notes in his programme. A keen and sincere lover of music, Mr. Walmisley, though displaying excellent qualities, handicapped himself in his exposition by his disturbingly erratic time. One was not quite sure whether this was unconscious or intentional

Miss Susanne Morvay (Æolian Hall) began her recital with Bach's Chromatic Fantasia and Fugue. She was almost too energetic in the Fantasia, and there was a consequent lack of clarity. The Fugue was worked out on a large scale, being clear, rhythmical, and well wrought up. Miss Morvay has developed mannerisms, and indulges in too much *rubato*. Possessing a good touch and technique, her loud playing is too violent; indeed at times one wondered whether her instrument was a pianoforte or an anvil. The 'Pastoral' Sonata was wanting in the delicacy and charm that should distinguish it, and the *Andante* was taken too slowly to 'get over,' to use a theatrical expression. It was unfortunate that her memory played her false in a very loud and frenetic passage in Chopin's F major Ballade, which was hammered out several times (*ffff*) before she was able to weld it to her satisfaction—if not to ours.

D'A.

CHORAL CONCERTS

With the exception of 'The Messiah,' 'Samson' is probably performed more frequently than any other of Handel's oratorios—say once or twice a year in Central London—for masterpieces like 'Jephtha,' 'Judas Maccabæus,' and 'Saul' seem to have slipped out of the modern repertory altogether, to our grievous loss. However, if Handel is to be represented to musicians by one choral work, most Handelians would vote for 'Samson.' To begin with, the 'book' is, for a change, really satisfactory. Newburgh Hamilton's muse, when left to herself, may have been decidedly pedestrian, but she showed a pretty talent in compiling and dovetailing the products of another and greater muse—that of Milton, whose 'Samson Agonistes,' reinforced by passages from other works, notably a beautiful one from 'The Hymn to the Nativity,' constitutes the bulk of the poem. As regards the music, quite apart from familiar and well-loved things such as 'Let the Bright Seraphim,' 'Total Eclipse,' 'Honour and Arms,' the score abounds in revelations of Handel's overpowering and in many ways unique genius. The recitatives alone are masterpieces of psychological insight, and, in regard to the hero himself at any rate, of still undiminished poignancy. The choruses include 'Then round about the starry throne,' one of the most satisfactory essays in choral writing that even Handel ever produced. The duet, 'Go, baffled coward,' and many arias, among which 'How willing my paternal care' can alone be specified, remain to attest the essentially operatic *flair* of the composer.

Unfortunately, under modern conditions, 'Samson' can hardly be presented in its entirety. Something must be 'cut,' and the part selected for the process is mainly that of Delilah, which seems a pity. The lady is whitewashed by means of lawful matrimony in the text, but Handel's music leaves no doubt as to what he intends us to think of her. Most of her numbers, however, being omitted, she becomes a mere lay figure, and not a little ridiculous at that. If only conductors would take the recitatives at the proper (not the traditional) pace—that is to say, almost but not quite the pace of *recitativo secco* in opera—not only would the recitatives themselves gain immeasurably, but more of the music could be given. The disease that has settled on oratorio recitatives, however, appears to be incurable, if, indeed, it has not already killed the patient.

The performance of 'Samson' by the City of London Choral Union, under Dr. Harold Darke, at Central Hall, Westminster, on February 9, which gave occasion to the above reflections, had at least one great merit—it was really alive. There were mistakes—a bad one in the third part—and the tone of the tenors left a good deal to be desired, but soloists and choir sang the music as if they liked it—not in the perfunctory manner of certain recent performances that shall be nameless. Indeed, Miss Janet Powell, the contralto, proved herself a good Handelian singer with a real sense of style; and Mr. John Adams, the tenor, showed that he appreciated what the music should sound like, even if his voice did not always allow him to translate his intentions into actuality. Mr. George Parker, the bass, was more impressive as a Hebrew Father than as a Philistine Bully, and Miss Bertha Steventon courageously attempted the perhaps impossible task of singing 'Let the bright seraphim' after wrestling with what remained of the musical lures of Delilah.

F. T.

A large audience went to the Albert Hall on January 30 full of enthusiasm to hear the Royal Choral Society sing 'Hiawatha.' No other choir has done more than the Royal Choral to make and maintain 'Hiawatha' as a classic, and Coleridge-Taylor's picturesque trilogy remains in the repertory with everybody's consent. With all the tragic story of Minnehaha's death overshadowing its middle portion, it is the brightest afternoon's music that the Society provides, with the exception of the Christmas carol concert.

In the hands of the Royal Choral Society and under the guidance of Dr. Malcolm Sargent, the music lost none of its lustre. The choir sang with the certainty and expressive freedom of long familiarity; in fact, it is common knowledge that many or most of the singers know the 'Wedding-Feast' by heart. The solo parts were taken by Miss Ruth Vincent, Mr. Morgan Kingston, and Mr. Harold Williams.

A few hours later the Alexandra Palace Choral and Orchestral Society was performing the same music at the Northern Polytechnic, under Mr. Allen Gill. The only difference in the standard of performance was that Mr. Gill had a number of amateur players in his orchestra, and for that his Society loses no marks of credit, but rather gains them.

The London Choral Society, under Mr. Arthur Fagge, held a miscellaneous and rather experimental evening on February 10. One of the experiments, Elgar's 'There is sweet music,' had to be abandoned without a trial. It certainly contains trouble for a choir that has four new part-songs and two Bach Motets to deal with on the same evening. The Motets were 'Now shall the grace' and 'I wrestle and pray,' and the part-songs were four Scottish compositions or arrangements by John Foulds, pleasantly devised and effective.

'The Kingdom' was performed on January 23 by the People's Palace Choral and Orchestral Society—one of the most prominent of the organizations to which we look for light and leading in the outer musical circle of London. Under Mr. Frank Idle the choir showed the power of thoughtful expression that the music demands.

At the Crystal Palace there was a pleasant Sullivan-Elgar concert by the Choral and Orchestral Society on January 30, under Mr. Walter Hedgcock, and on February 13 the Penge and District Society, conducted by Mr. Alfred B. Choat, gave a performance of 'King Olaf.'

The London Sunday School Choir held its annual concert at the Royal Albert Hall on February 13, when anthems and choruses by Handel, Mendelssohn, Stanford, and Walford Davies, and part-music by Gibbons, Bishop, Elgar, and others, were sung under Mr. Walter White. Mr. Wesley Hammet conducted the orchestra.

Beethoven's Mass in C and the 'Choral' Symphony were given at the Baths Hall, Wimbledon, on January 26, by the Wimbledon Choral Society. The conductor was Mr. Kenneth Brown.

The first public appearance of the new Bach Cantata Club occurred at St. Margaret's, Westminster, on February 15. The solo singers were Miss Dorothy Silk and Mr. Arthur Cranmer; and under Mr. C. Kennedy Scott a select and well-balanced choir of about thirty voices took part in three Cantatas. These were 'Das neugebor'ne Kindelein' (No. 122), for soprano and bass, chorus, strings, oboes, harpsichord, and organ; 'Jauchzet Gott' (No. 51), for soprano, strings, trumpet, and harpsichord; and 'Liebster Jesu' (No. 32), for soprano and bass, chorus, oboe, violin, strings, and harpsichord. Everything was done according to Bach's scoring, or, in the case of some figured basses, a skilful imitation of it, and the dimensions were those that were common in Bach's day. The Prelude and Fugue in B minor were played by Mr. E. Stanley Roper.

Letters to the Editor

'ABSOLUTE PITCH'

SIR,—In your 'Answers to Correspondents' column in the January issue you refer to 'absolute pitch.' This 'gift' has always greatly interested me. How can it possibly be a drawback or, as is stated, 'a nuisance'? The only possible nuisance it might be is if a musician had the gift and played one of the transposing instruments in an orchestra. Otherwise possession of this sense is nothing but a sheer joy and ever-constant delight.

How is it one can correctly tell the pitch of two instruments tuned a complete semitone apart? Several times I have tested this, and in pianoforte shops, where all the instruments are differently tuned (some differing more than a semitone), I have never failed in correctly stating notes or chords or keys. Is it common or very uncommon? —Yours, &c.,

A. P.

'TEMPERING THE WIND TO THE SHORN LAMB'

SIR,—Since so many of your readers must have read Mr. Brent-Smith's article in the January number, may they not have before them at least one other point of view this month? Mr. Brent-Smith complains that the uneducated musical public is given no tunes they can understand (Palestrina, Byrd, Tallis), and pleads for the 'simple melodies' of Handel, Schubert, and Beethoven.

Let us divide up this ill-used people into two categories—rural and urban. The rural population hears music chiefly (*a*) in the Sunday anthems, (*b*) by wireless, (*c*) from village home-trained choirs. I should say that very few country parsons and organists train their choirs to sing Palestrina, and club-room concerts do not often include Byrd, but very often 'render' romantic German pianoforte solos and songs about roses, love, and moonlight. And doesn't the country occasionally hear 'The Messiah'? The urban population hears music (*a*) at 'celebrity' concerts, (*b*) by wireless, (*c*) through its own endeavours in singing and chamber music. I have never heard, nor ever seen, a 'celebrity' concert programme which has not included pieces by Beethoven, or Schubert, or Chopin, or all three. The tuneless Bach, Palestrina, and Byrd rarely, if ever, appear. Nor do they appear in amateur concerts, because the 'simple melodies' always attract player and hearer for the simple reason that they are simple. Wireless does not force us to listen to Palestrina, but gives us plenty of intelligible stuff. The gramophone too—but we are too uneducated to use them.

There is, however, a bigger question behind it all—the thick shadow of German romanticism. England cannot free herself from it. She has had in the past the finest music in the world, and she has at present a large school of promising composers; yet she clamours for more German treacle. The sooner Mr. Brent-Smith's uneducated people are *made* to realise that Englishmen can write 'simple melodies,' *and have written them*, the better it will be for us all.

Too patriotic perhaps? But nevertheless necessary. —Yours, &c.,

W. A. G. BROWNE.

Oxford.

AN ARPEGGIO POINT

SIR,—It is almost with a feeling of presumption that I suggest to my fellow pianists there is something in the details of technical instruction they have overlooked; and therefore, with a preliminary protective apology, I offer the following remarks on a matter that for me contains something of value and importance. I refer to the non-use of the arpeggio of the dominant major ninth. So far as I have been able to ascertain, no pianists' examination syllabus, from those of the highest diplomas downwards, includes this arpeggio among the requirements specified. It will be asked, What virtue can be claimed for it which makes its omission a matter of importance? The answer, I think, is simple and obvious.

The value of arpeggio-playing lies in the power it possesses of developing lateral control of the fingers, upon which the correct placing of the finger-tips over the various chord shapes depends—a delicate muscular acquirement called for by the construction of the pianoforte keyboard.

The necessities of pianoforte-playing emphasise the importance of equal development of each hand, although in actual playing the character of the work performed by the two hands may be for the greater part different, especially in elementary music.

Now the finger shapes of the dominant seventh in the two hands are different, since the notes are selected in the same direction, whereas owing to the construction of the hands the fingering is set out in opposite directions. In playing an arpeggio of this chord each hand therefore acquires a different finger shape. It may be contended that the inequality is rectified when all the different dominant sevenths are studied, and that ultimately the result in both hands will be the same. But a curious fact emerges, for the dominant shapes in one hand are the dominant major ninth shapes in the other, so that unless the latter arpeggio is used the development of the hands can never be equal.

This can be proved by considering the construction of the keyboard and noting the distances that correspond when taken in opposite directions. So far as white notes are concerned, all distances of equal interval are similar, but once black notes are employed it is no longer so. Thus D to F♯ is smaller than E to G♯, and so on. This is due to the placing of the black notes in relation to the white; G♯ is centred between G and A, but F♯ and A♯ are placed to the left and right respectively of the white notes they lie between. The same is noticed of C♯ and D♯, but here the

displacement is greater, causing the space between the two black notes to be greater than the spaces separating the three black notes. It follows that intervals between white and black notes have a variety of width that needs to be taken into account, as, although the differences are minute, it cannot be denied that all pianoforte playing is a matter of minute differences, and accuracy depends on the ability to control the fingers to this delicate extent.

So far as regards common chords the work done by each hand is identical—D major in the right hand being similar to the second inversion of G minor in the left, and so on. The same holds good of diminished seventh chords—that on E in the right hand being similar to that on C (downwards) in the left.

In order to ascertain the chords that resemble each other in the two hands, it is only necessary to remember that the note D is the centre of the symmetrical arrangement of the keys, and all measurements from D in opposite directions are equal for the same number of semitones. Measuring from a certain distance to the left of D requires measurements to be made from the same distance to the right of D; thus, calculations from B towards the left have as their contributories similar calculations from F towards the right, and so on.

We can now compare the chords that are similar to those of the dominant seventh. If we take the dominant seventh on D—D F♯ A C D—for the right hand we shall find, taking the notes downwards, that D B♭ G E D provide us with a similar chord for the left hand; this is, the fourth inversion of the dominant major ninth on root C. Likewise if the left hand plays D C A F♯ D downwards—a dominant seventh—the right hand similar chord will be D E G B♭ D. These two chords may therefore be called contributories, and all inversions will present the same features. Experiment will demonstrate that every dominant seventh has its contributory major ninth.

A simple illustration will show why this is so. Place the two hands on the diminished seventh on D, so that the thumbs occupy the same note D. Now the note which constitutes the minor ninth from the root may be either F, A♭, or C♭ (the thumb note is not concerned in the argument). Let us take the case where A♭ is the minor ninth. This note is occupied in each hand by the middle finger. To form a dominant seventh chord it will be necessary to move the middle fingers to G, but this at once disturbs the symmetry of the fingering. If we wish to preserve symmetry—the basis on which equality of finger work depends—the middle fingers must move either towards the thumbs or towards the little finger; that is, in opposite directions. Consequently one A♭ will move to G and the other to A natural. This produces in one hand a dominant seventh and in the other a dominant major ninth.

Having proved my point I will only add that this corollary follows: the diminished seventh arpeggio should be studied first; not only because the spread of the fingers is more evenly disposed, but because it forms a basis from which the more difficult positions of the fingers in the other chords can better be studied.

It will be a satisfaction to me if one day every advanced pianoforte examination syllabus is revised, so as to include this highly logical feature of technical instruction.—Yours, &c.,

PERCY RIDEOUT.

The Charles A. Gillett Pianoforte School,
11, South Molton Street, W.1.

THE VIBRATO AND OTHER VOCAL MATTERS

SIR,—Mr. E. C. Dutton quotes an old Italian maestro who wrote that 'we leave the vowels *oo* and *e* to those who wish to imitate wolves and tigers.' If this is so, pray what are we to do when dealing with words which contain these vowels: *who*, *whom*, *you*, *through*, *sweet*, *blue*, &c.? There is a lot of nonsense written, talked, and practised with regard to singing, and a great deal is made of certain 'secrets,' which should not be secrets to teachers, singers, and pupils. Granted that singing, like other arts, requires years of patient study in order to gain facility and technique, and that there are problems which have to be faced, yet there are rock-bottom facts which cannot be disputed, and singing pupils need to be put on the right tack as soon as they commence to study, if they are going to do any good, keeping these facts in mind.

Many teachers commence training on the open vowel *ah*, as in 'father,' and teach their pupils to sing with an open mouth—a widely-open mouth—seeming to model all the other vowels on this sound. Randegger, in the preface to the 'Fifty Lessons' of Concone for soprano, says that all the lessons should be sung to this vowel. In the introduction to the 'Forty Lessons' for contralto, he says that the *last fifteen* should be sung in this way, but—apart from the use of solfeggi, which are anathema to most British students and teachers—omits to say how the first twenty-five should be done. Of course nobody who knows anything about the subject would tackle Concone without some previous training. Take, for example, the words *whom*, *home*, *haulm* (I know that we shall not be required to sing about potato haulms, but I use the word for consistency), *harm*, and *hame* (Scotch). There is a different condition of the mouth for each word. You cannot sing *harm* with the mouth in the position for *whom*, neither can you sing *whom* with the same shape as for *harm*; but a pupil has to learn to sing all these vowels with the same forward production, otherwise there will be no resonance, and there will be no vocal curve—the line of a song would be merely a switchback, or would probably assume the appearance of the track plotted on a weather chart. *Ah* is the most difficult vowel, and, I am convinced, should be left to the last, when the more easily-produced forward vowels have been mastered. Training on *ah*, except under special circumstances, results in the hard, white-toned, throaty singing which so often we have to put up with. Surely we have to learn to sing and to blend all the vowels, which will never be done by a staple diet of *ah* in a widely-opened mouth. Most singers open their mouths too much, merely to make a loud noise and to win the applause of the ignorant.

Madame Lilli Lehmann says in 'How to Sing' (I quote from the translation by an American) that

> '. . . all the vowels must be mixed with *oo*. *Ee* certainly must be (try *oo-ee-oo-ee-oo* without altering the shape of the mouth) or the vowel is a horrid, piercing noise. *Oo-ay-oo-ay-oo*, used with judgment, will in most cases produce a round and good *ay*, as in "may" or "day," instead of the abominable *meh* or *deh* which we so often have to listen to. The short vowels also need to be taught. The short *e*, as in "fled," frequently needs to be coloured—the singer imagining that it is followed by an *r* ("fler*d*"); not singing it, but merely imagining it. Imagination is a useful thing.'

The vibrato goes on its way rejoicing. The only thing is to continue to stamp upon it whenever one gets the opportunity. It is an ugly distortion, as is also the habit many so-called singers contract of commencing any word beginning with a vowel with a grunt or horrid click in the throat. I have heard 'everlasting' attacked in this way, and I always want to attack the perpetrator. It is a part of the policy of the so-called singer who prides himself (or herself) on 'kicking out the words.' Doesn't this sound artistic? The things we want in singing are pure vowels, ease of production, colour, control, and clean consonants.—Yours, &c.,

WILLIAM J. COMLEY.

'Panfield,' 153, Ware Road,
Hertford.

SIR,—I am greatly interested in the controversy upon the art of singing in your February issue, and shall be glad if you will permit me to submit a few lines on the question. (I was a pupil for four years with Edwin Holland, for three years with Manuel Garcia, and for some years with others.) I shall be glad to know where, in either of the works of these masters, one can find the correct method of production clearly set forth, so that an intelligent student can follow it. With the greatest respect for Garcia, I say that neither in his writings nor in his personal training did he give the necessary guidance. As I am one of nature's exceptions, and did not mature until I was thirty-five years of age, it may surprise some of your readers to know that it was the late

Sir August Manns who, before I was thirty, said I should not mature until I was thirty-five. At the age of forty-five (I had rested for over ten years), I, with six or seven years' constant daily practice, re-trained my voice myself upon the lines of Plançon's and Battistini's singing, and have had great success.

The trouble with present-day singing in general, lies, I think, both with the masters and the pupils. Too few masters of the present day know anything about the art of correct production, and very few pupils are willing to work the necessary years to acquire the art.

Natural resonance is found in all instruments, but with the human voice it is frequently not developed, and in many cases is frustrated by a wrong method of production.

True production is not acquired in two or three years. Chaliapin says in seven or eight years; Caruso eight or nine; Battistini seven or eight.

I have gained more knowledge from the chance sayings of a well-known conductor than from all the books.

To excel in any art requires patience, perseverance, energy, enthusiasm, and intelligence. May I ask the gentleman who has studied vainly for fifteen years, and read many books, if he can tell me of a book on the art of painting which would do for that art what he wishes from one on singing?

—Yours, &c.,
B. W.

London, S.E.

Sir,—I second the suggestion of Mr. Reginald Bussell. It is exactly what I desire to know. What is this distinction between 'declamatory' and 'cantabile' open? Is not the latter term an invention of Mr. Travers Adams's?

—Yours, &c.,
W. E. Bell-Porter
(late of the Moody-Manners Grand Opera).

4, Fielding Road, W.14.

Sir,—I will do my best, with pleasure, to answer Mr. Bussell's question, though it is a big subject.

The cantabile, or strictly 'singing' open voice, is a clear, firm, penetrating, hard (not harsh), style of quality, but at the same time it possesses a certain mellowness, roundness, and smoothness that mark it off from the coarser, more noisy declamatory open voice. This 'singing' open voice is suitable for portraying *really* beautiful effects of a lively, cheerful, rousing, jocular nature, and, on the more serious side, passionate love, exhortation, &c. On the other hand, the declamatory open voice is a shouting, noisy, at times coarse kind of open quality, frequently harsh and devoid of mellowness. It is imperatively necessary for the true expression of effects which are not of a legally pleasant kind, however dramatic, grand, and forceful they may be. I allude to the portrayal of anger, hate, rudeness, malice, rage, boastfulness, sarcasm, &c., all of which *must* at times be expressed in song. But however much the whole effect may be admired, the quality is not admitted to be pleasant in the strictly beautiful sense of the word.

Sensations caused by correct placing:

(1.) *Cantabile.*—The weight of the sound rests upon the walls of the pharynx, and in the cavity of the larynx. The pressure is felt against the entrance to the nasal cavity (just above the uvula), also against the under surface of the soft palate and the hard palate, sideways into the inflated ventricles of the larynx, firmly on the edges of the vocal cords, and extends down into the windpipe and chest. The pressure is equally distributed above and below.

(2.) *Declamatory.*—The pressure, or weight, of the vibrating column of air is almost entirely confined to the hard palate, higher than which it does not rise. The predominant sensation of the pressure is underneath the vocal cords—in windpipe and chest, and above in the cavity of the larynx. The pressure is very strong on the under surface of the cords themselves. The line of mental direction of the sound is somewhat from the back of the throat and chest in a forward direction.

Action of the mechanism (scientific):

(1.) *Cantabile.*—Cords gradually made thinner and shorter, tensed in a lateral direction as the scale is ascended, and edges made specially firm. Gradual elevation of the soft palate, and narrowing of the pillars of the fauces and pharynx. Inflated ventricles, and air running sideways into them. Special tension, and consequent resonance of parts above the vocal cords, *i.e.*, ventricles, cavity of larynx, pharynx, mouth, and nasal cavity. This latter is owing to the tension and shaping of the pharyngeal walls, which conduct the vibrations of the column of air contained in them to the entrance of the nasal cavity, thus throwing into vibration the air inside that cavity. These resonators, acting in such a manner above the cords, add harmonics to the fundamental sound, making it rich and pleasing. Throughout the scale the larynx is kept in the same position as it assumed for the low notes.

(2.) *Declamatory.* — An excessive preponderance of fundamental resonance. Sound confined too much to the chest, and too low in the laryngeal cavity, owing to the uniform thickness of the vocal cords. Cords stretched in a longitudinal direction only, thus raising the pitch like the screwing up of a violin string. Larynx rising higher as the scale is ascended. Ventricles not inflated. Mouth open to such an extent that the pillars of the fauces and the pharynx are hindered from narrowing and tensing in such a manner as to draw the sound up high enough to procure the upper resonance consisting of special harmonics.

Effect on vocal mechanism, power, solidity, and quality produced by the two voices:

It cannot be denied that a carefully cultivated declamatory open production has enormous power, solidity, and volume. It is the voice naturally employed in shouting on all occasions where power is the chief object. Bellowing out words of command, violent efforts, in rage, to make oneself heard, do not permit of any pleasantness in the quality of the sound sent forth. Power and excessive weight are the only effects striven for. Therefore it should easily be seen that this voice can be legitimately used only for the production of certain effects. It is highly inartistic to employ it for really beautiful effect, because the quality is not intended by the true artist to be beautiful. When a singer shouts out in derision, or in uncontrollable rage, the quality would not be impressive at all if it were pleasant. However artistic a singer may be, while he is limited to this kind of production he cannot command real success in spheres outside its legitimate radius. I feel sure that this is the principal reason why grand opera does not impress the majority of people in this country. Their true artistic sense is not satisfied by the quality generally employed in this kind of opera.

But, further, if no other production is used at all, the effect on the vocal mechanism may be tragic. Almost all the weight falls on the under surface of the vocal cords, which are kept as thick as possible throughout the whole scale. In time this will ruin the elasticity of the cords, roughen their edges, and occasionally produce little nodules or warts on them. The substance of the cords becomes stale and dead, and finally utterly unresponsive to anything but excessive expiratory force. Soft singing has no penetration at all. But it may be objected that, as the declamatory open voice must be used at least on certain occasions, it must be practised; but if its use is so risky, how can one dare to practise it at all?

The truth of the matter is this. The special production called declamatory should always be limited to exceptional occasions. It should be very seldom used even by the most robust and hardiest organs at the commencement of training. Those who possess weak and delicate voice mechanisms should leave its practice severely alone. After all, it is the practice of dark or closed production and the cantabile open that feeds the declamatory open. First of all gain a beautiful, mellow, dark quality. From this proceed to the cantabile open tone, fully developed, big, solid, and penetrating. Then try the declamatory production, at first sparingly and at intervals.

Introduced carefully in this way it will improve the cantabile open, as well as itself. This is all a matter of experience. There are singers who on occasion can use a magnificent declamatory voice without any injurious

results. But these are clever, thoughtful artists; they thoroughly understand their voice, and know exactly how much work it will stand. The great majority of teachers and performers do not understand this side of the matter, and the results are often tragic. They do not appear to have studied the physiological side of the subject at all.

I am sorry to have taken up so much space, but the point under discussion is of the greatest importance in the singing world. Until the full truth is clearly recognised matters will go from bad to worse. I repeat at the close of this discussion that which I asserted at the start, that it is the permanent use of this declamatory open voice that tends to end in the *tremolo*, or vocal wobble, because of the over-emphasised pressure on the vocal cords.

But I have just one word more to say to Mr. Hamilton. Knowing him well as a keen student and specialist in the science of phonetics, I am the more surprised at his assertion about my expression 'exaggeratedly clear pronunciation.' After what I have explained about the various productions possible to the human voice, surely he, who speaks about the *oo* mould for all vowels, must see that in the changes involved in each of these productions the vowel sounds must also undergo modification. There is such an operation as closing the *ah* sound in a sad *legato* melody, and on the other hand opening the *oo* vowel sound in a lively, rousing, declamatory theme. Neither care about the necessary modification, or the being forced to occupy other than their casual speaking moulds, but such procedure has to be submitted to.

This, however, is also a very big subject and cannot be properly treated here.—Yours, &c.,

10, Portman Street, W.1. H. TRAVERS ADAMS.

[This correspondence is now closed.—EDITOR.]

SIR WALTER PARRATT

SIR,—We hope that a Memoir of my father will shortly be written by one of his old pupils, and I have been asked to collect material for it. I should be grateful for any reminiscences or letters (the latter being promptly copied and returned) from those who knew him well.—Yours, &c., GEOFFREY PARRATT.

143, York Road, Woking.

'YET IN MY FLESH'

SIR,—During Eastertide probably no solo is sung more frequently than the air from 'The Messiah'—'I know that my Redeemer liveth.'

In the second part of this solo, owing to a mis-translation, the words convey an opposite meaning to that intended. I refer to the verse, 'Yet in my flesh shall I see God.' In the Revised Version of the Bible, the word *from* is substituted for *in* (*from*, according to a marginal note, meaning *without*).

I have persuaded several eminent sopranos to make this alteration, and I hope that the revised version—at least as regards this one important word—may be soon universally adopted.—Yours, &c., HERBERT HODGE.

5, Streatham Place, S.W.2.

'SUBJECTIVE CRITICISM'

SIR,—I think I can see a hole in the argument of Mr. Cecil Gray's letter on 'Subjective Criticism.' Certainly no one critic can see all sides of a case at once, and it may be true that two utterly dissimilar criticisms of a given object might be equally just, though it is difficult to think of such a case in practice. But what Mr. Gray leaves out is the necessity that the reader should be impressed by an attempt, at least, on the part of the subjective critic to see as much of the object as possible before describing it—by the critic's fairness, in fact. Perhaps I may hint that an impression of fairness is usually obtained by an intention to be fair. On the other hand, this naturally hampers the lively verbal quips of our subjective critics. Brilliant subjective criticism is all the easier the narrower one's blinkers. Given these blinkers, the critic of course cannot 'see all round the table.' He catches perhaps a partial glance of a really distinguished composer, and decides that he is nothing more than a 'hippopotamus in a bath'—so down that goes in black and white, even in book form, and in the 'twenties is dignified with the name of subjective criticism. What real service this sort of literary activity may do is a puzzle to some of us, but it occurs to me that music may possibly be simply a peg on which a candidate may hang his thesis for the diploma of some obscure Academy of Facetiousness.—Yours, &c.,

H. J. KIMBELL.

'OPERA RECORDS'

SIR,—In an article under the above heading, by Mr. Wakeling W. Dry, which appeared in the February number, there are two statements that require correction. The first refers to the German performances of 'Tristan' and 'Die Meistersinger,' given at Drury Lane in 1882, and says that 'neither opera seemed to attain much success.' The very contrary was the case. I was present on both occasions, as well as at more than one repetition of each work, and I can confidently assert that the enthusiasm with which they were then received has never been exceeded either in this or any other country. The houses, too, were uniformly crowded.

The second mistake is in the date of the five-hundredth performance of 'Faust' at the Paris Opéra—never, by the way, called the 'Grand Opéra' by Frenchmen. This event took place not on November 4, 1878, but on November 4, 1887. The brothers Jean and Edouard de Reszke, who both appeared in it, did not make their débûts at the Opéra until 1885.—Yours, &c.,

40, Avenue Road, N.W.8. HERMAN KLEIN.

A MUSICAL RENASCENCE

SIR,—Amid the sadness of bidding good-bye to so many friends of mine up and down the country, it has been a pleasure to note almost everywhere a quickening in musical appreciation. To-day there are gratifying signs that the British audience begins to hear as well as listen; and if the result is to be a musical revival the credit for it will be due in no small degree to such men as Hallé, Henry Wood, Eugène Goossens, Landon Ronald, Albert Coates, Hamilton Harty, and a number of other pioneers in London and certain provincial centres.

Yet mainly, so it seems to me, the secret of this new interest is to be found in the astonishing enlargement of the audience for music accomplished by the gramophone and broadcasting. Although I believe I was the first prima donna to make a gramophone record and the first to broadcast, I have, whilst recognising the possibilities of these devices, never accepted either of them uncritically, and I am well aware of the flaws in wireless as that science is practised to-day. But, just as I have followed the gradual perfecting of the gramophone, so I think we may look forward to like improvements in wireless. Broadcasting and the gramophone are certainly the two most eloquent missionaries to the musical heathen in our midst.—Yours, &c., NELLIE MELBA.

5, Chesham Place, S.W.1.

'MUSICIANS, BEGGARS, ETC.'

SIR,—I am prompted to ask you what (if any) is the status of the musician to-day? We know that in law he is merely a subject for jest, and that the great legal lights make sport of his attainments. The late Sir Frederick Bridge, for instance, was in a certain law case regarded as a harmless imbecile, and more recently a great judge counselled early drowning as the most effective prophylactic of musical intention.

I am reminded of this because to-day I chanced upon a dictum which seems to place the musician even lower yet. In the window of an establishment a few yards east of Aldgate Pump was displayed the following notice in print: 'Hawkers, flower-sellers, musicians, beggars, &c., are not allowed in this Bar.'—Yours, &c.,

Westcliff-on-Sea, Essex. MUSICO APPENATO.

AN INTERESTING RELIC

SIR,—The church in which I am organist possesses a relic of the old days of church orchestras in the shape of a 'cello marked:

'Benjamin Banks
Fecit
Catherine Street, Salisbury (1775)'

which was used up to the time when an organ was introduced.

I shall be obliged if you or any of your readers can tell me whether this maker was a well-known one, and if the instrument is likely to have any value apart from its antiquarian interest. It is without bridge and strings, but is otherwise in good condition.—Yours, &c.,

'Dolwar,' Groes Lwyd, Abergele. E. LLOYD SIMON.

RAVEL'S HARMONY

SIR,—In his interesting analysis, M. Casella traces certain well-known harmonic features in Ravel to the climactic passage in Chopin's B minor Scherzo (1835), which he quotes as Ex. 6. It may not be devoid of interest to point out that this chord is found earlier (and used, not climactically, but quite quietly, as if in the ordinary course of things) in Schumann, at the thirteenth bar from the end of No. 5 of the little-known six 'Concert Studies,' after Paganini's Caprices, Op. 10 (1833).—Yours, &c.,

28, Hilldrop Crescent, N.7. FELIX WHITE.

CLEMENTI'S CONNECTION WITH LICHFIELD

SIR,—I was much interested to read in the December number of the *Musical Times* of Clementi's connection with Lichfield.

I am a native of Lichfield, and heard the story fifty years ago. At that time I was an articled pupil of the Cathedral organist, Thomas Bedsmore, and another articled pupil told me that his grandmother, a Mrs. Summerland, had been connected with Lyncroft and knew Clementi.

My brother, who is a little older than I am, and who has lived at Lichfield all his life, corroborates. He well remembers hearing from an old articled pupil and assistant at the Cathedral in Spofforth's time (H. Matthews) that Clementi used to walk to the Cathedral on Sunday afternoons to hear the anthem.—Yours, &c.

CHARLES J. WOOD.

3, Castle Road, Wellingborough.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young tenor vocalist wishes to meet accompanist for mutual practice. S.W. or W. districts.—W. BIGGS, 12, Redcliffe Gardens, S.W.10.

Male vocalist wishes to meet good accompanist for mutual practice.—P. PARSONS, 2, Felday Road, Lewisham, S.E.13.

Young tenor singer wishes to meet contralto for practice of duets. Brixton district.—H. M. W., c/o *Musical Times.*

Young lady pianist (L.R.A.M.) wishes to meet other good instrumentalists for the practice of classical works. Would like to form quartet or trio, or would accompany singer.—Miss AYTON, 35, Camynge Square, Clifton, Bristol.

Lady pianist wishes to meet good 'cellist or violinist for solo or trio work. S.W. district.—V. H., c/o *Musical Times.*

Violinist (gentleman) wishes to meet pianist for mutual practice, with view to formation of quartet.—S. London district.—H. W. K., c/o *Musical Times.*

The Clarendon Singers have vacancies for three baritone-basses and a tenor. Keen men and good readers desired. No subscription. Meetings, Mondays, 8.30 to 9.30.—CONDUCTOR, 19, Clarendon Road, Lewisham, S.E.13.

Lady pianist wishes to meet vocalist or instrumentalist for mutual practice. Experienced in trios and quartets. London, W.10, district.—W. B. C., c/o *Musical Times.*

Violinist wishes to join orchestra or dance band. N.W. or W. district.—W. G. F., c/o *Musical Times.*

Pianist wishes to meet pianist or violinist for duets, &c. Classical music.—J., 443, Hale End Road, Higham's Park, E.4.

Amateur violinist (intermediate grade) wishes to meet accompanist or instrumentalist for mutual practice. Blackpool district.—C. F., c/o *Musical Times.*

Pianist and violinist wish to meet 'cellist, for practice of trios. Fair sight-reader. Near East Ham.—R. B., 47, Sibley Grove, E.12.

Young lady pianist (A.L.C.M.) wishes to meet violinists or vocalists for mutual practice, or would join amateur concert party. N. London.—TETRA, c/o *Musical Times.*

Young pianist wishes to meet good violinist or 'cellist for mutual practice.—J. E. TURNEY, 30, Athletic Street, Burnley, Lancs.

Pianist (lady) wishes to meet good violinist or 'cellist for mutual practice. Essex.—R., c/o *Musical Times.*

Vocalist (Southampton) wishes to meet pianist for mutual practice. Hampshire reader preferred.—HARMONY, c/o *Musical Times.*

The music-master of University College School, Hampstead, N.W.3, wishes to hear from amateur string players who would care to join in occasional symphony concerts given at the school to the boys during the daytime.

Sharps and Flats

Shakespeare's dictum, 'The man that hath no music in himself is fit for treasons, stratagems, and spoils: let no such man be trusted,' is utter nonsense at the present day. Speaking from a long experience, I would much rather lend a fiver to a non-musical friend than to a musical one.—*A. Eaglefield Hull.*

I loathe sham. It is literally impossible for me to say what I do not mean.—*Dame Nellie Melba.*

There is always a renaissance for anything good, but only the bad goes on for ever.—*Sir Thomas Beecham.*

People say British audiences are cold, but when once they like you, they are far more demonstrative than any others. Why, they stand in line to get into your dressing-room after a concert, and beg for autographs and flowers, and even tear bows off your dress for souvenirs, if they can. That may prove expensive, but it's a sincere compliment in a way.—*Luella Melius.*

What is an audition?—*Mr. Justice Eve.*

Max Reger's Quartet in E flat is truly lethal chamber music. Once Reger gets fairly going there is never any stopping him; he does not compose, he spawns.—*Ernest Newman.*

Miss —— would give more pleasure if she confined herself to music within her powers. The Babu's highly coveted honour, 'failed B.A.,' is not really worth having; that he covets it is what makes him a Babu. Let us decide what we can play, and then play it as well as we possibly can.—*A. H. Fox-Strangways.*

'8.5. Bad music by living British composers, by the Wireless Military Band.'—*Programme in Provincial Paper.*

Reger reminds me of a fat old fakir trying to get illumination by fixedly but confusedly regarding his abdomen through endless years. . . . If César Franck is the Pater Seraphicus and Scriabin the Pater Ecstaticus, Max Reger is surely the Pater Umbilicus of music.—*Ernest Newman.*

'Next Sunday a day of special interest at church. Morning subject, "A Drunken Church." Anthem by a full Choir.'—*Canadian Paper.*

Sixty Years Ago

From the *Musical Times* of March, 1866:

SOPRANO.—A Lady possessing a good voice, and accustomed to lead a congregation, desires a re-Engagement.—Address, Miss S., 148, Great College Street, Camden Town, N.W.

MUSICAL TRANSPOSITION MADE EASY—MINASI'S TRANSPOSITION TABLETS are invaluable to those who wish to transpose songs, &c., accurately and quickly. Complete in case, with description of their use. Price 3*s.* 6*d.*—Metzler & Co., 37, Great Marlborough Street, London, W.

OSWESTRY GRAMMAR SCHOOL.—Wanted, at Easter, an ASSISTANT MASTER, with some knowledge of Singing and Accounts.—Address, Rev. A. Short, the Schools, Oswestry.

WANTED, a good COACHMAN; must drive well, and understand horses, carriages, &c. Must be active, quiet, and respectable, with good character. Also be able to read music and sing well. Alto preferred. Married or single. If the former, wife as laundress.—Address, Rev. L. D., Lockington, Beverley, Yorkshire.

ROYAL ACADEMY OF MUSIC

What may be almost termed a novelty will be the special performance at Queen's Hall, on March 24, of Bach's 'St. Matthew' Passion, by the Royal Academy orchestra and choir, under the direction of Sir Henry Wood. It will be novel, inasmuch as the work has never yet been given in London in its entirety. Beginning at 2 o'clock, it is expected to last till 6.45 p.m.; there will be an interval of three-quarters of an hour, from 4.30 to 5.15 p.m. This concert should prove of great interest, and Sir Henry is taking, if possible, even more than his usual pains with its production. The playing of the Academy orchestra has attained a high pitch of perfection, as was agreed by everybody present at the half-yearly orchestral concert last December. For the Passion music the ensemble will be reinforced by several additional instruments, especially in the wind department. It is as well to state that the public may obtain tickets from Queen's Hall, or the Secretary of the Royal Academy.

A students' organ recital was given in Duke's Hall on February 1, and served to bring out talent distinctly above the average. There was no display nor artifice exploited; indeed, in practically every solo austerity was more the prevailing feature, and performers and professors are to be congratulated on this admirable feature. Extremely confident and quietly assured was Mr. Owen Franklin's performance of César Franck's Finale in B flat. This promising student experienced no difficulty in the purely executive part, and, in addition has clear ideas of his own as regards phrasing. Two of Bach's Chorale Preludes were tastefully played by Mr. Eric Brough, and moreover played from memory. Another promising performance was given by Mr. Leonard Foster, of a Fantasy-Prelude by Charles Macpherson, the music being attractive as well as good. The concert was pleasantly diversified by a number of songs, and especial commendation is due to Miss Lesley Duff for her singing of a couple of songs by Guirne Creith. The student-composer accompanied. Both songs—particularly the second, 'Tranquillité'—are unusually attractive. Miss Duff has a pretty voice and an effortless production, and in due course may go far.

On February 15 a successful chamber concert took place in Duke's Hall. Perhaps the most interesting item of a well-made programme was the slow movement of a String Quartet by the Principal of the Academy. It was well played by the four girl instrumentalists. The movement is difficult, but its sombre greyish colour, so Scottish in its symbolism, makes it very fascinating. Two vocal duets from 'Proserpine,' composed by Sybil Barlow, a one-time student, were sung with much facility by Miss Maud Bostock and Miss Vera Kneebone, but the duets themselves missed the mark through aiming too high. Gifted with a pretty voice of sympathetic quality, and a pleasing style, Miss Dorothy Hall sang 'Una voce poco fa' with a good deal of charm, and will do even better in a little while. An excellent performance of the Prelude and Bourrée from Bach's Suite in C for violoncello (unaccompanied) was given by Miss Peers Jones.

The following scholarships have been awarded:

Gowland Harrison Exhibition (male pianists) to John M. Fraser (Inverness), Philip Burton being highly commended and Alfred Cave commended. Emma Levy Scholarship (Jewish pianists) to Esther Lewin (Liverpool), Fannie Rosenberg being commended.

ROYAL COLLEGE OF MUSIC

The principal feature of the last month has been the number of excellent performances of ensemble works at the chamber concerts, especially worthy of notice being Beethoven's F minor Quartet, Op. 95, led by Miss Marie Wilson, and Brahms's Sonata for violin and pianoforte, played by Miss Barbara Pulvermacher and Mr. Norman Greenwood.

In orchestral work the College students have been unusually active, for within eight days there were two orchestral concerts and an operatic performance with full orchestra. Of the orchestral concerts the programme given by the first Orchestra was naturally the most extended. It included the Grail Scene from 'Parsifal,' with solos and chorus; the Grieg Pianoforte Concerto; Richard Strauss's 'Don Juan'; and Saint-Saëns's 'Africa.' The programme of the second Orchestra afforded opportunities to the senior conductors of the College. Mendelssohn's 'Italian' Symphony, Boëllmann's 'Cello Variations, Schumann's Concertstück in G major, and Overtures by Beethoven and Mendelssohn were played.

The performance by the Operatic Class consisted of three Acts of Puccini's 'Bohême,' produced by Mr. Cairns James, and conducted by Mr. H. Grünebaum. This was given in the College Theatre, and went with great smoothness. Perhaps one might single out for special mention the Mimi of Miss Vera Gilman, and the Rudolph of Mr. Cavan O'Connor.

Two rehearsals for executive artists have been given this term by the Patrons' Fund. At the first of these Miss Anthea Bowring (of the Matthay School of Music) gave a highly interesting and artistic performance of the Beethoven E flat Concerto, and Miss Ida Starkie (Royal College of Music) made a very good impression in Elgar's exacting Violoncello Concerto. Songs were also contributed with success by iMss Myrtle Stewart and and Mr. Edward Warburton (Trinity College of Music). The programme of the second rehearsal included, besides some songs, a performance of Richard Strauss's Burlesque for pianoforte and orchestra, by Miss Rene Cook (Royal Academy of Music), and of the Dvorák Violin Concerto by Miss Eda Kersey, who studied privately.

TRINITY COLLEGE OF MUSIC

The Lent term is now in full swing, with an ever-increasing complement of students whose enthusiasm is well shown at the popular Wednesday afternoon House concerts. The terminal orchestral concert will be given at Queen's Hall on March 27, preceded on March 25 by a chamber music concert at Æolian Hall.

The harpsichord lecture on January 27 was full of interest, and was a valuable lesson to the College students, who as a rule have little acquaintance with this elegant music, which suffers by transposition to the pianoforte. Miss Chaplin's performance was a thorough delight, and the comments by Dr. Bridge contained many valuable historical notes. This lecture was on compositions from Byrd to Couperin; and the programme of the next—to be given in March—will include music by Rameau, Bach, Handel, and other composers, concluding with Arne.

Successful distributions of certificates, attended by Dr. J. C. Bridge, have been held at Rochdale and Southend; at Guildford, Torquay, and Brixton, Dr. Horner has represented the College.

O.U.D.S.

The composer commissioned to provide incidental music to Shakespeare's 'King Henry IV.,' Part 2, has not a very heavy task. Falstaff, it is true, is inclined to sing when he enters the Boar's Head Tavern, and he calls for musicians to make a background for his amour with Doll. But it is so much in the background of the general din that no composer need spend any pains on that. There is the military march, of which Holst makes a thrilling moment in 'At the Boar's Head,' but the songs of Master Silence are too drunken to call forth much lyrical inspiration. None the less, if Shakespeare put in few stage directions demanding music, a sympathetic producer like Mr. Bridges-Adams knows where a composer can heighten his effects for him. In an Elizabethan theatre, where one scene would run without interruption into the next on another part of the stage, these opportunities would be too few and fragmentary to require music worth the name, but where a curtain has to come down between episodes a thread of music can give unity to the rapid changes of scene.

In the recent production by the University Dramatic Society, at Oxford, we were introduced to the King, to Prince Hal, to Falstaff, to Doll Tearsheet, and to Justice Shallow, before the curtain went up on them. There was a little prelude, like a Wagnerian Vorspiel in miniature, in which the characteristic *motifs* stretched out their natures before we saw their doings. These five themes persisted and recurred throughout the play, and in true Wagnerian fashion changed their shape according to the demands of the drama. Hal's tune, in particular, became the climax of the play when the populace acclaim him in the streets in the last scene to a march that had a touch of the 'Meistersinger' and a hint of 'Cockaigne.'

Mr. H. Temple Abady, who was till quite recently an undergraduate at Christ Church, has been remarkably successful in writing distinctive themes that are admirably fitted to the needs of the play. An opera composer might envy his skill in hitting off so briefly his characters. Simple, broad effects are required in the theatre, and Mr. Abady obtains them at once. If the actual tunes, though distinctive, do not make music of great distinction, they have the supreme virtue of being apt to their purpose. 'Polite modernism' is the composer's own description of his music, but he has modelled himself more on Verdi and Elgar than on Milhaud or Poulenc, or the other gentlemen who have recently been giving us impolite modernism in music of the theatre at the Coliseum. His tunes are certainly tunes, and not misshapen melodies, and even the more grotesque form of Falstaff's theme is not uncouth or bizarre.

This is the first time for many years that an undergraduate has provided music for an O.U.D.S. play, and Mr. Abady has to be congratulated not only on adding to the merits of an excellent production, but upon his powers of characterization and of dramatic effect, for the exercise of which we may hope he will find wider scope in many future theatrical enterprises.

F. S. H.

Competition Festival Record

We have received and read with interest the report of the Conference of Delegates from the Competition Festivals of Western Canada, held at Calgary in January. Inevitably much of the discussion was of purely local importance, but one topic at least has some interest for Festival promoters in this country. A delegate suggested that

> . . . some effort should be made to test the musicianship of the winners of first awards before bestowing gold medals.

The point arose because it had been found that some gold medallists were

> . . . using the Festival for their own personal aggrandisement in a way that was not warranted, and was not intended by the Festival itself.

The term 'gold medallist' often gave an exaggerated impression of the holder's ability. As one of the speakers pointed out, this was because the public generally failed to distinguish between an award of the kind gained at a competition, and one obtained as a result of examination by a recognised body. In the former it merely meant that the winner was the best of the entrants (all of whom may have shown a poor standard), whereas in an examination a total of marks was set, below which no award of the kind was made. One remedy suggested was the dropping of medals and the substitution of prizes in kind—presumably books and music. We hope this proposal will be adopted. Canadian Festival promoters may be interested to hear that at British Festivals medals are now given much less rarely than formerly. In fact, we believe that the old custom of wholesale distribution of bronze, silver, and gold medals has been dropped entirely, the only awards of the kind being in connection with special solo classes. Even this limited use is to be deprecated, for the reason given above. Far better is the very sparing bestowal of a piece of plate for outstanding merit. For example, success in the Rose Bowl contest at Blackpool carries weight, because the test is searching and the winner is the survivor of a leet from six large classes comprising some hundreds of entrants.

We wonder if judges in Canada or at home make sufficient use of their power to withhold an award in cases where the standard is poor. This is a very valuable prerogative. No judge likes to exert it, but there can be no question as to its salutary effect. It may cost a Festival a slight loss of entries from disgruntled competitors, but the impression made on the remainder, and above all on the public, is ample compensation. After all, the Festival movement will stand or fall in so far as it attracts and retains public confidence in its educational power. A Festival at which cups, medals, and certificates are lavishly bestowed will soon lose the support of the really keen public, and of all competitors worth their salt. We should like to see a more courageous attitude in this matter, especially on the part of local executives. No judge cares to take a drastic step (and one that must be to some extent unpopular) unless he can count on the backing of the organizers. In saying this, we do not overlook the necessity for discretion. Obviously too stringent an attitude at a new or struggling Festival would be out of place.

Bound up with this subject is that of a sight-test for soloists. One of the delegates doubted the wisdom of such a test, on the ground that the competitors were amateurs :

> Many amateurs were good soloists, but only indifferent readers, although with preparation they could give as fine a rendering as some professionals.

That may be so, but the aim of the Festival is not merely to enable amateurs to beat professionals in the singing of a given song. It is also (and above all) to improve the musical culture of the community, and such culture can never reach a high standard so long as the level of sight-reading (which carries with it immense possibilities of all-round musicianship) remains low. We sympathise with this delegate's remark as to the importance of avoiding the discouragement of entries, but we part company with him when he goes on to say that the 'own choice' piece in the chief solo classes 'provided some test of musicianship.' It is a guide as to taste,

but in all other respects it is exactly on all fours with the test-piece in the syllabus, because unlimited time may be spent in its preparation. Like the test-piece it may be picked up parrotwise. There will be a weak spot in the Festival movement until this question is tackled boldly and discreetly. The solution will be found in the use of tests so easy as to preclude absolute failure on the part of the average competitor; and in the avoidance at all times of a suspicion that sight-reading is regarded as a fetish and an end in itself instead of a means.

Our Canadian friends may be assured that their efforts on behalf of the Festival movement are being watched on this side with interest and good wishes.

Mr. Theo. Wendt sends us a syllabus of a Wireless Eisteddfod held recently at Johannesburg—the first of its kind, as far as can be ascertained. The procedure is of interest, as similar events will no doubt take place in this country sooner or later. At Johannesburg the preliminary contests were held in a hall, the judges being screened, and arriving at their decisions by sound alone, as would the wireless listener. The final tests took place in the Broadcasting Company's Studio, and the listeners were invited to vote on forms provided for the purpose. Great interest was aroused, and although the event was arranged at rather short notice, six hundred entries were received. The large number of voting papers sent in testified to the public interest, and Mr. Wendt tells us that the voting on the whole showed sound judgment. The final tests lasted nine evenings.

In addition to the usual solo events the classes comprised ensembles of various kinds, including wood-wind duet, brass quartet, jazz orchestra, boys' band, military band, mandoline band, vocal quartets, and choirs of various kinds, and on the elocution side duologues, one-Act plays, and (a capital feature) an announcing competition, the entrants being allowed ten minutes to prepare for the reading of news, advertisements, &c. (We wonder if any new and sonorous 'uncles' were discovered.) The vocal solo classes included English folk-song, old-fashioned ballad, Afrikaans, Coon or Plantation song, jazz song, and musical comedy solo. In a large proportion of the classes the choice of piece was left to the competitor; where tests were set the standard generally was excellent. Were listeners asked to vote on the competitors' 'own choice'? A vote of the kind would be instructive.

The potentialities opened out by an event of this kind are considerable, but apparently a Wireless Competitive Festival can never be more than supplementary to the real thing, because it is inevitably weak just where the ordinary Festival is strong—on the social and communal side. Still one never knows, and we may yet live to see Mr. Fairfax Jones and the Federation swallowed up by the B.B.C.

Mention of the Federation reminds us to draw the attention of conductors of amateur orchestras to the Carnegie Orchestral Loan Library, formed by the Federation for the benefit of such organizations of the kind as find a difficulty in obtaining suitable music. Special terms are granted to small bands in villages, or in connection with schools, clubs, &c. Full particulars from the Secretary, British Federation of Musical Competition Festivals, 3, Central Buildings, S.W.1.

The Federation Year-Book for 1926, in addition to the usual features that make it an indispensable work of reference, contains an article by Dr. W. G. Whittaker on Choral Conducting, full of the keen practical commonsense that is expected from him. This new departure is so good that we hope the Year-Book will follow it up. There are at least a dozen Festival subjects (not forgetting those concerned with organization) that call for just this practical treatment. Why not issue one or two of such essays annually in this way, and in a few years publish a collection in book form?

CHESTERFIELD.—Over fifty classes were judged at this three-days' Festival (January 28-30). The adjudicators praised especially the school singing (which, Mr. Roberton said, was as good as anything of its kind south of the Border) and the violin playing. Mr. Lawson's Holmewood Choir was at the head of the mixed-voice choirs.

GOLDERS GREEN, LONDON.—The first Hampstead and Hendon Musical Competition Festival will be held at the Institute, Hampstead Garden Suburb, on April 8, 9, and 10. The syllabus is obtainable from the hon. secretary at the Institute.

HUDDERSFIELD ('Mrs. Sunderland' Competitions).—At the Festival held on February 10-13 there were fewer entries than last year, but the number of choirs had increased. There were eight entries in the chief mixed-voice competition, the test for which was 'I wrestle and pray.' Holmfirth and District Musical Society (Mr. Edred Booth) was placed first, and Checkheaton Central (Mr. Harry Bennett) second. Greetland Vocal Union (Mr. H. Shepley) was first in the male-voice choirs. One of the sensations of the Festival was the playing of Wieniawski's 'Légende' by a violinist of seventeen, Albert Hepton.

Music in the Provinces

ALTON.—The Choral Society of Alton distinguished itself greatly, on February 10, even to the capturing of half-a-column in *The Times*, by giving a stage performance of 'Dido and Æneas.' Miss Susan Lushington conducted, and well-known artists figured in the cast, Miss Millicent Russell being Dido, and Mr. Steuart Wilson Æneas. The accompaniments were played by a small string orchestra, with Mr. Gerald Cooper at the harpsichord. Everybody concerned won huge credit.

BATH.—Beethoven's Symphonies are being given in chronological order at the Pump Room concerts, under Mr. Jan Hurst. The seventh was excellently played when its turn came. On the same evening Mr. Hurst handed the baton to Mr. John Roberts, and played the second Pianoforte Concerto of Saint-Saëns.——The eighth Symphony came to performance on January 23.

BIRMINGHAM AND DISTRICT.—The Pianoforte Quartet of Strauss was the only work on the programme when the Philharmonic Pianoforte Quartet appeared at the Mid-day concert on January 21. It was admirably played, and its youthful, energetic spirit was kept alive throughout. ——Mr. Leonard Hirsch and Miss Lucy Pierce were partners in the César Franck Sonata for violin and pianoforte the following week. Mr. Hirsch, who is a member of the Catterall Quartet, displayed much technical expertness, yet did not quite catch the inner spirit of the work. He was delightful, however, in two pieces by Kreisler.——The Philharmonic String Quartet called on Mrs. Kauffmann to assist with the second viola part when essaying the Mozart G minor Quintet on February 11. The work was given capably rather than with any special beauty of treatment. Perhaps it is that Mozart's music, with its simplicity so full of meaning, calls for players of maturer years than the members of this Quartet.—— The Birmingham Music Society continues its Sunday evening concerts. On January 24, Bach, Handel, and Scarlatti figured in the programme. Miss Mary Abbott was the soloist, and played Bach's Chromatic Fantasia and

Fugue, the Prelude and Fugue in A minor, and the Toccata and Fugue in D minor, as arranged by Busoni. At another concert in this series, Mr. John Goss gave a song recital. His programme consisted of songs by Schumann, Purcell, Schubert, Liszt, and included a group by van Dieren.——Mr. Goss was the soloist also at one of the Sunday concerts given by the City Orchestra. On this occasion he sang Schubert's rarely heard 'Todtengräber's Heimweh' with superb art. Mr. Michael Mullinar was a perfect partner at the pianoforte. Rimsky-Korsakov's 'Scheherazade' Suite, Butterworth's 'Shropshire Lad,' and Chabrier's 'España' were played by the orchestra. Beethoven's 'Pastoral' Symphony was the principal item at the Sunday concert on January 24. Mr. T. A. Clarke was the soloist in Weber's Bassoon Concerto, which he played in fine style. Mr. Charles Hedges sang a Mozart Aria extremely well.——Mr. Emerson Whithorne's orchestral piece, 'The Aeroplane,' which was the novelty at the concert on January 31 had its first English performance on this occasion. Mr. Whithorne is said by some to write music expressing to a marked degree the American mentality. One hopes this is not so, for in this piece he seizes on the most unpleasant features of his subject, and describes them in musical sound. We are given the noise and rattle of an aeroplane without a suggestion of its grace and speed.——The 'Enigma' Variations were the principal feature of a Sunday concert on February 7, but Mr. Boult gave them rather a dull performance.——Madame Adila Fachiri was the soloist at the City Orchestra's Symphony concert on January 19. She played Brahms's Violin Concerto in D in big, bracing style, though her tone at times had a suggestion of roughness. Mr. Boult conducted 'Death and Transfiguration,' the Prelude to 'Parsifal,' and Elgar's 'In the South.'——The Symphony concert on February 9 had for its principal item the first performance of Granville Bantock's 'Four Pagan Chants.' The poems are set for tenor solo with orchestral accompaniment. Written in the vividly-coloured, rhapsodic style characteristic of Bantock's music, the songs strike a passionate note welcome in these days when so many composers are restrained and aloof. Mr. Bantock had a perfect interpreter in Mr. Frank Mullings.——A quartet of gifted artists appeared at the third concert in the Max Mossel series. Madame Elizabeth Schumann brought exquisite taste and perfect musicianship to songs by Mozart, Strauss, Graham Peel, and Vaughan Williams. Miss Jelly d'Aranyi and Miss Myra Hess played together in Bach's B minor Violin Sonata and the G major Serenade of Mozart. Miss Daisy Bucktrout was an admirable accompanist.——Madame Gell's Ladies' Choir gave a concert of its own on January 7. The pieces drawn on for performance were for the most part just a little commonplace, Holst's 'Ave Maria' being an exception. Berlioz's 'Ballade of Ophelia' was delightfully sung. At the same concert Mr. Arthur Cranmer sang, and Miss Mavis Bennett gave some songs in the conventional coloratura style.——On February 11 the Festival Choral Society gave a performance of Vaughan Williams's 'Sea' Symphony, with Miss Dorothy Silk and Mr. Roy Henderson in the solo parts. Debussy's 'The Blessed Damozel' and Brahms's 'Alto Rhapsody' were included in the same programme.——The City of Birmingham Choir ventured on a concert performance of Purcell's 'Dido and Æneas' on January 27. The noble choruses were sung with splendid vigour and beauty of tone, but the soloists (Miss Constance Willis, Mr. Parry Jones, and Mr. Herbert Heyner) failed to live up to the standard set by the choir.

BOLTON.—At a concert of the Choral Union, on January 27, Sir Hamilton Harty conducted the Hallé Orchestra in his own D minor Violin Concerto, and Mr. Arthur Catterall played the solo part. The choral works included 'Forward through the glimmering darkness,' from Parry's 'War and Peace.'

BOURNEMOUTH.—The following works appeared in four programmes at the Winter Gardens: Glazounov's 'To the Memory of Gogol,' Debussy's 'L'Après-midi d'un Faune,' Beethoven's ninth Symphony (without the *Finale*), Harty's 'Irish' Symphony, Elgar's Violin Concerto, Glinka's 'Komarinskaia,' Mozart's 'Jupiter' Symphony, Schumann's fourth Symphony, Stravinsky's 'Fire-Bird' Suite, and d'Albert's 'Cello Concerto.——The Don Cossacks have given two concerts.

BRADFORD.—The first performance of a String Quartet, Op. 30, by Mr. Douglas, was given on February 10 by the Yorkshire String Quartet.——St. George's Hall is soon to be turned into a cinema theatre, and, with no adequate hall to perform in, the four chief concert-giving organizations at Bradford will probably have to close down. The musical part of the population is greatly troubled at the prospect of Bradford becoming one of the least instead of one of the most musical towns of its size in the kingdom.——Mr. Julius Harrison conducted Brahms's first Symphony at a recent concert of the Permanent Orchestra.——At the Eastbrook Hall 'sixpenny concerts' on Saturday evenings, the artists have included Mr. Frank Mullings, Miss Rosina Buckman, M. Sapellnikov, and Mr. Norman Allin.——Mr. Keith Douglas opened a series of orchestral concerts at St. George's Hall on February 14.

BRIGHTON.—At a concert given by Mr. Herbert Menges and his Symphonic String Players on January 30, the music included an orchestral arrangement of the *Finale* of Beethoven's Pianoforte Sonata in F, Holst's 'St. Paul's' Suite, Grieg's 'Holberg' Suite, and Julius Harrison's 'Prelude Music' (with Miss M. Adams as harpist).

BRISTOL.—Twenty madrigals and part-songs were sung at the ninetieth annual ladies' night concert of the Madrigal Society. The modern works included three by Sir Walford Davies—'Tune thy music to thy heart,' 'Weep you no more,' and 'Fair and Fair.'——The Don Cossacks were at Colston Hall in January.——Miss Dorothy Silk and Mr. Lionel Tertis sang and played for the Philharmonic Society on January 23. Under Mr. Arnold Barter the choir sang Bach's 'Jesu, Joy and Treasure,' Elgar's 'Go, song of mine,' and other well-known part-songs.——The fine standards of the Choral Society were upheld at its hundred and twentieth concert on January 30, when Mr. George Riseley conducted 'The Dream of Gerontius' and the Grail scene from 'Parsifal.'——The Bristol Orpheus Glee Society held its eighty-second annual ladies' night on February 11, when the choir of ninety voices sang a varied programme under Mr. George Riseley.

DARWEN.—The Choral and Orchestral Society, under Mr. John Bentham, gave 'The Banner of St. George' and a selection from 'The Messiah' at the first concert of its season.

DERBY.—The last of the season's chamber concerts took place on February 5, when the programme included Elgar's Pianoforte Quintet and Brahms's Clarinet Quintet. The string players were the Catterall Quartet.

EASTBOURNE.—The new Christ Church Choral Society, conducted by Mr. W. H. Mills, made its first appearance in January with a performance of Stanford's 'The Revenge.'

EXETER.—'Dido and Æneas,' arranged for concert purposes, was performed by a choir, small orchestra, and soloists, at a concert of the Exeter Chamber Music Club on January 20, Dr. Ernest Bullock conducting.

HANLEY.—The programme originally chosen by Sir Thomas Beecham for his tour with the London Symphony Orchestra was changed on arrival at Hanley by the substitution of Beethoven's second Symphony for the Tchaikovsky Theme and Variations—to everybody's satisfaction. The concert was much enjoyed.

HASTINGS.—Seven players from the Municipal Orchestra gave the Beethoven String and Wind Sextet at a recent concert.——The orchestra, under Mr. Basil Cameron, played the 'Unfinished' Symphony as illustration to a lecture by Mr. Percy Scholes, on January 23.

HUDDERSFIELD.—Mozart, Beethoven, and Debussy were played by the Capet Quartet on January 26.——At a concert of the A. W. Kaye orchestra the principal work was Schubert's seventh Symphony.

HULL.—Sir Henry Wood conducted Franck's Symphonic Variations (played by Miss Helen Guest) and a D major Symphony of Mozart at the Philharmonic Society's concert on January 21.

LEAMINGTON.—A concert devoted to the music of the late Purcell Warren was given at the Town Hall by Mr. R. S. Bullock on January 30. The works performed were a String Quartet in A minor, an unfinished Sonata for violoncello and pianoforte, played by Mr. John Snowden and Mr. Thomas Dunhill, pianoforte pieces by Miss Marion Keighley Snowden, and songs sung by Miss Megan Foster. At the end the quartet played Mr. Dunhill's 'Scherzo of Happy Remembrances,' written in memory of Purcell Warren.

LEEDS.—The D minor Organ Symphony of Guilmant was played at a Saturday orchestral concert, by Mr. H. Percy Richardson and the orchestra, under Mr. Julius Harrison. Beethoven's eighth Symphony was given at a later concert of the series.

LEICESTER.—A special concert of string music was given by the Symphony Orchestra, under Dr. Malcolm Sargent, on February 4, the principal features being a Purcell Suite, arranged by Albert Coates, Holst's 'St. Paul's' Suite, and Elgar's 'Introduction and Allegro.'——The Beecham-L.S.O. tour opened at Leicester.

LIVERPOOL.—Mr. Sam Vickers has announced that owing to lack of support he will be unable to continue his series of concerts after this season. He attributes the failing attendances to broadcasting.——The B.N.O.C. opened a fortnight's season on February 8.

LOWESTOFT.—A concert performance of 'The Immortal Hour' was given by the Musical Society on January 20, Mr. C. J. R. Coleman conducting. The bass parts were taken by Mr. Frederick Woodhouse, and the oboist was Mr. Leon Goossens.

MANCHESTER. — Like Pachmann's, the two farewell concerts of Dame Melba partook somewhat of a personal and public demonstration, the Brand Lane audiences including many who would recall the singer's first appearance here in the palmy days of the Percy Harrison régime, when she followed in Patti's train ; and some who still retained the vivid impression produced by the intensity of her trills, whose vibrations were such as to produce a mental-aural impression that the walls of the Free Trade Hall were rocking on their foundations. Like many an artist before her, Dame Melba paid warm tribute to the discrimination of Manchester audiences.——This event apart, the year's music so far has witnessed a singular and unpremeditated concentration on the work of Bach, Berlioz, Brahms, and Elgar. As a sign of the times it may be noted that the hoarding-posters of the Hallé concerts now merely state the title of the symphony or concerto to be played. That has sufficed to draw full houses—clear evidence that the Hallé management believes that works (as distinct from 'star' soloists) are the more potent attraction.—— As the early autumn provided something in the nature of a Beethoven quartet festival, so the earliest days of the New Year brought from the members of the Edith Robinson Quartet (with assistance from Mr. Frank Merrick, Mr. Otto Paersch, Mr. Harry Mortimer, &c.) three concerts devoted to Brahms chamber music, supplemented in mid-January by the fourth concert of the Catterall Quartet, consisting solely of the same composer's work and culminating in the great Quintet in G. The second concert of the Manchester Vocal Society was also devoted to the Brahms Liebeslieder, with pianoforte duet accompaniment, and several of the great choral songs from his ripest period, first introduced to Northern choralists at Morecambe in the early years of this century. At the Bowdon Chamber concert the fine lieder singing of Mädame Elizabeth Schumann was not more admirable than the great Brahms A major Sonata played by Arthur Catterall and John Wills. This Brahmsian concentration would have been carried a step further, but for the fact that Harty cancelled the January 21 expected performance of Brahms's third Symphony, in favour of a 'repeated by desire' of Elgar's Symphony No. 2, which had been first heard at the Hallé concerts in November, 1911, under Richter, and not again until January of this year. Writing last season in admiration of Harty's undoubted genius in Brahms interpretation, the hope was then expressed that this enthusiasm might lead directly to a similar concentration on Elgar's symphonic output, as the qualities revealed in Brahms would inevitably find their complement in the modern work. One hardly could have expected so speedy a vindication of judgment. The A flat a year ago, under Harty, may not have achieved the sculptural and monumental character as revealed under Richter or Ronald, but it had a good deal of Elgar's own finely nervous energy and impetuosity. This quality in Harty found even fuller expression in the two performances of the E flat on January 7 and 21. The first movement's sheer exhilaration quite took the audience by surprise—those glorious few bars' fantasia on the chord of E flat at the end, for example, found the listeners open-mouthed in simple wonder. It must be remembered that, unlike the audience of twenty years ago, it was discovering its Elgar. Elgar properly performed may leave you hot or cold ; he appeals overwhelmingly or not at all ; people don't 'approve' him ; they are unmistakably 'for' or 'against,' and never 'neutral.' It was soon evident that the orchestra loved its job—no mental reservations there. What one missed on January 7 was the ripe, mellow colouring of the more contemplative sections. Elgar's moods of reticence or repose, for some, constitute his greatest wonder, and those people at Manchester who know his work fairly well have gained much of that knowledge from his own conducting at the meetings of the Three Choirs Festivals, where the enormously impressive quality of these moods is enhanced by the glories of the setting, the autumn sunlight, and general feeling of repose. That feeling cannot be recaptured in the Free Trade Hall of a great industrial community, and those who never have the privilege of these experiences in the West Country will never drink to the full the emotional content of the contemplative thinker in his music. The 'repeat' performance a fortnight later was much more persuasive in the softer moods, especially in the solemn sunset splendour of its closing moments, whilst Elgar as the man of action evoked a still more thrilling response from conductor and players. Harty we know to be supremely a master in Brahms and Berlioz (his 'Fantastique' on February 4 was easily the most vivid reading ever heard here, both in its pictorial and emotional aspects). His mastery of Elgarian emotion is no less complete.——Miss Jelly d'Aranyi has been the most distinguished visiting instrumentalist of the period, and her Brahms Concerto (February 11) was most refreshing in its rhythmical aspect.——Bach's B minor Mass under Harty, on February 4, produced some of the most sensitive Bach choral singing I have ever heard, worthy to rank beside the memorable Sheffield Festival performances under Wood, in 1910.——The spring season of the B.N.O.C. operas has been guaranteed to over eleven hundred pounds, and the advance bookings for the first week are in excess of the total advance bookings for a fortnight of the autumn season. Those who know their Manchester best always said that the disastrous loss sustained last November was no fair criterion of this city's interest in opera.

NEWCASTLE.—Peter Warlock's 'The Full Heart,' having been twice abandoned by the Bach Choir for further rehearsal, was at length performed—and enjoyed by the audience—on February 6. Dr. Whittaker said it was the most difficult piece written by an Englishman. At the same concert the choir sang Ayres by Dowland and Bax's 'This worlde's joie'; Miss Joan Elwes sang and Dr. Whittaker played the spinet.——John Ireland's Fantasy Trio and two movements from Glière's String Octet were given at a concert of the Oppenheim Society.

NORWICH.—The 'spring season' of weekly municipal concerts opened on January 23, under the direction of Mr. Maddern Williams. At the third concert, which drew the largest audience, the English Singers gave madrigals and folk-songs.——At St. Mary's Lecture Hall, on January 28, a small string orchestra, under Mr. Cyril Pearce, played a Vivaldi Sonata da Camera, the third 'Brandenburg' Concerto, a Haydn Symphony, and a Purcell Suite.

NOTTINGHAM.—The Municipal Orchestra, which is not receiving the support it deserves, presented the following excellent programme on February 3 : Elgar's 'Cockaigne' Overture, Handel's fourth Organ Concerto, in F (Mr. Bernard Johnson), Mozart's E flat Symphony, the 'Dream Music' from 'Hansel and Gretel,' Debussy's 'Petite Suite,'

and Massenet's 'Scènes Pittoresques.' Mr. Fred Mountney conducted, and the soloist was Mr. Walter Widdop.

Oundle.—The Choral and Orchestral Societies joined forces under the Rev. E. S. Lake, and gave a concert at which the principal features were Stanford's 'The Revenge,' Coleridge-Taylor's 'Viking Song,' and movements from Mozart's 'Jupiter' Symphony.

Oxford.—At the fourth subscription concert Mr. Maurice Besly conducted the Æolian Chamber Orchestra in the second 'Brandenburg' Concerto, Mozart's Symphonie Concertante for violin and viola, Gerald Finzi's 'Severn Rhapsody,' and various other well-chosen works.

Portsmouth.—An Elizabethan and Bach Society formed under the direction of Mr. Hugh Burry made its first appearance at the Town Hall Saturday Municipal Concerts on January 23, singing madrigals by Benet, Pilkington, Byrd, folk-song arrangements, and Holst's 'Two Psalms.' The orchestra, assisted by Mr. Alfred Fransella and Mr. Claude Hobday, played a Purcell Suite, two Bach Concertos, and the B minor Suite for flute, and Miss Margaret Champneys sang Bach and Elizabethan songs.

Reading.—The concert edition of 'Faust' and Stanford's 'The Revenge' were sung by the Reading St. Luke's Musical Society, at one of the most successful of its concerts. Mr. Arthur C. Foster conducted.—Miss Dorothy Helmrich (singer), Mr. Gerald Cooper (harpsichord), Mr. John Barbirolli ('cello), and Mr. Samuel Kutcher (violin), were the artists at the Music Club's concert on January 27.

St. Albans.—The second series of Mr. Claude Powell's orchestral concerts at the Grand Palace Cinema opened on February 4. Mr. Norman O'Neill conducted his four 'Blue Bird' Dances and Mr. Powell the remainder, which included the 'New World' Symphony.

St. Austell.—'Samson' was performed by the St. Austell Musical Society on January 21, under Mr. S. D. Collins, the choir of eighty voices being accompanied by Miss I. M. Little and Miss Myra Ball on the pianoforte and organ.

St. Neots.—The performance of 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' on February 12 was in every way a credit to the St. Neots Musical Society, the orchestra, the soloists, and the conductor, Mr. J. H. White.

Sheffield.—A number of interesting recitals and chamber music concerts took place late in January and early February under various auspices, the artists being Mr. Laurence Turner (violin) and Mrs. J. B. Leathes (pianoforte), in the second Sonata of Delius; Miss Myra Hess; the English Singers; Miss Murray Lambert (violin) and Mr. Cyril Chantler (pianoforte); Mrs. Dorothea Rodgers (in a *Lieder* recital); Mr. Reginald Paul and Mr. Charles Woodhouse; Mr. Frederick Woodhouse; and Miss Edith Robinson (violin).

Torquay.—At the fourth and fifth Symphony concerts Mr. Ernest W. Goss conducted a Purcell Suite arranged by W. Y. Hurlstone and Mendelssohn's 'Italian' Symphony. The soloists were Mr. Lionel Tertis and Mr. Frank Mullings.

Wellingborough.—Accompanied by an orchestra of twenty-six, and with well-known soloists, the Wellingborough Choral Society performed Smart's 'The Bride of Dunkerron' on January 27, under the Rev. Canon W. E. Tarry's direction.

Weston-super-Mare.—The annual concert of the Choral Society was held on February 9, under the new conductor, Mr. Seymour Dossor, who made his appearance with an excellent programme well performed: 'Blest Pair of Sirens,' 'Everyman' (Walford Davies), and Holst's 'Two Psalms.'

Woodbridge.—The first part of the programme given by the Woodbridge Philharmonic Society, on February 2, consisted of Cowen's 'The Rose Maiden,' of which Mr. H. M. Timbers conducted a creditable performance.

York.—A programme of unaccompanied music, Elizabethan and modern (Vaughan Williams, Holst, Parry, and Bainton), was recently given by the York Madrigal Singers at the Yorkshire School for the Blind. The older music included Wilbye's six-part madrigal, 'Draw on, sweet night,' and Byrd's carol, 'This day Christ was born.'

Music in Scotland

Aberdeen.—Under the enterprising and enlightened direction of Mr. Willan Swainson, the Aberdeen Oratorio Choir, with the assistance of the Scottish Orchestra, gave a performance of Elgar's 'The Kingdom.'

Elgin.—Miss Kim Murray, a well-known Morayshire violinist and teacher, gave a violin recital, the most exacting item in a widely diversified programme being the Mendelssohn Concerto.

Edinburgh.—The Paterson orchestral concerts followed the same general lines as those of the Scottish Orchestra at Glasgow, dealt with below.—The Reid Symphony Orchestra (conductor, Prof. Donald F. Tovey) gave a concert of 18th-century music, the principal interest of which lay in two Bach Concertos, the Trio-Concerto in A minor, for pianoforte, violin, flute, and string orchestra, and the Concerto in A major, generally played on the cembalo or pianoforte, but on this occasion played with extraordinarily pleasing effect on the oboe d'amore, the instrument for which the work was originally written. The programme also included Beethoven's first Symphony.—Prof. Tovey's series of Sunday concerts at Synod Hall comprised a programme by the Reid Orchestra, which included the Schumann Pianoforte Concerto, the 'Eroica' Symphony and 'Prometheus' Variations, and Mozart's 'Theatre Manager' Overture; a Beethoven pianoforte recital, at which Prof. Tovey played the 'Hammerklavier' Sonata, the 'Sonata Pathétique,' and the 'Righini' Variations; also a chamber music recital, with an unhackneyed programme which embraced a Mozart Divertimento in E flat and a Serenade by Dohnányi, both for violin, viola, and 'cello, and Beethoven's Variations for violin, pianoforte, and 'cello, on the song, 'Ich bin der Schneider, Kakadu.'—At the second meeting of the Edinburgh Bach Society, the programme comprised arias, with *obbligati*, from four of the Church cantatas, and songs from the 'Schemelli Song Book,' sung by Miss Cecilia Brenner, one of the Sonatas for flute and clavier, and the Prelude and Fugue in A minor, for pianoforte, upon which the Trio-Concerto in the same key is based.—At the Edinburgh Corporation Tramways Concert, the recently-formed Edinburgh Tramways Choir made a first appearance, under the conductorship of Mr. Thomas Butcher.—At its third concert of the present season, the Edinburgh Choral Union (Mr. Greenhouse Allt) sang Mendelssohn's 'Hymn of Praise' and Parts 1 and 2 of Haydn's 'Creation.' The Reid Orchestra supplied the accompaniments, but, curiously, the opportunity was not taken to play the opening instrumental symphony of the 'Hymn of Praise.'

Glasgow.—As always, the last weeks of the Scottish Orchestra season were characterised by increased attendances and a marked growth of enthusiasm. At the tenth Tuesday concert, Nicolas Orloff played Tchaikovsky's B flat minor Pianoforte Concerto and a group of solos with great success, the Orchestra playing an unfamiliar Haydn Symphony in D, and the Brahms-Haydn Variations. The Orchestra made probably its finest appearance at the eleventh concert of the season, when the programme contained Beethoven's seventh Symphony, Mozart's 'Haffner' Serenade, Mendelssohn's 'Hebrides' Overture, and a novelty, César Franck's symphonic poem, 'Psyche.' At the twelfth, the Glasgow Choral Union revived Bantock's 'Omar Khayyám,' Mr. Hutton Malcolm conducting in the absence of Mr. Wilfrid Senior. At the thirteenth concert Mlle. Youra Guller played a Mozart Pianoforte Concerto in E flat and Chopin's 'Funeral March' Sonata with outstanding beauty of tone and style, and the orchestra gave us a British programme, Purcell's 'Trumpet' Voluntary, the Boyce-Parry Suite for strings, and a selection from

Holst's 'Planets.' The 'Planets' selection inspired great enthusiasm, Mr. Holst, who happened to be in the audience, receiving an ovation.——At the eleventh Saturday concert of the Scottish Orchestra season, Respighi's 'Fountains of Rome' repeated its success of the previous season, Dvorák's Symphony No. 3, in F, met with deserved luke-warmness, and a young local singer, Miss Mabel Couper, sang some Italian arias with pleasing freshness of voice, fair vocal technique, and the platform deportment of a prima donna who has 'arrived.' The twelfth Saturday concert brought M. Victor Labunski, who introduced a very dull Pianoforte Concerto by Glazounov and two rather pretentiously modern 'Impromptus' by himself, and accepted encores with an ingenuous alacrity which would have aroused envy in the most hardened of 'international celebrities.' The feature of the thirteenth concert was the revival, after a ten years' interval, of Bantock's 'Hebridean' Symphony, composed for, and dedicated to, the Scottish Orchestra. It was a disappointment to find how unimpressed one was on rehearing this work after so long an interval. The works selected by audience vote for the fourteenth (the 'plébiscite') concert were Beethoven's seventh Symphony and 'Leonora' No. 3 Overture, a 'Mastersingers' selection, 'Mars,' 'Saturn,' and 'Jupiter,' from Holst's 'The Planets,' and Respighi's 'Fountains of Rome.' There was an enormous audience. At the close of the concert, M. Talich, who had conducted the concerts with great brilliancy throughout the last six weeks of the season, announced, amid much applause, that he hoped to return to Glasgow next season.

KIRKCALDY.—Madame Melba gave a farewell concert, repeating the programme given at other Scottish centres the previous month.

GENERAL.—Following up the exceptional artistic success of his male trio of artists, Messrs. Casals, Cortôt, and Thibaud, Mr. Max Mossel, at his third concert at Glasgow, Edinburgh, and Bridge-of-Allan, presented with equal success an accomplished female trio in Mesdames Myra Hess, Jelly d'Aranyi, and Elizabeth Schumann, the last-named the Viennese operatic and lieder singer. It is many a long day since we last heard singing so superlatively fine as that of Madame Schumann in songs by Mozart and Strauss. Miss d'Aranyi joined Miss Hess in a Bach Sonata for violin and pianoforte, and played two groups of violin solos with her accustomed wayward charm. Miss Hess, whose art grows from strength to strength, played a Bach group and a modern Spanish group, and, as encore, an unpublished arrangement of her own of a Bach chorale prelude, 'Jesu, Joy of man's desiring,' which was sufficient in itself to make of the concert an enduring memory.—— The fourth 'international celebrity' concert at Glasgow, Edinburgh, and Dundee was hardly up to the general level of this series. Miss Evelyn Scotney, the coloratura soprano, the Russian Kedroff Male Quartet, and a young and undistinguished violinist, Zoltan Szekeley, were the artists. At the fifth of these concerts, Sir Thomas Beecham, conducting the London Symphony Orchestra in a programme which included Beethoven's second Symphony, presented his customary excellencies and personal eccentricities in about equal measure. Mlle. Luella Paikin contributed to the programme a mildly interesting pyrotechnical display of vocal agility.——Mr. Joseph Hislop appeared in all the principal Scottish cities, supported by M. Bratza, the violinist, and by Mr. Walter Rummel, who made a first appearance as a solo pianist in Scotland.

SEBASTIAN.

Music in Wales

ABERYSTWYTH.—On January 21 the hundred and ninety-first College concert was held in University Hall, when Mr. Powell Edwards gave a song recital, consisting mainly of Welsh folk-songs, which were very much appreciated. The programme included also a movement from Schubert's Trio in B flat, played by Sir Walford Davies, Miss Evelyn Cooke, and Mr. Arthur Williams, and carols sung by the Small Choir.——On January 28 the College Choral Society, conducted by Dr. David de Lloyd, gave a fine performance of 'Beyond the Veil' (written by Dr. de Lloyd in memory of the late Principal T. F. Roberts, of the College). Miss Megan Lloyd sang the solos.——On February 4, the College Choral Union gave two movements from Brahms's 'Requiem.' A Mozart Quartet was played by the College Quartet; also Dvorák's Pianoforte Quintet in A, with Mr. Charles Clements at the pianoforte.——The following week Mr. Owen Bryngwyn gave a successful song recital, his programme including 'A Song of Innocence' (Walford Davies), 'Love went a-riding' (Frank Bridge), and folk-songs of various countries. The principal chamber music and choral items were Schubert's 'Quartet-Satz' in C minor and Holst's 'Evening Watch.'

CARDIFF.—On January 15, Mr. W. Morgan Evans lectured to the Cymmrodorion Society on 'The History of the Harp,' with illustrations.——A large number of extra-mural students of Cardiff University College attended a chamber concert which was held on January 30. The programme included Brahms's Trio in C minor and Ireland's Pianoforte Trio in A.——The annual Police concert took place on January 29, the performers including Mr. Jack Salsbury, Miss Garda Hall, Miss Edith Furmedge, Mr. Walter Glynne, Mr. Roy Henderson, Mr. G. R. Coombes, and Mr. David Richards.——The school concerts at Cardiff High School for Girls have been resumed. The programme on January 30 included Arensky's Trio in D minor, Grieg's Sonata in G minor, for violin and pianoforte, and Kreisler's 'Viennese Melody' for violin; also some folk-songs.——Conducted by Mr. A. J. Brown, the G.W.R. Orchestral Society gave a concert at Cardiff City Lodge on February 10.——At Park Hall, on February 7, the second concert of the season was given by the Cardiff Musical Society. The programme included Verdi's 'Stabat Mater,' Debussy's 'The Blessed Damozel,' and two extracts from 'The Mastersingers.' The soloists were Miss Dorothy Bennett and Miss Blodwen Caerlun. The orchestra of the 5WA, combined with the Musical Society, played the 'Egmont' Overture and 'Death and Transfiguration.' The conductor was Mr. Julius Harrison. ——Mr. Harold Samuel gave his third recital on February 6, at Roath Park Presbyterian Church. Parties had come from Newport and the mining districts around, and many Bach converts appear to have been made.

GREGYNOG (Montgomery).—On January 30 a conference was held by the various conductors of choirs attached to the Montgomeryshire Festival. The meeting took the form of an instruction class on the works to be performed on May 20 at Newtown. The morning session was presided over by Mr. W. R. Allen, Aberystwyth, for the Welsh portion of the programme, and the afternoon meeting was in the hands of Mr. Adrian Boult.

KENFIG HILL.—A successful performance of 'Elijah' was given by Elim United Choral Society on January 16, under the conductorship of Mr. Hugh Evans.

LLANDINAM.—At the sixth annual concert of the Llandinam and Caersws (Montgomeryshire) United Choral Society, an attractive programme was presented under the direction of Mr. W. R. Allen, of Aberystwyth, with the aid of a small contingent of the Aberystwyth College Orchestra. Spirited performances were given of Stanford's 'The Revenge' and selections from 'The Creation.' The programme also included Bach's Overture in D, Grainger's 'Handel in the Strand,' and songs by Schubert, Elgar, &c.

NEWPORT (Mon.).—The Aberystwyth Trio (Sir Walford Davies, Miss Evelyn Cooke, and Mr. Arthur Williams) gave a recital, with examples from Mozart and Schubert, at Newport High School for Girls on January 16, when an address was given by Sir Walford on the 'Influence of Melody-Makers on Musical History.'

NEWTOWN (Montgomery).—'A Tale of Old Japan' was sung on February 12 by the Town Choral Society, under the conductorship of Mr. W. R. Allen.

PONTARDAWE.—Tabernacle Church Choir gave a performance of 'King Olaf' (Elgar) at the Public Hall on February 11. The soloists were Miss Stiles Allen, Dr. Ben Davies, and Mr. Watcyn Watcyns. Mr. G. T. Jenkins was the conductor, and Mr. T. J. Davies accompanied.

Pontycymmer.—On February 11 the Tabernacle Choral Society gave a performance of 'Elijah,' Mr. James Garfield conducting.

Resolven.—Dr. D. Vaughan Thomas gave a lecture on 'The Essential Principles Underlying Instrumental Music,' at the Schools, on February 9, under the auspices of the Welsh National Council of Music. Dr. Thomas was assisted by Miss Cooke and Mr. Arthur Williams.

Ruthin (North Wales).—At the Town Hall, on January 21, a song and violin recital was given by Miss Muriel Hughes, Mr. Glyn Dowell, and Miss Murray Lambert.

Swansea.—On January 28, at Llewelyn Hall, Dr. Ben Davies gave a much appreciated song recital.——Three performers of note provided an admirable concert at Llewelyn Hall, on February 5—Mr. Arthur Catterall, Miss Muriel Brunskill, and Miss Claudia Lloyd.

Trecynon.—On February 3 and 4, at Ebenezer Welsh (Congregational) Chapel, performances were given of 'Elijah,' conducted by Mr. W. E. Thomas. The principals were Miss Annie Davies, Miss Mattie Davies, Mr. David Thomas, and W. T. Rhys.

Musical Notes from Abroad

HOLLAND

The return from America of Willem Mengelberg has given a new zest to orchestral life here, and incidentally a renewal of interest in the works of Gustav Mahler. Not that Mengelberg is the only propagandist of this master. He is, however, better able than any other conductor to represent Mahler in the light of a great composer, and by that curious psychological association of ideas which obtains between an interpreter and the public his mere presence in the country creates a new interest. He celebrated his return by strikingly individual readings of Beethoven's fifth Symphony, and of the 'Flying Dutchman' Overture—the latter a whimsically appropriate choice. At a subsequent concert he gave Mahler's 'Lied von der Erde,' with Durigo and Urlus as vocalists, a Bach Suite, and Beethoven's 'Coriolan' Overture. Conceding Mengelberg's ascendancy as an interpreter of Mahler, one of the best performances of a Mahler Symphony we have had was by the Residentie Orchestra, under Pieter van Anrooy—for Anrooy knows how to get at the lyrico-poetic character of the slow movements in a fashion that few who are more successful with the big architectural movements can command. His reading of the fourth Symphony was an exceedingly fine effort, and balanced well with that of the 'Jupiter.' The same orchestra and conductor have also presented us with some very delightful and interesting music by Dutch composers. Emile Enthoven's Symphony in D minor, although evidently under the influence of Mahler and Bruckner, is a work of considerable power and no little beauty. G. H. G. Brucken Fock's Suite, 'From the South,' and a duet for violin and viola by van Anrooy, are of a much lighter character, but are extremely pleasant to the ear.

The Utrecht Orchestra, under Cornelis Evert, introduced to Holland Honegger's 'The Tempest' Prelude (a work of a more intimate and concentrated character than most we have heard from this composer), Roussel's 'Le Festin de l'Araignée' music, and the first of the 'Evocations.' In opera there is little out of the routine, the Co-Opera-tie and the Italian Opera Company both relying on standard works. To the latter, however, we are indebted for an introduction to the charming Japanese singer, Yolanthe Fuentes, whose Butterfly was one of the legitimate sensations of the season. Aside from opera, much interest has centred in the choice and performance of works by the Greek soprano, Vera Janacopulos. She appeared at the last of the Concertgebouw concerts conducted by Monteux, with Mozart's 'Exsultate, jubilate,' a work seldom heard, which suited her exactly (although occasionally she revealed a tendency to force her voice), and two songs of Moussorgsky. She repeated these numbers at her own recital, and also sang with rare artistic feeling a number of modern French songs. At a second recital she also showed a corresponding sympathy with the classics, from Lully to Schumann. Alexander Moszkowsky deserves mention for his excellent grip of violin tone (which allows him at times to indulge in what would be quite a dull manner were it not employed for a specific purpose), and for his introduction of works by Prokofiev, Turiña, and Castelnuovo-Tedesco. Joseph Jongen has paid a visit to The Hague, and won considerable success with his chamber music. British music has also not been entirely neglected, for not only has an English singer, Linette Grayson, sung Purcell's 'Nymphs and Shepherds' in a way that charmed both public and critics, but Geertruida van Vladeracken, with her husband (the well-known painter, Jan Poortenaar), in a folk-song recital had more success with British songs than with any others. It is also pleasant to record that in place of a new musical comedy, Louis Bouwmeester (a son of the famous Shakespearean actor, and himself a leading light in comedy), has presented with his company, the Haghezangers, Adolphe Adam's 'Le Postillon de Longjumeau,' and won enthusiastic laughter and applause. The proposal to build a new opera-house at Amsterdam is now so far advanced as to allow of the choice of an architect to advise on the whole scheme in detail.

Herbert Antcliffe.

PARIS

'L'ENFANT ET LES SORTILÈGES'

Performed for the first time at the Monte-Carlo Opera on March 21, 1925, Ravel's new ballet on a libretto by Madame Colette was anticipated with considerable curiosity. Madame Colette is known to be a delicate and witty writer, specially capable in depicting child-life and psychology. Ravel, the composer of 'Ma Mère l'Oye' and 'L'Heure Espagnole,' is renowned as a musician endowed with refined intelligence and abundant technical means, reflecting a descriptive rather than an expressive mind. The collaboration of these eminently French artists produced a work that aroused actually much enthusiasm and no less resentment among the public of the Opéra-Comique. M. Albert Wolff, the able conductor, had to display all his conciliatory powers to restrain auditors and performers alike.

The subject of 'L'Enfant et les Sortilèges' deals with the tribulations of a naughty child in a *milieu* of personified animals and objects. He behaves rather roughly with them, upsetting the tea equipage, pulling the tail of the cat, wounding the caged squirrel with a pen, tearing up pictures, devastating the furniture, and otherwise committing a lot of mischief. All this wronged world, animate and inanimate, conspire to punish the erring child. They begin wailing and performing fantastic dances around him. In fright he flees to the garden, near a pool, thereby affording a view-halloo for the assailant posse. The outraged domesticants and plenishings beset the terror-stricken child in monstrous shapes, and overwhelm him. He falls, crying 'Mamma.' This appeal to their tutelary authority calls a truce; in remorseful mood *les animaux* raise the child tenderly, and bear him to the nursery.

No doubt much of the naive poetry in this ballet is beyond appreciation of a great many people, for the simple reason that they are either bewildered or impatient with the superficial and imitative elements both in the music and in the score—elements that are often aggressive and, perhaps, extra-musical. But it should at once be admitted that they are adequate and forceful, depicting as they do the emotions of a fairy-world which, after all, may be as real as our own.

It is a fortunate thing that Ravel resumed writing music for stage purposes. The French Opéra and Opéra-Comique are in sore need of short ballets of a superior and up-to-date poetical and musical content. The classical specimens of the Leo Délibes type are outworn, and while we see as yet no good omen of the regeneration, in the near future, of grand opera music, it is comforting to note that the stage has again won over one of the best musicians of our day.

Petro J. Petridis.

VIENNA

OPERATIC EVENTS

The belated *première* of Umberto Giordano's 'Andrea Chénier,' at the Staatsoper (January 28), furnished welcome evidence of how much could be done to make an old and rather obsolete opera attractive by means of new and fertile stage designing and direction. The opera in itself, ranging both chronologically and musically between Mascagni and Puccini, was of secondary interest. It was staged for the benefit of Alfred Piccaver, who was, however, replaced by Trajan Grosavescu (a vocally gifted but crude Rumanian tenor) and by Tino Pattiera, who excels more by histrionic gifts and a poetical stage presence than by vocal endowment. The individual success of the evening fell to Lotte Lehmann's portrayal of the heroine; to Clemens Holzmeister, stage designer; and to Dr. Lothar Wallerstein, from Frankfort, who achieved beautiful groupings and a remarkably vivid action. Holzmeister's designs were simple, yet suggestive and atmospheric to a degree. His device of dividing the stage into two platforms by means of stairs made for plasticity and clarity of action in the mass scenes of the second Act, and gave a beautiful picture in the last scene, when the loving couple left the dark prison and, ascending the broad, long staircase into an ocean of light above, boarded the tumbril which was to bring them to the scaffold. Giordano, who attended the *première*, may have heard his opera sung in more Italian style before, but he has certainly not seen it more beautifully staged.

Busoni's 'Arlecchino,' and especially Stravinsky's 'Tale of the Soldier,' lent themselves more easily to the application of ultra-modern ideas on staging, at the Volksoper (February 11). In this case such ideas were applied rather too profusely and indiscriminately by B. Marholm, the stage director. Busoni's modern conception of a *commedia dell' arte*—spiritually and intellectually witty rather than broadly humorous—fared better than Stravinsky's problematic 'Gesamtkunstwerk' of music, poetry, pantomime, and dance. Marholm has studied in Russia (under Alexander Tairov); and one would have expected him to emphasise more strongly the improvisatory character of the work. Ignoring Stravinsky's clear prescription, which calls for an orchestra clad in Russian blouses (hence for utmost realism), Marholm dressed the seven players and the conductor in the fanciful attire of insects. The atmosphere of the work thus shifted from the spirit of a Russian country inn to the unreal realm of a fairy-tale, and the music was robbed of its meaning. To the unprepared hearer, what remained were cacophonies devoid of sense and significance, and the impatience of the astonished audience, which manifested itself in hisses and ill-applied laughter in the middle of the performance, was not surprising. The musical side of the production, under Leo Kraus, was very good, and a welcome proof that the Volksoper, for many years in a state of apathy and disorganization, is once more fit for productive and even for taxing work.

TWO NEW CHORAL WORKS

Julius Bittner, long beloved by his compatriots for his popularly-tinged operas and regarded with misgiving by the musical and critical fraternity of the non-German countries, seems to have cherished an ambition to vindicate his worth and importance far beyond the previous scope of his products, in his new Great Mass and Te Deum. If proof of Bittner's capacity for bigger things were necessary, he has surely furnished it now. Those who have criticized Bittner's lack of form and architecture should be silenced by the no less than five big fugues (two of them double fugues) of his Mass. Yet to the close observer, Bittner's work reveals virtually the same traits which made his operas both appealing and open to criticism. He exercises in his Mass, to be sure, an amount of artistic restraint not formerly revealed, but there is the same naïveté which we have come to expect from him; and though the big task is approached with visible reverence, he is still at his best where he indulges in simple, somewhat rustic, and occasionally obvious melodies. The Te Deum, which relieves the oppressive mood of the Agnus Dei, sounds less like sacred music than like the merry roundelay of Austrian peasants in the fields, and reminiscences of Austrian 'Ländlers' crop up now and then in the Mass. In this respect, and in the bigness of his vision, Bittner recalls Mahler, and Verdi's 'Requiem' in the decidedly un-ecclesiastical fundamental note of his Mass. It is in part music of the soil, and otherwise strongly operatic, especially in the Agnus Dei, which paints the picture of a mediæval procession—a big canvas in glowing yet oppressive colours.

Wilhelm Furtwängler, who became eminent at Vienna, has now little time to spare for the cradle of his fame. He limits his Viennese activities to flying visits, and to productions of often-heard works requiring but little rehearsal. Between two express trains, as it were, he gave a performance of the 'German Requiem' which served to eradicate a few arbitrary retouchings introduced in Brahms's score by the famous conductor two years ago, and a symphony concert with the Philharmonic Orchestra in the 'New World' Symphony and Strauss's 'Sinfonia Domestica.' The performance of 'Le Laudi di San Francesco d'Assisi,' for soli, chorus, and orchestra, by Hermann Suter, Furtwängler's Swiss compatriot, was probably more or less a patriotic deed, for notwithstanding the merits of the composition, there seems no other reason to select this work for the sole novelty of Furtwängler's programmes. 'Le Laudi' is Brahmsian in style and diction, but not in its melodies, which are often dry, and, at any rate, not inspired enough to suit the lofty subject. 'Le Laudi' is the ambitious effort of a solid, serious musician, but not a really important work, nor one to mark an epoch in the music of our time.

NEW ORCHESTRAL MUSIC

'Academic' music, too, is a new symphonic poem entitled 'Fahrt zur roten Wand,' by Max Oberleithner. This composer showed a good sense for dramatic effect with his opera 'Aphrodite' a dozen years ago. The scope of his talent has not broadened since, and the rapid musical development of the last decade has passed unnoticed by him. His symphonic poem, which Clemens Krauss performed on January 14, deals with a Chinese poem by Su-Dung-Po. With praiseworthy restraint Oberleithner refrains from dwelling too much on the coloristic possibilities of the subject, and concentrates instead on 'atmospheric description'—without, however, achieving anything unusually valuable. Clemens Krauss's other novelty was the first performance of Four Orchestral Songs by Ernst Kanitz (February 4). The composer is a pupil of Franz Schreker, but in these songs a descendant of Mahler. The four songs are modelled on the 'song symphony' type of Mahler's 'Song of the Earth,' but the thematic connection between the items is not apparent. In melodies and mood, too (if not quite in quality), the songs fitted well into the complete Mahler cycle in which they were interspersed by conductor Krauss. PAUL BECHERT.

[The Canadian and German notes had not arrived when we went to press.]

Obituary

We regret to record the following deaths:

ARTHUR HENRY BROWN, composer of 'The day is past and over,' 'O Love divine, how sweet Thou art,' and many other popular hymn-tunes, at the age of ninety-five. Mr. Brown lived a life of quite exceptional activity. He wrote eight or nine hundred hymn-tunes and carols, more than a thousand variants of harmony in his 'Organ Harmonies for the Psalm Tones,' a number of services, anthems, and masses, and several books for the daily use of organists. As a committee member of the London Gregorian Association, he gave his special knowledge of Gregorian music to some valuable work in the editing of the Service Book for the annual Festival at St. Paul's. He was physically as well as mentally active. A life-long cyclist, he used to tour the kingdom in order to visit churches, and he made a hobby of taking rubbings of monumental brasses. He left a collection of over a

thousand of these rubbings, all carefully tabulated. For forty years Mr. Brown was organist of Brentwood Parish Church. Down to the time of his death he was officiating as organist at Brentwood School Chapel. A portrait of Mr. Brown and an account of his life were given in the *Musical Times* for December, 1906.

THOMAS S. LOVETTE, at Washington, on December 16, in his forty-ninth year. He was born at Maesteg, South Wales, and gained a pianoforte scholarship at the Royal College of Music when eighteen years of age. From London he went to the Leipsic Conservatoire, where he held a scholarship for five years. He remained at Leipsic for some years, teaching, and then went to Baylor College, Texas, where he quickly developed the musical side of the institution into one of the largest teaching centres in the State. He recently settled at Washington, and with his wife, a well-known singer and teacher, established a successful school of music.

CAPTAIN ALBERT EDWARD WILLIAMS, late Bandmaster, Grenadier Guards, at Southsea, on February 11, aged sixty-one. Born at Newport, Mon., on March 6, 1864, he joined the drum and fife band of the 61st Regiment when a boy of thirteen. He held the post of bandmaster of the 10th Hussars (1888), Royal Marine Artillery (1892), and Grenadier Guards (1907), and retired from the Army in 1921. He graduated Mus. Doc. Oxon. in 1906, and was made M.V.O. in 1908.

SOPHIE LOEWE, in her seventy-eighth year. A pupil of Stockhausen, she first appeared in London in 1871, and sang much at the St. James's Hall, Crystal Palace, and other concerts, achieving great success both in oratorio and in classical songs.

WILLIAM STONHILL, on February 12. He had been a member of the staff of Messrs. Curwen for fifty-two years, and his close acquaintance with the music-publishing trade and his remarkable memory made him invaluable.

Miscellaneous

A performance of the operetta 'Rip van Winkle' (Sydney Harrowing and T. Maskell Hardy), given by the children of Bolingbroke Road L.C.C. School, Old Battersea, on February 10, resulted in a surplus of £120 for the benefit of the Bolingbroke Hospital.

At Queen's Hall, on March 11, the Philharmonic Choir, under Mr. C. Kennedy Scott, will give 'St. Patrick's Breastplate,' by Arnold Bax, Delius's 'Song of the high hills,' and Mozart's 'Requiem.'

Mr. Richard Capell has in preparation a book on Gustav Holst.

Answers to Correspondents

E. B. P.—(1.) We cannot compare the A.R.C.O. and F.R.C.O. paper-work with that of the first and second Mus.Bac. examinations, because the latter vary with the University and the examiner. Moreover, what is hard to one candidate is easy to another. Decide what diploma is best suited to your needs, and go for it, regardless of the degree of difficulty. Regardless, too, of such considerations as academic dress! Your question on this subject we pass by. The thing that matters is the ability to do your job, not such outward signs as caps and gowns. (2.) The large number of failures in the F.R.C.O. organ-playing test has puzzled many who, like yourself, think that the A.R.C.O. having been obtained, the candidate ought to be able to take the next hurdle fairly easily. But the A.R.C.O. does no more than guarantee a certain standard at a given moment. Too many organists, instead of going straight ahead, wait so long between the examinations that they get rusty. Also, too many do not realise the much more exacting nature of the tests. (3.) We do not know of any book dealing specially with phrasing and bowing marks. Listen to good string-playing, study good string works, and apply the principles to your organ-playing. No reading of books on this subject will help you, if you have not an instinctive feeling for phrasing, either natural or acquired.

NARKY.—(1.) For study as a help in string-writing, take a few classics by Haydn and Mozart as examples of economy and clarity; two or three by Beethoven—one of each of the so-called three periods; and a few by modern composers to show you the possibilities of the medium. Frank Bridge is an especially good guide in this respect, as his writing invariably 'comes off.' (2.) For extemporisation for F.R.C.O., you cannot do better than work at the examples given in Sawyer's 'Extemporization' (Novello). As for the 'style required,' the examiners are satisfied (and even pleasantly surprised) when a candidate gives them something shapely, coherent, and musical. We can never understand why this test should be the bugbear it is to so many. Look at it in this way: Any man of ordinary literary culture ought to be able to deliver himself, at a moment's notice, of a few simple, well-constructed sentences on an ordinary everyday topic. It is surely not too much to demand of a musician (that is, one who can *think* in terms of melody and harmony as he can in the parts of speech) the ability to deliver himself impromptu of a few phrases on a simple basis. No originality is demanded in either case, though of course it is always welcome. The requirement is merely two or three minutes of orderly thought expressed in an orderly manner. Make the word 'orderly' the chief aim in preparation, and check at once any disposition to meander. Cultivate the habit of thinking in short phrases of regular construction, beginning with simple four-phrase hymn-like melodies. On the harmonic side avoid both stagnation and chunks. Practise extemporising in two- and three-part harmony, gradually developing a contrapuntal style. (3.) If the ear-test in the Fellowship examination is beyond you, we can only advise you to take up the subject at the A.R.C.O. stage (in which you were successful) and develop your aptitude from that point.

S. J. E.—There seems to be no reason to doubt the generally accepted origin of the customary standing during the Hallelujah Chorus. In the latest Handel biography, that of Mr. Newman Flower, the incident is narrated thus: 'The King attended one performance, and was so moved by the fervour of the Hallelujah Chorus that he rose to his feet and remained standing till the last chords had dropped to silence.' Mr. Flower adds in a footnote: 'It is said that the custom of the audience rising to its feet at the singing of the Hallelujah Chorus began with the King's action on this occasion—the audience being unable to remain sitting while the King was standing. This may be so, but it is hard to imagine a seated audience during the rendering of such a pæan of praise to the Maker of all things. The honour rendered to King George as the originator of the custom I prefer to attribute to the decency of a thinking nation.' The account in 'Grove' seems to imply that the standing of audience and King was the result of a common impulse—a reasonable theory, seeing the frequency with which a crowd may be stirred to sudden and unanimous demonstration. If an orator can, with a resounding phrase, bring an audience to its feet, shouting, why not a Handel with one of the finest hammerstrokes in all music? Superior folk, it is true, sniff at this standing as a mere convention, but for our part we do not envy those who can be present at such a demonstration and feel no sense of its entire fitness.

QUETTA.—(1.) We do not know how far the custom prevails of pronouncing Abraham (in the Magnificat) with the broad *a* as in 'father.' Our own preference is for the word to be sung as ordinarily spoken, *i.e.*, with the long *a*, but consistency would be impossible, because Ah-men is practically universal. (2.) As you say, the duration of the pause when there is no conductor is a frequent cause of stumbling. A good plan is to let it be understood that a given number of beats (say two) should be added for a pause, exceptions to this rule being marked in blue pencil. Best of all is to turn on a reliable clerical helper, and have all pauses marked (like the goods in the best shop windows) in plain figures. If the latter rule is adopted, the rhythmic scheme of the context should of course be considered in deciding the duration.

CELESTE.—We are glad you found our advice of last year helpful, and that your work as deputy-organist is giving pleasure to yourself and satisfaction to your hearers. You ask for our candid criticism of the chants, &c., you send, underlining the 'candid.' On your own head be it, then! We can find nothing good to say of them; nor do we think you will make any progress without at least a few lessons to help you over the elementary stages. (Most pupils find this the most difficult part of harmony.) Failing such help, you would be wasting your time on such efforts as those you send us. Far better spend the labour on working at playing, singing, in reading about music, and in increasing your knowledge of works of various kinds. We hope this will not discourage you. After all, the world does not need any more 'half-baked' composers of chants, hymn-tunes, or, indeed, anything else; there are too many already. But there will always be plenty of room for people able to act as deputy organists, &c., in a thoroughly musical and tasteful way.

L. G.—We do not think that a novice 'can teach himself to sing from a book,' however good that book may be. The best recent work on the subject known to us is William Shakespeare's 'Plain Words on Singing' (Putnams, 5*s.*). There is also a capital little compendium by James Edmondson, 'Good Singing' (to be had from the Author, Barrow Point Avenue, Pinner, 3*s.* 6*d.*). Out of a long list we choose these as most likely to be useful for self-teaching purposes. At the same time we remind you of the old saw: 'The self-taught man has a fool for his master.' There are exceptions, of course, but we don't think the self-taught singer is one of them.

F. S.—(1.) We cannot give the publishers of the long list of songs you send, chiefly on account of space. They may all be obtained through Novello. (2.) We know of no biographical matter concerning Gervase Elwes, apart from that you mention. (3.) Here, again, you have us stumped. We have never heard of the singer you inquire about. Write to the concert-giver under whose auspices he appeared.

EARLS.—(1.) The Oxford University Press has recently issued a number of songs by van Dieren. We do not know whether his instrumental works are yet available. Inquire of the Oxford University Press. (2.) We know of no book by Walford Davies on modern harmony. A work on the subject that would probably meet your needs is that of Lenormand (Joseph Williams, 5*s.*).

J. A. G.—It is, we believe, customary for a choir singing a cantata to be robed, either in cassock, or cassock and surplice, even when the performance has no connection with a service. The wearing of such uniform adds seemliness to the view, and induces some, at least, of the impersonal atmosphere that differentiates the proceedings from a mere concert.

CANADIAN.—We understand that the only official sub-organists at Westminster Abbey during Sir Frederick Bridge's term of office were Dr. W. G. Alcock and Mr. Stanley Roper. There were, of course, many pupil-assistants and other helpers. Sir Frederick once gave a dinner to these unofficial helpers, and it is said that no fewer than thirty sat down.

C. H. S.—It is difficult to suggest music for your string quartet without knowing more of your capabilities and opportunities for practice. As you live in London, your best plan would be to pay a visit to Novello's, and choose some easy string music to take away on approval.

T. H.—We understand there are examinations in class-teaching of singing at the Royal Academy of Music and the Royal College of Music. Write to them for particulars.

SPECIAL NOTICE.

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Air — MY SPIRIT HIM DESCRIES ("God goeth up").
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Air — REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

BASS.

Recit. — HE COMES, THE LORD OF LORDS ("God goeth up").
Air — 'TIS HE, WHO ALL ALONE ("God goeth up").
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Air — ON MY BEHALF ,, ,, ,,
Recit. — YEA, THIS THY WORD ("Thou Guide of Israel").
Air — WHOM JESUS DEIGNS ,, ,,
Air — YET SILENCE ("When will God recall").

SECOND SET.

SOPRANO.

Air — OPEN WIDE, MY HEART ("Come, Redeemer").
Air — FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
Air — COME, VISIT, YE GLOWING ("How brightly shines").
Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

TENOR.

Recit. — THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
Air — COME, JESU, COME ("Come, Redeemer").
Air — WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
Air — TUNEFUL HARPS AND VOICES ("How brightly shines").
Air — THOU ART MY GOD ("Lord, rebuke me not").

ALTO.

Air — GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
Air — JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. — INCLINE THINE EAR ("Lord, rebuke me not").
Air — THE LORD HATH HEARD ("Lord, rebuke me not").
Air — ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

BASS.

Air — THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
Air — DO THINE ALMS ("Give the hungry man thy bread").
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Recit. — O JESU, OUR REDEEMER ("There is nought of soundness").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS ,, ,,
Air — THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

TENOR.

Recit. — LORD, WHY SO FAR AWAY ("Jesus sleeps").
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Recit. — O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").
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Recit. — REJECT IT NOT ("Sages of Sheba").
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Air — UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

ALTO.

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Air — PAIN AND SORROW WORK SALVATION ,, ,,

BASS.

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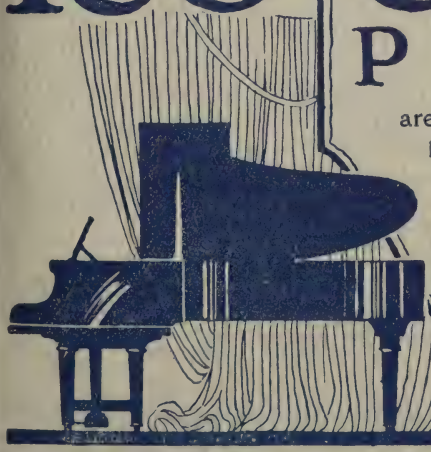
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Prelude (without Fugue) in E flat, "St. Ann," *J. S. Bach.* (Novello, Book 6, page 28; Augener, p. 133; Peters, Vol. 3, No. 1.)

Choral Prelude on Newtoun, *Charles Wood.* (No. 6 of 16 Preludes, Vol. 1, Stainer & Bell.)

Fantasia in F minor, *Mozart.* (Best's arrangements, No. 76, p. 1000; Novello.) This arrangement only.

The selected pieces set for the July, 1926, A.R.C.O. Examination, differ from those set for January, 1926.

Candidates selecting Group 5 of the Associateship pieces are requested to note that the Choral Prelude, "All men must die" ('Alle Menschen müssen sterben') is on page 119, Book 15, of Novello's old edition, and on page 121, of the new edition.

The Choir-Training Diploma and Certificate Examinations will both be held between Monday, May 10th, and Saturday, May 15th. Entries must be received by the Registrar not later than Wednesday, April 14th. Application for election or re-election to Membership must be made on a Proposal Form, to be completed and returned to the Registrar before April 14th.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6*d.* each (post free).

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PREFACE BY DR. W. H. D. ROUSE, Perse School, Cambridge.

FOREWORD BY HARVEY GRACE and LASTWORD BY EDWIN EVANS.

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FLANDERS-ARTOIS -	Ah! le joli Bois, Mesdames; Sur les Clanquarts.
PICARDY - - - -	Les trois Canards; Semons la Salade.
NORMANDY - - -	Les trois Pommes blanches; Compère et Commère.
CHAMPAGNE - - -	Le petit Bonnet rond; Eh! qui marierons-nous?
LORRAINE - - - -	Vous n'êtes par mon Berger; Je vais entrer dans la Danse.
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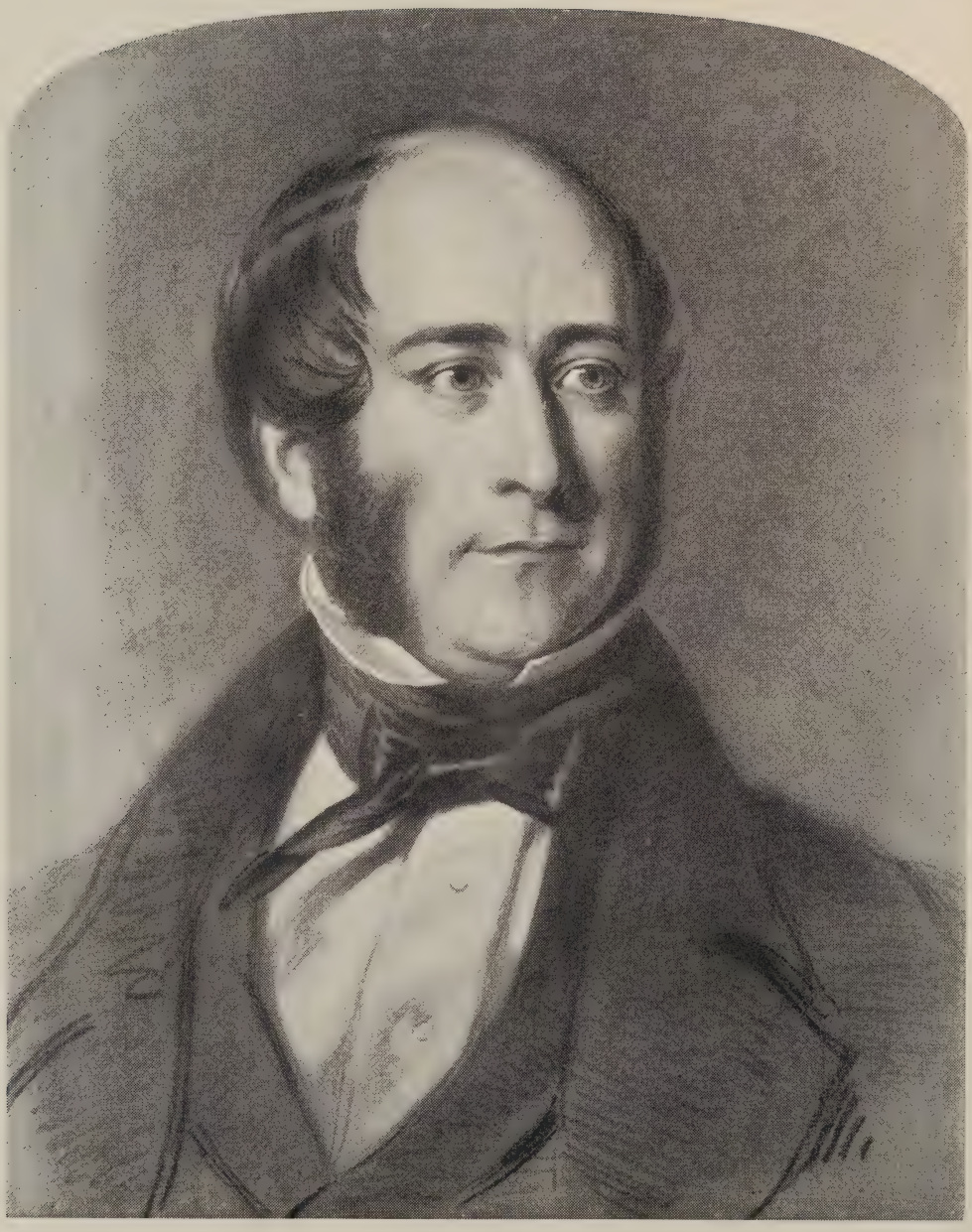

The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1926

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PERFORMING RIGHTS

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SAMUEL SEBASTIAN WESLEY

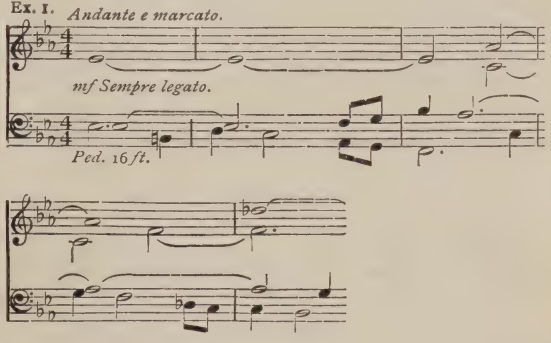
d. APRIL 19, 1876

That early Victorian musicians are under a cloud just now is inevitable, for a two-fold reason. First, it is a commonplace of musical history that the composers of a remote period usually receive more attention than those of the immediately preceding generation. Thus at the present moment there is far more active interest of the exploratory and propagandist kind shown in 17th- and 18th-century music than in that of the 19th century. There is, however, an additional reason for this attitude. The Victorian period, great as it was in some respects, was musically a poor one. Indeed, this comparative poverty was largely due to its greatness in other matters. On its merits, therefore, it could hardly escape a measure of neglect at the present time, and this somewhat contemptuous attitude has inevitably been accentuated by the discovery of the wealth of Tudor and Elizabethan music.

Yet among the early Victorians there were a few musicians who, despite the adverse circumstances of the time, contrived to deliver themselves of an individual message. Their sphere was narrow, as was bound to be the case; practically the only available media were the smaller choral forms. That they were usually Church musicians was also inevitable, seeing that this branch of the art is the only one in which England has a continuous tradition. The line may have been frayed and thin at times, but it was never broken, and it is significant of the real strength of the succession that the most vital of the early Victorian composers were primarily Church musicians. Such men as the Wesleys, Walmisley, Pearsall, George Macfarren, and Ouseley, in an otherwise barren period, maintained—we might even say restored—the fine English standard of choral writing. Indeed, the best of their essays in madrigal form are worth a place in the most august company. Walmisley's 'Slow, slow, fresh fount,' Pearsall's 'O ye roses,' 'Lay a garland,' and others might easily be quoted as examples of early Victorian madrigals that—dare one say it? Yes!—are far better than many Elizabethan specimens that owe their present-day performance less to their merits than to revivalist zeal. However, the whirligig of time will put things right; readers who are still on the bright side of middle age may live long enough to see a Victorian revival.

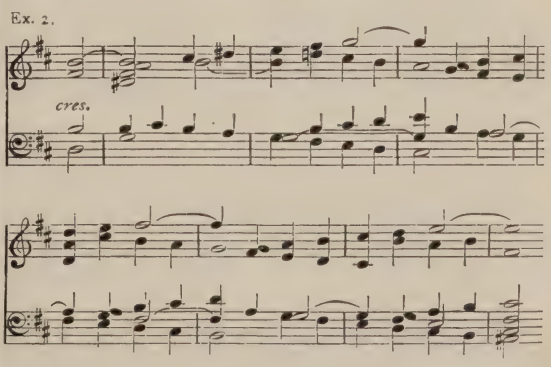
Among the composers of this admittedly poor but nevertheless under-rated period is one who needs no revival—Samuel Sebastian Wesley, the fiftieth anniversary of whose death falls during the present month. That he holds his own to-day is due largely to the qualities that caused him to be under-rated as a composer by the critics of his own time—for, despite his occasional lapses into mere Spohrishness, his bold use of diatonic dissonance and his strong, sinewy counterpoint (two qualities that he derived from Bach, partly at first-hand, but in the main through his father) give much of his music a character that suggests the present day far more than a half-century ago. Open his best anthems almost at random, and you will not go far without lighting on a passage like the following in the organ introduction to 'O Lord, Thou art my God':

Ex. 1. *Andante e marcato.*



or an example of spacious, diatonic vocal writing such as the following five-part passage in the 'Magnificat' set to the words, 'He hath put down the mighty':

Ex. 2.



It would be easy to fill this journal with examples that are the exact opposite of all that is condemned by the scornful term 'Victorian.' No wonder Wesley's music was generally too strong meat for most of his contemporaries, as is proved by the criticisms of Chorley, Davison, and others.

It may not be far-fetched to suggest that one reason for the hold Samuel Sebastian Wesley still has for us to-day is a purely personal one. He was what is generally known as a 'character'—a type that appeals, it would seem, more to the English race than to any other, if we may judge from the part it plays in our literature and drama. Go to any part of the country where Wesley held office—a long journey, for he served five parish churches and four Cathedrals!—and you will find his odd personality remembered by old folk who know little or nothing of his music. His roving habit was due to various causes—eccentricity, quarrels with Deans and Chapters, and even his fondness for fishing. It is fair to add that much of his trouble with Cathedral authorities was due to his outspoken demands for reform. It is difficult to realise to-day the abysmal depths to which Church music had sunk at that time. In fact, the sterling qualities of such composers as Wesley can be fully appreciated only when we remind ourselves of the wretchedly poor choral establishments for which they wrote. It is a fairly familiar fact, but one worth repeating in this connection, that 'Blessed be the God and Father' was written 'by request, for the service on Easter-day at Hereford Cathedral, on which occasion only trebles and a single bass voice were available.' So runs Wesley's own foot-note to the earlier editions. And tradition says that the solitary bass on duty that Easter-day was the Dean's butler! It is easy to understand Wesley's writing to a friend, in 1874:

> I have moved from Cathedral to Cathedral because I found musical troubles at each. Until Parliament interferes to put Cathedrals on a totally different footing as to music, I affirm that any man of eminence finds obstacles to doing himself and music justice which render his life a prolonged martyrdom.

And only a month or two before his death he was discussing drastic plans for reform, among them being the making of the Cathedral organist 'absolute director of the music, with a salary proportionate to his standing in the profession'—an ideal that is still far from being realised. One cannot but speculate as to what passed in Wesley's mind when, on his appointment to Winchester, he was sworn in, and the Statutes concerning his duties were read to him, Order No. 3 being:

> That he should carry on these duties in a spirit of respectful and courteous attention to the wishes of the Dean and Canons, and with due regard to the authority of the Precentor, and with kind and conciliatory demeanour towards the subordinate members of the Choir.

It was suggested above that fishing prospects may occasionally have influenced Wesley in his choice of post. Ground for this idea is found in the fact that in 1846 he seriously contemplated leaving Leeds Parish Church and accepting the organistship at Tavistock. The invitation, it appears, was made with a shrewd knowledge of the attractiveness of the River Tavy. How nearly Wesley swallowed the bait is proved by a Devonshire paper having announced that he had accepted the post; and, in the course of a lawsuit at York Assizes a few years later, wherein Wesley sued a Leeds musician for breach of contract, the evidence showed that 'in 1846, plaintiff [Wesley] contemplated leaving Leeds.' However, all that happened was that Wesley opened a new organ at Tavistock in the summer of that year, no doubt making the most of the Tavy during his visit. Tradition says, too, that he took the post of organist at Hampton, Middlesex, earlier in his career, because of the fishing advantages of the Thames-side village. Not that residence in London barred him from his favourite sport: the Wesley relics include a ticket admitting 'Mr. S. S. Wesley' to fish in Commercial Docks from June 9 to December 31, 1830. Among the pictures of musicians that we should like to see painted would be one of Samuel Sebastian enjoying himself at Commercial Docks on a December day.

We resist the temptation to draw on the rich store of Wesley anecdotes, many of which are familiar. Instead, we give an account of the beginning of his association with the house of Novello.

Much as he disliked Cathedral dignitaries, Wesley had still some bile to spare for music publishers, and for a long while he issued his compositions on his own account. In due course experience brought him to see that even music publishers have their uses, and in 1868 he approached Messrs. Novello with a view to their taking over the copyrights of his anthems and organ and pianoforte pieces. The older members of the firm still tell the story of Wesley sitting grimly in the Chairman's room, loth to commit himself to a specific demand, lest he should name too small a figure; while the Chairman (Henry Littleton) remained absorbed in his letter-writing, though with an ear cocked ready for a move by the composer. Little was said (one of the few utterances recalled being Wesley's *sotto voce*, 'I wish I knew how much I could get out of you!'), and the almost silent duel lasted for several days, composer and publisher taking a friendly leave at the close of each session. Ultimately an agreement was reached, and as he put into his pocket-book a cheque for £750, Wesley remarked, 'When I get home they'll think I've been robbing somebody!'—a handsome admission from one whose main concern throughout the negotiations was lest he himself should be robbed.

The best of Wesley's work makes one speculate as to what he would have done had he been born fifty years later. We have seen how miserably inadequate were the choirs of his day. He was little better off, if at all, in regard to the organ. Most of the instruments of the time were clumsy in mechanism and limited in variety, and many were tuned on the old 'unequal' system. Dr. F. E. Gladstone, one of Wesley's pupils, in a letter written to this journal in 1900, said:

> There is one thing which I have never been able to understand, and that is how Wesley could endure the sound of his 'Wilderness' or of the Service in E when the organ was tuned to unequal temperament.

Yet, curiously enough, Wesley, when designing the Willis organ in St. George's Hall, Liverpool, in 1854, strove hard to have it tuned on the 'unequal' system, and even wanted the pedals to be of the G compass.

Concerning his playing, and above all his extempore performances, there is only one opinion: it was masterly. From the *Musical World* of September 8, 1849, we quote an account of one of his improvisations at the Birmingham Festival of that year:

> Dr. Wesley, the most justly celebrated performer of the present day, played a solo on the great organ of the hall. Dr. Wesley began with a very long Fantasia, the plan of which we cannot pretend to define after a single hearing. In the course of the Fantasia almost every effect of which the resources of this enormous instrument are capable was developed by the learned musician with masterly skill. But by far the most interesting part of his performance was the extemporaneous fugue with which it terminated. A more ingenious and extraordinary improvisation we never listened to. Dr. Wesley chose an unusually short theme, as though resolved to show how easily he could set contrapuntal difficulties at defiance. After working this with remarkable clearness, he introduced a second subject, which he soon brought in conjunction with the first, and subsequently a third; ultimately combining the three, in the stretto of the fugue, with the facility of a profound and accomplished master. Dr. Wesley's performance was greeted with uproarious applause, and while he was playing it was interesting to observe the members of the orchestra and chorus crowding round the organ, anxious to obtain a view of his fingers or his feet, with which he manages the ponderous pedals with such wonderful dexterity.

There is no need for a detailed discussion of Wesley's compositions, even if space permitted. Elsewhere in this issue will be found short papers on his Church and organ music.

The object of the present article is to try to express something of the admiration that countless English Church musicians and many others feel for this great Englishman. In that word lies, perhaps, the secret of much of his appeal: he was, above all, English. In his downrightness, his humours (using the word in the old sense), his blend of kindliness and wrongheadedness, and his love of outdoor life, no less than in his music, he bore the stamp of the country that produced him.

Wesley played his last service on Christmas Day, 1875, at Gloucester Cathedral, and his last voluntary was the 'Hallelujah Chorus'—a departure from custom, for he usually played a fugue, either one of Bach's from memory, or an extemporaneous one. A few months later he died, his last words being, 'Let me see the sky.' He lies in the old cemetery at Exeter, in the grave where his infant daughter was buried thirty-six years before. There are various tablets to his memory in Cathedrals and churches where he served, but we may say (with more point than usually marks such a platitude) that few Church musicians depend less on sculpture for their memorial than Samuel Sebastian Wesley.

PERSONALITIES AMONG MUSICAL CRITICS

III.—EDWARD DENT

By Basil Maine

There was more than a superficial significance in the founding of the British Music Society in 1918. The motive was not only to propagate British musicians and their work; it was also to stimulate them so that they should be worthy of the propagation—for, even so late as the beginning of this year, there was still an air of superior toleration in the attitude of Continental critics to our own contemporary composers. Their criticism was always scornful—'Can anything good come out of England?' was the constant summary of their judgment. Weissmann wrote, in 1922:

> It must be remembered that music, even to-day, plays a very small part in the life of the average Englishman, whose demands are satisfied by the music-hall song.

There are both understanding and misunderstanding in this statement, but, on the whole, we must confess that the eminent German critic has touched us. Many of us have confessed, indeed, and there has been of late a corresponding attempt to defeat this unpleasant accusation—an attempt which reached its first vantage-point when Vaughan Williams's 'Pastoral' Symphony was played (for the first time on the Continent) at the International Society's Festival at Prague, in 1925.

In spite of the sidelong regard which British music receives on the Continent, it is an eloquent fact that the International Society for Contemporary Music has for President an Englishman. To Mr. Edward Dent this tribute has been paid; moreover, it has been paid with unanimity, and it is due chiefly to his quickly effective diplomacy and to the implicit trust which the Society places in him, that English contemporary music has at last been seriously appraised by foreign critics. The criticisms of the 'Pastoral' Symphony were adverse in many cases, but we may take heart that no better reason could be advanced than that the work is not otherwise than it is. In other words, Vaughan Williams has forced the foreign critics to reconsider their preconceptions, even if the considerations were made after the criticisms were written.

Edward Dent's position in the musical world is unique. It has been thrust upon him, rather than attained. It is unofficial and intangible. At the same time he commands more power to will and to do than can be conferred by any seal of office. In a sense the immediate future of English music is in his hands, for he inspires confidence among foreign musicians where other English critics and composers inspire ridicule only. There are clear reasons why this confidence not only continues, but increases. It is impossible, for instance, to converse with Dent for more than five minutes without realising the extent and the nature of his learning—the height, breadth, and depth of it. He has all the fine points of German scholarship, with

none of its impediment; that is to say, his knowledge is not an enumeration of ill-assorted facts—which so often among German writers passes for a sacred grade of philosophy—but an assimilation of remembered experiences. His judgments are not formulated, but formed and re-formed, and held in suspension. His scholarship secures us good credit even among those who are most unwilling to yield it. His good and natural gifts as a linguist enable him to be conversant and intimate not only with the varying idioms of Continental criticism, but, what is far more important, with the idiom and trend of the reasoning behind it. The great gulf which has hitherto been fixed between English and Continental music is as natural as the geographical gulf between the mainlands. In point of fact, modern materialism is bridging the gulf more effectively every day, but the bridge remains material for all that. It is foolish to expect the average English music-lover to appreciate the dark subterranean forces which have brought about the phenomenon which we know as Schönberg; yet, unless he allows for those forces, he cannot begin to understand the attitude of foreign musicians towards the creative art. In a sense, creation and criticism have become one and the same function with them. Each new work of any note is a criticism of all that has gone before—a criticism and a definite challenge. That has always been true of Schönberg's music, and his is the influence more deeply and insidiously felt than that of any other living European composer. Yet in England he is at a discount. It is clear, then, that we need not so much a guide, philosopher, and friend, as a mediator. We need such a one as Edward Dent to beat down the clouded prejudice of foreign criticism against the best of our own music, and to interpret for us in translucent English the conflict of tonal experiments which for want of a better term we call modern music.

There is another quality in Edward Dent which gives him 'the trick of singularity' and makes him pre-eminently the man for our needs. It is his talent for diplomacy. The most effective diplomat is he in whom culture takes the place of conviction, for it is nearly true to say that you cannot be really convinced about anything and still remain a gentleman. A friend of mine, who is a College Dean, is in the habit of opening a discussion in this wise: 'You know, I am firmly convinced that ——' Then, shaking his head, he adds quietly, and with an air of distress—'And yet I don't know.' Not yet have I ever heard any of those potential convictions declared. The mind is too alert, restless, and responsive; in a word, it is too enlightened. Now Edward Dent has but few of the qualifications necessary for a College Dean, yet his mental attitude is very like that of my friend, save that he would never be so impulsive as to leap up and begin, 'I am firmly convinced ——.' It is more likely that you will hear him courteously remark: 'I am nearly certain ——' and that, of course, is the formula of every true diplomat.

It is this versatile understanding which makes his Presidency of the International Society so commanding a position. At the Prague Festival it was evident that more power was vested in him than he himself realised. From the auditorium, so to speak, the Festival was a smoothly running concern, but behind the scenes were factions and contestings threatening to nullify all the careful plans of organization. Instinctively, everybody looked to Dent as stage-manager; instinctively they took to him their little grievances ('Why was this composer included and that excluded?' 'Why was this work so hurriedly rehearsed and that so carefully prepared,' &c.)—because they knew that he would give patient ear and good advice. Without resorting to dictatorial methods, he has attained a position from which he can actually direct the policy of the most important musical movement of this present time, and if he is not obviously a born leader, yet there is in him an efficient fusion of the qualities which make for concerted progress—a fusion, that is, of wide learning, lively intelligence, quick appreciation, deep understanding, and kindliness. It is just possible that during the next fifty years English music will be restored to its former distinction. If that restoration comes to pass, it will be due to the influence and labour of no single composer or critic above all others; but it is certain that we shall remember Edward Dent as prominent among those who have given us the impulse to recover our long-obscured inheritance.

THE ANTHEMS OF SAMUEL SEBASTIAN WESLEY

By Edward C. Bairstow

I suppose the musical training given to a budding organist in my young days differed but slightly from that given to Samuel Sebastian Wesley. The organ was to him as to us 'the king of instruments.' It was in his time, even more than in ours, a clumsy, unrhythmic machine, evolving beautiful colour effects but totally unsympathetic to phrases which called for imaginative *nuances*, or to passage-work of great rapidity.

Every day we rehearsed with the boys of the choir and played and sang, or heard played and sung, two services and anthems in the Cathedral—most of them rather dull and uninspired, but eminently dignified and respectable. Now and then works of real genius would come along, such as the works of the Elizabethans and Purcell, with here and there an odd thing from Croft, Greene, or Boyce, which thrilled the more musical amongst us to the marrow. The rest of our time was occupied in doing harmony and counterpoint exercises, and in practising the organ. Deadly figured basses and lifeless melodies were given us to harmonize; academic counterpoint on rigid lines dulled our inspiration and cramped our invention. This might have been all very well to begin with, but we never got any further, except

that the voice-parts in the exercises were multiplied. We never had any instruction or practice in thematic development. Thus our essays in composition started quite well, but the difficulty was to keep them going, or to prevent them from becoming a string of harmonized melodies with 'points of imitation' as episodes.

Probably Wesley suffered all this, and certainly he too had the advantage of an intimate acquaintance with Bach's organ works—the best side of an organ-loft training. He would also acquire an intimate knowledge of the powers and limitations of the singer.

Like Bach, Wesley had a very real faith. Perhaps he inherited it from his grandfather, and it was kept alive by daily contact with the Bible and the Prayer Book.

Supposing that his training was as I have described it, his weaknesses are easily understood and excusable. We can see why anthems like 'Praise the Lord, my soul!' and the Service in E contained so many short, detached movements, none of them bearing any relationship to the others. It was because this was the fashion in Wesley's time, and most likely because the writing of short melodies, figured basses, and the like was not conducive to eloquence on a big scale. Nor did these exercises help him to conceive of organ accompaniments which would heighten the expression of the words without being fussy or obtrusive, for they were purely vocal and their rhythms were stodgy and monotonous. If Wesley had been as familiar with an orchestra as with an organ, if he had written chamber music and symphonies as well as anthems, how much freer and more suggestive would have been his organ-parts! He had the weaknesses of the violinist-composer and the pianist-composer.

Yet in spite of all this, he has given us music that stands by itself even in these days; and at the time when it was written it was as a mountain in the middle of a plain.

By reason of his impelling inspiration and child-like sincerity Wesley had the instinct of a Beethoven for great moments. Much modern music impresses us with the cleverness of its texture, but leaves us disappointed because of the lack of those wonderful flashes of inspiration found in the works of all great men—moments when, with the simplest technical material, they could suddenly lift us into the very heavens, or make us hold our breath. To quote a few well-known instances: the Choral at the death of Christ in the 'St. Matthew' Passion, the fifteen bars towards the end of the *Scherzo* in the C minor Symphony of Beethoven, the horn passage in the slow movement of Schubert's Symphony in C, and the entry of the full chorus and brass at the words 'But the Lord's Word endureth for ever' in Brahms's 'Requiem.'

To my mind it was in this way that Wesley transcended his contemporaries and many who have followed him. The few bars between the choral recitation and the fugal chorus, and the sudden dive into C major at the end of the latter in 'The Wilderness'; the dominant seventh for full organ before the final chorus in 'Blessed be the God and Father'; the faltering *pianissimo* of the trebles just before the tenors return to the first theme in 'Wash me throughly,' and the lonely chords in the accompaniment to that theme; the final cadences of 'Cast me not away' and 'Thou wilt keep him in perfect peace'; the common cadential $\frac{6}{4}$ in F major for organ alone in the quintet from 'O Lord, Thou art my God,' all come under this head. He was reared on vocal music, and having only one motive—to express the feeling and meaning of the words—he acquired an almost uncanny instinct for the turn of a phrase, which not only fitted the words like a glove but got to the heart of them. 'We all do fade as a leaf' and 'Thou Judge of quick and dead,' from the splendid 'Let us lift up our hearts'; 'I laid me down and slept and rose up again, *for the Lord sustained me*,' from 'Praise thou the Lord'; 'Let the whole world stand in awe of Him,' from 'Ascribe unto the Lord,' are all cases in point. It is these things we really value in music, not the clevernesses that are easily acquired by a mind that readily assimilates. We love Wesley because he was sincere when many musicians were shallow and smug, because he was bold when his fellows were timid and conventional, and because he was English at a time when it was considered the right thing tamely to copy Mendelssohn and other foreigners.

Wesley's music will live in spite of its stodgy organ-parts and lack of continuity, and it will still be alive and kicking when the music of people whose only idea is to show us how modern and clever they are is dead and forgotten. As Sir Hubert Parry said:

> A man may stumble and bungle in his speech, write bad grammar, spell like a toad, and sing like a mule; if in the end his fellow men get the impression that he is speaking the best truth he is capable of, they will welcome him.

THE ORGAN MUSIC OF SAMUEL SEBASTIAN WESLEY

By Harvey Grace

Wesley's output for the organ is small in bulk and unequal in quality, and both facts are easily explainable. The development of the organ in this country was curiously slow (for example, we were about three centuries behind the Continent in the adoption of the pedal-board), and both playing and composition inevitably suffered. The staple fare of most organists a century ago consisted of arrangements, the favourite type being snippets from the Masses of Haydn and Mozart; and the public knowledge of, and interest in, real organ music was so slight that neither composers nor publishers found it worth consideration. Hence the few outstanding players depended on transcriptions and the handful of Bach's works available at the time, making up the balance with improvisations

—an art that flourished chiefly because no player of eminence could well do without it. Wesley, then, like his fellows, played much but wrote little, and that little suffered from the absence of models. His work as Cathedral organist brought him in daily contact with admirable choral writing, but of real organ music—real, that is, in the sense of being laid out for an instrument with pedals—he had nothing beyond a few works of Bach. Even so, the English knowledge of Bach began largely with the '48.'

In an interesting article in the *Musical Times* of July, 1894, Dr. George Garrett, a pupil of Samuel Sebastian, gave a good idea of the disadvantages under which organists of the period laboured. He says:

> It must be remembered that the days of 'short octaves,' 'sticker couplers,' and 'pull down' pedals had by no means passed away. Even in comparatively new organs of the time, not less diversity of touch than of compass was to be found. In my own days of pupilage I had to play on three organs respectively of G, F, and C manuals, and each having different pedal compass *pro rata!* Even where a pedal stop was to be found it was commonly a single one, and probably a great booming double diapason, slow of speech. Both manual and pedal action were woefully heavy and irregular; pedal playing was in its infancy.

Practically all Wesley's organ pieces were written for a G or F organ. With all his progressiveness in some aspects of composition, he had a curious streak of conservatism where the organ was concerned, and in later years, when C organs became general, he refused to adapt the pedal part. The most he could be persuaded to do was to add a note to later editions:

> N.B.—In organs of the German compass, use a 16-ft. stop, and play an octave higher.

As Garrett points out, this was insufficient, because the transposition of the pedal part an octave higher frequently disturbed the relative positions of the left-hand and pedal parts, and must sometimes have made the tenor become the bass. There are other signs that Wesley was a very careless editor. He was perhaps justified in his sparing use of registration and other marks, but there could be no excuse for the inconvenient way in which he laid out the manual parts; and the second edition of his organ arrangements of Psalm-Tunes contained an example with three minims in a bar and a ¢ time-signature, and even the metres of some of the tunes were wrongly described! As readers know, Garrett edited the whole of the organ works, and the difficulties of the task must be taken as an excuse for a good many passages being still left in an inconvenient form.

Undoubtedly the best of all Wesley's organ works is the Introduction and Fugue in C sharp minor. It was one of his earliest works, and appeared under the title:

> A Studio for the Organ, exemplified in a series of Exercises in the Strict and Free Styles, intended as Voluntaries for the use of Organists. Composed and Inscribed to Vincent Novello, Esq., by Samuel Sebastian Wesley. No. 1.

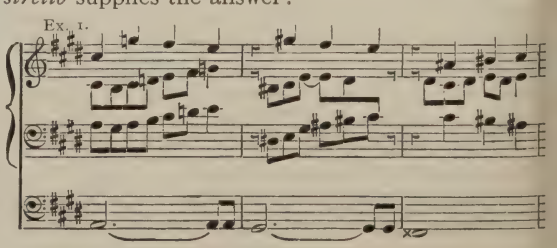
The publisher was W. Dean, of New Bond Street, and it is an odd fact that both Wesley and Dean afterwards went to Winchester, the former as organist at the Cathedral, the latter (a curious change of job) as station-master on the L. & S.W.R. The 'Studio' never went beyond this fine No. 1. Its very considerable difficulties probably caused it to be little played in England, but it had the honour of being included in a volume of organ works published in Germany, edited by one Becker, who added to it the note: 'Nach einer gestochenen Ausgabe, London, 1800' —ten years before Wesley was born! Perhaps Becker was confusing Samuel Sebastian with his father. It is amusing to learn that Becker 'improved' the work by disregarding the composer's treatment of the pedal part: after the opening thirteen bars he kept the pedals busy throughout, with only two short breaks.

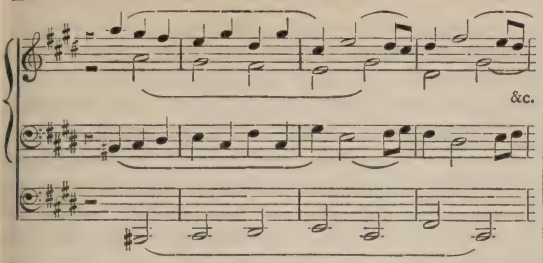
The review of the work in the *Musical World* of May 13, 1836, is worth quoting:

> Here is a tough, weather-beaten fugue, constructed upon the most rigid, orthodox principles. They who desire to tackle it (and the Lord be with them that do!) will meet in the course of their progress the following characteristics of legitimacy and real fugue-blood breeding. The subject good and well treated. The augmentations of it (direct and inverted) excellently introduced and accompanied—the original subject proceeding in the pedal. The subject again subsequently augmented (direct and inverted); the tenor proceeding with the subject, with a counterpoint above; and lastly it is again cleverly introduced, with direct and inverted augmentation.
>
> N.B.—Before attacking it, a course of gymnastics is recommended.

This review draws attention to its difficulty and its science, but says nothing of its real nobility and beauty. Its counterpoint is throughout unconventional and spontaneous, and the harmony, both diatonic and chromatic, is surprisingly modern in flavour. The work does not lend itself well to quotation, but I give the masterly *stretto*, in which the subject appears in all four parts: the subject and its inversion in the treble and tenor; and the subject augmented in the alto, with the augmentation inverted in the bass. The curiously struggling bars that lead into the *stretto* are also given, as they seem to ask a question to which the *stretto* supplies the answer:

Ex. 1.





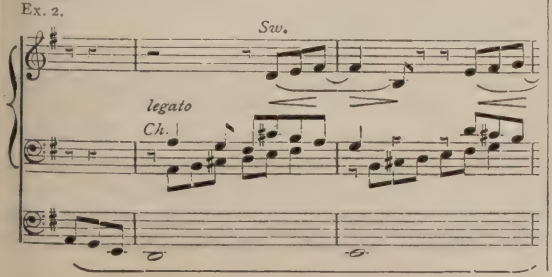
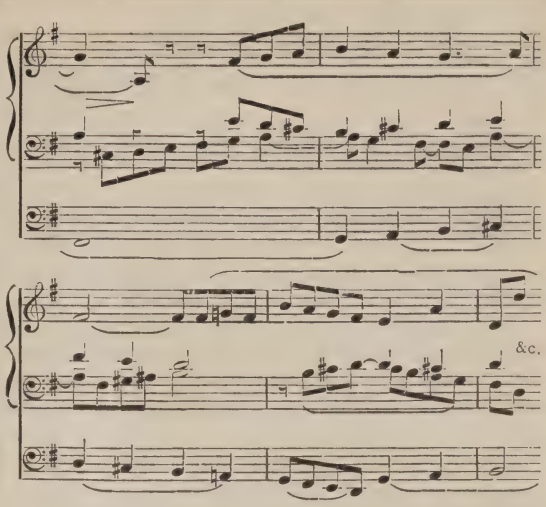
Organists who wish to celebrate the fiftieth anniversary of Wesley's death can do so in no better way than by playing this somewhat neglected masterpiece.

In later years Wesley rewrote the work, lengthening the Introduction from twenty-six bars to forty-four, and recasting much of the Fugue. The original version has a long middle section in C sharp major and G sharp major. In the later edition this middle section is scrapped in favour of an episode mainly in E. Opinions will differ as to the merits of the two versions. Certainly one is sorry to lose the C sharp major passage, which in quality curiously suggests César Franck. The lengthening of the Introduction is no gain, because in both forms it is of little moment: the Fugue is best played alone. It should be noted that both versions of the work are obtainable.

Wesley's other successful pieces are so familiar as to need few words. The 'Holsworthy' Variations are perhaps more popular than they deserve to be. The 'Choral Song' is too square to be first-rate, but its companion, the Fugue in C, is, despite its looseness of structure, a highly effective and exciting work. Garrett tells us that the 'Choral Song' was practically a pianoforte piece, the left hand consisting mainly of the bass in octaves. The present form is as re-written by Garrett.

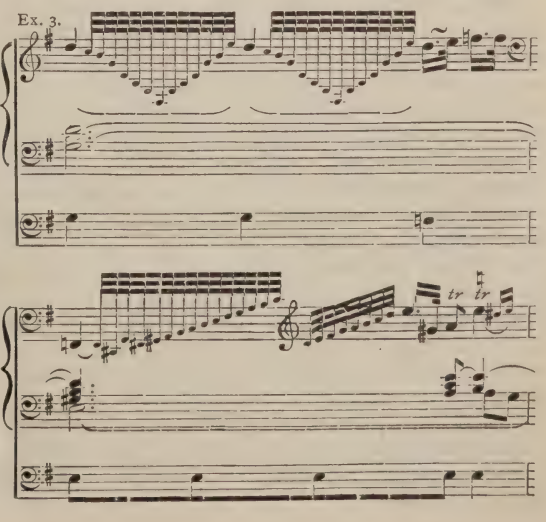
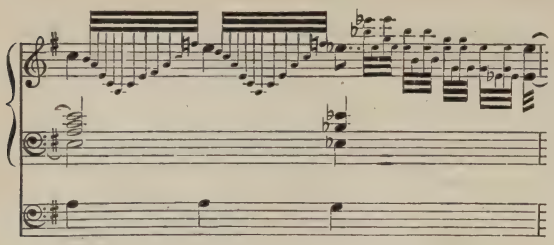
The charming little Larghetto in F sharp minor was so named by Garrett; in the original edition it had neither title nor metronome mark.

The various Andantes are strangely unequal. That in F, and the two in E flat, suffer from want of unity. The idiom in the F piece is at times suggestive of the pianoforte, and the piece is too spun out. The longer of the two E flat Andantes is badly balanced, the second subject being overworked. Of the two pieces in G, the Andante Cantabile is by far the better. It has its awkward moments, and there is a drop in style at times—*e.g.*, in the occasional groups of repeated chords; but the blemishes are more than atoned for by its tunefulness and by the grave beauty of such passages as this:

Ex. 2.



A little-known early work is the 'Selection of Psalm-Tunes adapted expressly to the English Organ with Pedals, No. 1.' (The collection ended with this first set.) These are well-known tunes arranged with varied harmonies, with interludes between the verses in the old style. The harmonizations and laying-out generally are fine, and the pieces would make valuable studies in *legato*-playing, much of the writing being in five, and even six parts. The Interludes vary in quality, but the best give us glimpses of what Wesley might have done had he taken up the chorale prelude form.

A real curiosity is the set of variations on the National Anthem. They are, as a whole, very pianistic and superficial, despite a few bold and characteristic touches of harmony. The work was written for the re-opening of the organ in St. Mary Redcliffe Church. Wesley *père* (announced as 'The celebrated extempore Fuguist and Editor of the works of the Immortal Sebastian Bach') was the principal performer, but young Sebastian, then nineteen years old, joined him in a duet, and also played the National Anthem Variations. Here is a sample of the showiest variation—the treatment of the opening bars of the tune's second half:

Ex. 3.



The closing fughetta has spirit, and some daring strokes, *e.g.*, a sudden plunge from A minor to C sharp major; but the work as a whole shows the composer writing in the style of far inferior men. The most interesting point about it is the evidence it provides as to Wesley's technical attainments. He must have had a prodigious hand in order to play (for example) Variation 5, with its frequent ninths, in semiquavers at a brisk pace. On this point, Garrett considers the Andante in F to be

> . . . a complete illustration of Wesley's extraordinary technical power as a player. It demands clear, crisp part playing; the power of changing the position of the hand instantaneously and with certainty; and a touch of the closest and smoothest character. These were among Wesley's most notable qualities as a performer.

With his gifts as a player and his real originality as a composer what might Wesley not have done had his lot been cast in times when the organ and its repertory were in a flourishing state? That he never quite reproduced the form shown in his early C sharp minor Fugue is no doubt due to his unsettled life, his facility as an extempore player (often an obstacle to finished composition), and the lack of encouragement given to such serious and difficult efforts. Nevertheless, the handful of his best work is invaluable, and now that public taste in organ music is so vastly improved, its place in the repertory is probably safer than ever.

Ad Libitum

By 'Feste'

An article in the *Daily Telegraph* on February 27, by Robert Lorenz, expressed what a good many of us feel in regard to certain classics. The article was entitled 'Is it our fault?' and the question had to do with the writer's discovery that some of his former idols were beginning to wear badly. Hearing Schumann's 'Manfred' Overture, he was 'awestruck with what seemed to be its complete insignificance.' Schumann, whose songs and pianoforte music he could enjoy, 'appeared in this Overture to have sunk to the very lowest rung of Kapellmeistership.' Mr. Lorenz dodged the item that followed in order to think things out, 'and in preparation for the next ordeal—Beethoven's B flat Pianoforte Concerto.' He had not heard the work for so long that it was virtually new:

> Would that I had remained in oblivion [he says], for the opening phrase, plus a few dozen bars, drove me from the hall in despair.

He went on thinking things out, and eventually arrived at several conclusions, only one of which need concern us here. He decided that the great classical symphonists were deficient in subtlety, and his experiences of such modern composers as Elgar, Franck, Wagner, and Debussy, made him 'impatient of the brusque, straightforward methods' of the older writers. He was inclined to except Bach, in most of whose music he found a 'Shakespearean range in which subtlety was never far absent.'

Mr. Lorenz goes on to say that dozens of his friends are going through this phase, and as they are all men in the mid-thirties he seems to think the complaint has something to do with that age. Presumably the idea is that they are old enough to be immune from ultra-modernism, and too young to be die-hard classicists. Let me assure him that there is no age-limit in these matters. I know plenty of musicians (not amateurs like Mr. Lorenz and his friends, but professionals) who like myself are well past the mid-thirties, and who feel pretty much the same in regard to a large proportion of classical music. 'Is it our fault?' we ask with Mr. Lorenz. The answer is that failure to respond to a Beethoven work is not necessarily the fault of the hearer; sometimes it may merely be his misfortune. In the case of certain works it is undoubtedly Beethoven's fault, for no great composer lets us down so completely as he does in his worst works. Very often it is nobody's fault, but simply the inevitable result of the passage of years. One might fill a volume with harmonies, rhythms, modulations, &c., that were thrilling when they were first used, but which are now threadbare. The more the works in which they were first used depended on them for success, so much the less do they appeal to us now, because the element of surprise, or at least freshness, was vital. Beethoven suffers badly in this way. It is amusing to remember, for example, that the tonic seventh at the opening of his first Symphony caused something like a commotion. 'It was audacious,' says Grove, 'and amply sufficient to justify the unfavourable reception which it met with from established critics of the day.' 'Audacious!' Nobody raises an eyebrow at it now—indeed, for most of us the whole Symphony is on the shelf. Think, too, of that discord at the beginning of the *Presto* in the ninth Symphony. Grove calls it 'a horrible clamour,' yet so accustomed are we now to violent dissonances and shattering *fortissimos* that we scarcely notice it. On more than one occasion I have actually missed it, probably because I had not quite recovered from the slumber induced by the slow movement.

This—the slow movement—is another department of music in which the classical composers often fail to hold us. Those leisurely discourses, with repeats and figurations galore, no doubt meant much to them and their contemporaries. To-day we find them lacking in emotional significance, and often devoid even of musical interest. Both

matter and manner have faded. Their day may come round again—the history of music is made up of such roundabouts of fashion—but I am not ashamed to say that to me many of the slow movements of Beethoven are among the most boring things in music. (I hasten to add that I except those in the String Quartets; one has to make this exception always when daring to comment unfavourably on Beethoven.)

But is Mr. Lorenz on the right track when he says that an absence of subtlety in these classical works is the cause of the lack of interest so many of us feel? I doubt it. Like him, I have often tried to account for the diminished appeal of certain composers, especially Beethoven and Mozart. (Now the murder's out! I can see the Mozart devotees beginning to boil!) Isn't it a twofold kind of poverty—triteness of melody and uninteresting harmony? I am well aware of the great reputation of both composers as tune writers, but for every inspired melody they gave us there are half-a-dozen that are mere platitudinous strings of notes. And how sick one gets of the constant half-closes and full closes, and the long stretches of harmony almost entirely tonic and dominant, with an occasional diminished seventh. (As in the case of Beethoven, Mozart's chamber music is excepted as a whole.) Mr. Lorenz hits on the reason for the lack of appeal when, saying that subtlety was rarely absent from Bach, he adds, 'Bach belonged to an earlier era in music, and it was only when polyphony was discarded in favour of homophony that the trouble began.' True; but the 'trouble' was not a loss of subtlety, I think, but rather a sudden reduction in harmonic interest. A good contrapuntal texture, even when based on tonic and dominant harmony, sets up all sorts of harmonic reactions—all tiny, but in their total effect producing constant variety and interest. In fact, there is hardly a progression, even of the type that we call 'modern,' that has not been produced momentarily in this adventitious way. Bach's works are full of such anticipations, just touched in passing. When polyphony went out of fashion, and composers began to concern themselves almost entirely with melody, form, and orchestration, a lot was lost, and I believe that when Mr. Lorenz fled from Beethoven's B flat Concerto (had I been present, I should have fled with him) he was driven out not by the work's lack of subtlety but by its poor thematic and harmonic material. Similarly, when he finds Bach more subtle than Beethoven, he probably gets that impression from Bach's greater continuity of movement, less obvious cast of melody, and, above all, the harmonic interest that results largely from the polyphonic process—though of course even in his homophonic moments Bach was rarely other than enterprising in harmony.

I had written thus far when I came across an article in the *Christian Science Monitor* (a journal which gives an honourable place to the discussion of musical matters) by Alfredo Casella, on 'The Influence of Bach.' In it he shows clearly the reasons for the present tendency among young composers to pass by the 19th century in favour of the 17th and 18th:

> If one reads all this new music, whether it be Italian, German, French, or even Russian, one meets everywhere the influence of Bach. Harmony has finished its cycle and seems at present to interest composers only slightly. On the other hand, musical construction and counterpoint constitute once again their chief concern. As in the time of Bach, harmony of form and material has once more become the essential of music. And romantic subjectivity has completely made way for a new dynamic and objective attitude which is certainly closer to Bach than to the last century.

And he goes on to draw a good analogy:

> The same thing occurs with the centuries as with certain mineral strata, which seem one day to be exhausted, and are consequently abandoned, but are later re-exploited because new methods become available. It is beyond doubt that the Bach stratum is still capable of nourishing musical art for many a long century, and that to-day our renewed technique again allows of our drawing from that immense legacy riches that the romanticists could not even suspect.

Nor is this attitude peculiar to young composers. We see in the general musical public something of this same hint of revolt against what Casella calls the 'uniquely egotistical art' of the last century, 'in which the personal expression of the composer takes precedence of the laws of musical construction.' Even Beethoven gave something like a lead in this direction in his last works, wherein he tends more and more towards the suite and fugue forms, and becomes less and less personal in his expression. I quote the end of Casella's article:

> It is often said that the young composers are copying Bach, and appearances seem to justify this opinion. For my part, I prefer to describe this reconciliation of the new masters of our period to Bach as a sort of pilgrimage, on the eve of a decisive action, to the home of an ancestor whose genius and experience are still—a hundred and seventy-five years after his passing—the safest guide for our development. Let the young generations draw freely from the work of the Cantor the necessary elements to build the musical art of this century—the art that we are already able to glimpse, but which is hardly in formation, and of which only our grandchildren will possess the finished product.

It is possible, I think, that Mr. Lorenz and his friends feel as they do partly because of the excessive adulation paid to the classics. 'Once a masterpiece, always a masterpiece' is an artistic principle that sounds well enough. But it is conceivable that the masterpiece of one generation may have lost most of its point for the next. 'If she be not fair to me, what care I how fair she be,' and, similarly, if a work has little to say to us to-day, or if the life has gone out of it because all its effects have since become stale, it doesn't matter a button to us that it stirred Vienna to its very soul a century and a half ago. It was a masterpiece, perhaps. Is it now? Are there no good old 'has beens' in symphonies as in human beings? Surely there are, and it is well to recognise the fact, and give 'has beens' of all

kinds a rest. As for that excessive adulation spoken of above, most of it seems to be lavished on Mozart. I may be wrong, but I have long felt that the time will come when Haydn will be judged the better man—not so heaven-inspired a genius, perhaps, but a composer who left a greater proportion of vital work, and who was, on the whole, more original. But let that pass: those of us who live the longest will see the most. We shall not, however, see the fulfilment of the following prophecy (the italics are not mine):

> Some day, when the New Zealander of the future will stand among the ruins of London, excavated from the dust of ages, and will ruminate on what sort of music, if any, obtained in the remote days of his progenitors, the name of *one* musician, *one* only, will be found to have been indelibly preserved on the scroll of fame, as the *sole* survivor of that race whom we now call our mighty Masters of Music. That name will be Wolfgang Amadeus Mozart. . . . Time, the inexorable leveller, will have obliterated all trace of the sublimity of Palestrina, the majesty of Handel, the science of Bach, the joyfulness of Haydn, the culture of Mendelssohn, the eloquence of Chopin, the glamour of Wagner—but an echo of all these combined will have survived in the strains of Mozart.

This is from Mr. Francesco Berger's Preface to a recent biography of Mozart, and if space permitted I could quote from other enthusiasts' claims almost as wild. Mr. Berger goes on to speak of Mozart's

> . . . absolute loveliness of material, perfect adjustment of this material to some preconceived purpose, and elimination of all extraneous matter. Throughout all his numerous works of every kind, nothing essential is absent, nothing unnecessary is included. Every jewel in his diadem is a gem fit for a diadem. . . . Nature must have been prodigally disposed when she sent on his earthly pilgrimage *one* singer to enchant the entire human race for all time.

And then one thinks of the many feeble pages in the Pianoforte Sonatas and Concertos, the long stretches of superficialities in the alleged sacred music, &c. And if we could hear his thirty-three Symphonies, how many should we find worthy to be kept in the repertory with the 'Jupiter' and the G minor? Such fulsome beslavering of a genius as that quoted above does nothing but harm. The genius can very well do without it, and those of us who have a pronounced dent where there ought to be a bump of reverence, are merely stirred up to nose around for weak spots.

Of course weak spots are easily found in every composer, from Bach downwards, but I think it will prove to be true that the more facile the composer the more plentiful such spots. Thus Bach's science usually keeps him from descending below a certain level. Even when inspiration flags there is almost invariably the nterest that attaches to consummate skill. He never beats the air with padding that consists (as it so often does in the composers of a later generation) of mere tiresome repetition of tonic or dominant chords. Arrived at the end of a movement, he is content to tie the strands of his counterpoint in a knot with the tonic chord, and say no more. It was left for Beethoven to madden us with frantic bangings of the tonic chord at the end of a work. (The C minor Symphony, for example, ends with twenty-nine bars of it!) You may tell me that those repercussions expressed a soul-state of the composer, but soul-states that lead to such noisy futilities don't matter to us. All we are concerned with is that the composer has said his say, but (like the preacher in the story) doesn't know it.

Mr. Lorenz and his young friends may be encouraged to go on thinking things out. They will of course be accused of presumption. How dare they or anybody else find Beethoven tedious? The answer is that every generation has its own relation to the classics, and it can ascertain that relation only by exercising its critical faculties. That is obvious, but when you come to think it over you will see that in no art has there been so much blind taking things on trust, and swallowing classics whole, as in music. Life is not long enough to enjoy all the beautiful things that have been written (a large proportion of them by composers below the first rank), and we shall continue to be defrauded of them until concert programmes, teaching lists, and examination syllabuses are purged of works written by the bigwigs on their off-days.

Strictly speaking, I have strayed somewhat from the point raised by the *Daily Telegraph* article. There is, however, a connection between the waning appeal of certain classics and the lack of discrimination shown in the choice of music for concerts, teaching, &c. As an example (one of dozens that could be given), I mention a pianoforte recitalist who recently played Beethoven's Fantasia, Op. 77—that rambling work beginning in G minor and ending in B major, with scarce a half-dozen consecutively interesting bars in the whole of it. I doubt if a single member of the audience would have raised a hand in its favour, and I know one or two who received it with silent derision. Now had the Fantasia been signed by any one of the numerous second- or third-raters who lived in Beethoven's time it would have been left in richly deserved obscurity. Similarly, I have known feeble little pianoforte pieces by Mozart and Beethoven included in competition festival syllabuses, and played from fifty to a hundred times before an audience that was supposed to be developing its taste by means of such festivals. Can we wonder if they decided that if such music represented two of the greatest classical composers they would give classical music a miss as often as possible?

If a combination of wireless and psychical research ever puts us in communication with the Elysian Fields, one of the first messages to reach us might well be a round robin from a group of the classical composers. It will say, 'Save us from our over-enthusiastic friends—the die-hard, last-ditch, whole-hogger hero-worshippers! We wrote our share of "duds," and you mortals can show your reverence for us in no better way than by

scrapping our worst works, and improving your performances of our best.'

Yet, after all, the deciding factor (so far as there is anything decisive at all in the whole matter) appears to be personal liking. The correspondence roused by Mr. Lorenz's article pointed that way, and much of it was so significant that I wish space allowed of its being quoted and discussed here.

However, here is an instance that occurred a few weeks ago. It is a striking example of the way in which professional musicians and critics differ as to the value of a classic. Two of our leading London newspapers, discussing the Philharmonic Choir concert, spoke of Mozart's 'Requiem' in terms that made me rub my eyes. In one the work was described as 'a monumental creation which leaves nothing more to be said':

> The last word has been uttered: for the time, at least, if not for all time. . . . The listener may be pardoned a certain pride in belonging to the same species as the being who could conceive and execute such perfection.

It has never made me feel a bit that way, and I was uncomfortable (asking Lorenzishly, 'Is it my fault?') until I read the following, signed 'W. M.,' in the *Morning Post*:

> Parts of Mozart's 'Requiem' are excellent. The romantic legend attached to its composition has magnified the parts into the whole, and but for this it is to be doubted whether a work with so much lame music in it would have survived a hundred and thirty-five years.

Exactly; and just as the 'romantic legend' is a prop to the 'Requiem,' so the precocious genius and early death of Mozart have thrown a glamour over much of his music that was little, if any, better than the best of such lesser men as Dittersdorf.

As for the 'Requiem,' I can never hear it without chafing at its almost complete failure to rise to the height of its tremendous text. Think of that complacent trombone solo in the 'Tuba mirum,' for example, in association with such lines as these:

> Tuba mirum spargens sonum,
> Per sepulchra regionum,
> Coget omnes ante thronum.
>
> Mors stupebit, et natura,
> Cum resurget creatura,
> Judicanti responsura.

We don't want Mozart to give us a representation of the Trump of Doom: realism of that kind may be left to a Berlioz. But a composer who, in a setting of this passage, makes a brass solo a prominent feature is taking a risk. Mozart took it, and (I venture to say) came down heavily.

Forget Mozart's early death; dismiss from the mind that mysterious stranger who commissioned the 'Requiem'; look at the work, not as a mere piece of choral music, but as a setting of the words of the Mass for the Dead, and judge it accordingly. As 'W. M.' says, it contains some excellent music, and some that is lame (not only in the Süssmayer portion, that is). Being good only in parts, it is not good enough. For a Requiem we want a standard higher than that of the curate's egg.

DR. BURNEY

(b. April 12, 1726; d. 1814)

By Anthony Clyne

The author of the famous 'History of Music' came of parents accomplished, if somewhat unstable. James Macburney, the son of a Shropshire squire, having been birched into the classics at Westminster School by Busby, took to art and studied under that 'eminent face painter,' Michael Dahl. At nineteen he ran away with a pretty actress still younger. The wrathful squire disinherited him, married his own cook, and begat another son. James, with considerable musical and artistic gifts, was always attractive, and when he was left a widower with a numerous family, he wooed and won a Shropshire beauty with some money, who duly presented him with twins on April 12, 1726, Susannah, who died young, and Charles.

Thus came into the world, exactly two hundred years ago, in Raven Street, Shrewsbury, the writer upon music and the father of the famous Fanny who became Madame d'Arblay. Soon afterwards, his father settled at Chester as a portrait painter, dropping the first three letters of his name. Charles was well cared for by a foster-mother in a small village near Shrewsbury, until he was old enough to attend Chester Grammar School. Then his musical studies began, under the Cathedral organist, for whom the precocious child was in need able to act as deputy. Returning to Shrewsbury when he left school, he became the pupil of his half-brother, the organist of St. Margaret's.

But he was at Chester on a visit to his father in August, 1744, when Dr. Arne passed through on his return from his Irish sojourn. On the advice of that musician, to whom he exhibited his powers, he was sent to London as his pupil, remaining with him three years, but learning little except to drudge at copying music, and playing in the Drury Lane orchestra under Arne.

Austin Dobson, in his biography of Madame d'Arblay, has sketched the eighteen-year-old Charles Burney, 'pleasant-mannered, intelligent, very musical, very versatile, and, as he continued to be through life, an indefatigable worker.'

> His abilities and personal charm brought him many friends. He was frequently at the house in Scotland Yard of Arne's sister, Mrs. Cibber, the foremost tragic actress of her day; and here he made acquaintance with many notabilities. Handel was often among the visitors, playing intricate fugues and overtures with his pudgy fingers upon the harpsichord; and Garrick with the wonderful eyes; and Garrick's surly old rival, James Quin; and Mason; and Thomson, the poet of 'The Seasons.'

In 1746 he met Fulke Greville, descendant of the Elizabethan of that name, Sidney's friend. Music, among all the other arts, shared the patronage of Greville. After the fashion of his day, it is reported, he had doubted whether any musician could possibly be a gentleman, but changing his mind after some intercourse with Burney, he paid three hundred pounds to cancel Burney's engagement to Arne and attached him to his own establishment as musical companion. Burney was considerably advantaged by the arrangement, and brought into contact with hosts of people worth meeting. Burney was to have accompanied Greville and his wife to Italy, but at that juncture fell in love with the charming and cultured Esther Sleepe.

He married in 1748, and obtained the post of organist at St. Dionis Back-church, at the salary of thirty pounds a year, and the appointment to play the harpsichord at the 'New concerts' established at the King's Arms, Cornhill, to succeed those formerly held at the Swan, which venue had been burnt down the preceding year. Besides, he had many pupils, and also composed for Drury Lane. He supplied the music of 'Queen Mab' for example, a pantomime which ran sixty nights the first season and was revived almost every winter for nearly thirty years after.

Over-work and insufficient exercise seriously affected his health, and he was advised to live in the country. So Burney settled at Lynn, as organist, at a hundred pounds a year. The instrument, we are told, was execrable, his audience unresponsive. But they were friendly, and his health improved. He gave lessons in many of the great Norfolk mansions. Above all, he conceived a noble purpose to which to dedicate his energies—a history of music. He was happy in industrious reading and collecting materials, planning and corresponding with the Greville circle about his project. He got through a great deal of reading as he padded along the sandy roads on his sure-footed mare, Peggy. At Lynn was born the famous Frances, or Fanny, the novelist. Other children were distinguished in very different walks of life—James, a sailor, sailed twice round the world with Captain Cook, was present at the navigator's death, and eventually was an admiral; Charles became an eminent classical scholar, chaplain to George III.

As the years passed Burney, with health restored, began to hanker after London and its opportunities. His friends added their persuasions. In 1760 he and his family returned, and installed themselves in Poland Street. Soon he became the music master most in request with the fashionable world, his success helped by the remarkable performances of his eldest daughter, a child of eight, on the harpsichord. 'He had not an hour of the day unoccupied,' says Austin Dobson, 'beginning his rounds as early as seven in the morning, and finishing them, sometimes, only at eleven at night. Often he dined in a hackney coach on the contents of a sandwich box and a flask of sherry and water.' Still he found time to compose his 'Sonatas for the Harpsichord,' and that setting for the burlesque, 'adapted to the Antient British Musick; viz.: the Salt Box, the Jew's Harp, the Marrow-Bones and Cleavers, the Hum-Strum or Hurdy-Gurdy,' and so on, performed at Ranelagh in masks with great effect and to the especial amusement of Dr. Johnson.

In 1761 his wife died of consumption, leaving six children, the eldest only twelve. Grief drove Burney to work harder than ever, and the years went by in indefatigable teaching and studying, preparation conscious or unconscious for the valuable books he was to produce. He amused himself with translating Rousseau's 'Le Devin du Village' and adapting the music. When, however, his version was brought out as 'The Cunning Man,' at Drury Lane, in 1766, when Rousseau came to England, it was accorded a chilly reception. In 1767 he married a widow with three children of her own, an intimate friend of his first wife. She is described as handsome, intelligent, well-read, and something of a blue-stocking to boot, and it was a union of genuine affection. In 1769 Burney was honoured with the degree of doctor in music from Oxford, his 'exercise' being a long anthem performed very successfully in the Music School, and afterwards frequently revived at Oxford choral meetings.

Happy in his domestic circumstances, honoured in his art, Burney began again to prepare for his history of music, arranging and transcribing his materials with Fanny as his amanuensis. It was soon apparent that travel would be necessary to gather further materials. So in June, 1770, with his portfolio packed with letters of introduction, he set out for Paris. There Rousseau and Diderot, among others, helped him in his researches. He toured the cities of Italy. Burney had a genius for getting to know people and things worth knowing, and he returned in January, 1771, with splendid materials. A few months later appeared 'The Present State of Music in France and Italy; or the Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music.' It was a great success. Johnson said he had 'that clever dog Burney' in his eye when, two years later, he wrote his own 'Journey to the Western Islands of Scotland.'

The gratified Burney set about learning German, and in 1772 toured in Germany and the Netherlands. The volumes which dealt with this second tour were even more successful. Burney was admitted Fellow of the Royal Society, and acknowledged one of the most eminent musical authorities. I suppose the two 'Tours' are now very little read. They are extremely interesting if one comes to them with a fair knowledge of 18th-century music in the various countries.

How well he describes, for example, conditions in Italy—the music in the churches and the theatres, the Conservatoires and their methods! In the other lands he toured Burney portrays musical conditions vividly and accurately. There are many striking portraits of musicians. Take his visit to Philipp Emmanuel Bach, who invited Burney to dine with him. Burney was taken into a music-room,

> . . . large and elegantly adorned with pictures, drawings, and engraved portraits of more than a hundred and fifty famous musicians, of whom several were English, and some portraits in oil of his father and grandfather. Philipp Emmanuel sat down to his Silbermann harpsichord. He played three or four very difficult pieces with all the delicacy, accuracy, and passion for which he was so justly esteemed among his compatriots. In the pathetic and tender movements he seemed to draw from his instrument cries of grief and lamentation, such as he alone could produce. The dinner was good, elegant, and cheerful. There were present three or four friends, well-bred people, and his family. After dinner Philipp Emmanuel played again, almost uninterruptedly, until eleven o'clock at night. He became animated to the point of appearing to be inspired. His eyes were fixed, the lower lip drooping, and his whole body was soaked in perspiration. He said that if he often had occasion to force himself to work thus he would grow young again. He is fifty-nine years of age. He is rather short of stature; his hair and eyes are black and his complexion brown; he is full of fire, and is of a very gay and vivacious temper.

This long quotation is given in the hope of tempting readers to disinter the 'Tours' from the top shelves of libraries. In 1776 appeared the first volume, delayed by his rheumatism and hosts of pupils, of his 'General History of Music,' and the second in 1779. The conclusion was interrupted by the time he

devoted in the meantime to other works, 'Plan of a Public Music School,' 'Life and Commemoration of Handel.' The 'History' was not completed until 1789. It was, like the 'Tours,' quickly translated into French and other languages. A great work, the fruit of persevering industry, subject of course to the prejudices of the time, but less so than one would expect, it will long be famous. There are errors and glaring omissions, but we must remember the scope of the work and its largely pioneer nature. Horace Walpole incited Sir John Hawkins to produce a rival 'History of Music,' and by contemporaries his performance was credited with greater accuracy, though Burney carried the palm for style and arrangement. To-day Sir John's work is completely forgotten. The last two volumes of Burney's 'History' show a considerable decline from the standard of the others. Neither Handel nor Bach, for example, is treated with anything like adequate understanding.

The later years of Burney's life passed in happy work, graced by much honour and many fine friendships—with Burke, Johnson, Goldsmith, Reynolds, Sheridan, Barry the painter, Bruce the explorer, Nollekens the sculptor, and many more. Garrick was an especially intimate friend. Burney contributed most of the articles on musical matters to Rees's 'Cyclopædia' (receiving, it is said, £1,000), and produced 'The Memoirs and Letters of Metastasio.' He died at the age of eighty-eight, nursed tenderly in his last illness by Fanny. He was buried at Chelsea, and a tablet was erected in Westminster Abbey. 'I love Burney,' said Dr. Johnson, 'my heart goes out to meet him, a man for all the world to love.'

Music in the Foreign Press

RAVEL'S SENSITIVENESS

In the February *Revue Pleyel*, Roland Manuel writes :

> It is known that there exists in Ravel a certain reserve which always prompted him to impart more soul to clocks than to the clockmaker's wife ; more sensitiveness to trees than to human beings. This tendency asserts itself even more clearly in 'L'Enfant et les Sortilèges' than in 'L'Heure Espagnole.' His new score is the first to fulfil without a weakness the desires tremulously cherished by the new-born school of simplicity. The music is inhuman, yet sensitive ; it becomes tender in proportion as it recedes farther from the homes of men ; laconic and unadorned in proportion as it nears its tender conclusion.

SCHUMANN'S HEREDITY

In the *Zeitschrift für Induktive Abstammungs- und Vererbungslehre* (quoted in the February *Zeitschrift für Musik*), Profs. V. Haecker and T. Ziehers investigate the origin of Schumann's musical genius :

> Schumann was a heterozyot—*i.e.*, a being whose idiosyncrasies were derived from parents who differed as to the component parts of their individuality. Schumann possibly owed his musical gifts, so far as his ear and sense of motion (or play) were concerned, to his mother, his poetic instinct and his instinct for composition to his father and to his grandmother on the paternal side. But it cannot be said that his genius was the sum total of the talents and disposition inherited from both his parents ; on the contrary, only the tendencies inherited from his mother played a decisive part. None of Schumann's brothers or sisters were musical. His children, on the contrary, were.

SCHUMANN'S SPHINX RIDDLE SOLVED

In the February *Musikbote*, Giovanni Minotti tackles the problem set by Schumann's A S C H in the 'Carnaval.' The solution he offers is interesting and quite acceptable, but not one that lends itself to being summarised.

FRENCH *v.* ENGLISH ORGANS

In *L'Orgue et les Organistes* (January 15) an anonymous writer declares that to a French organist the small importance of the Choir in an English organ (and in many American organs) as compared with the corresponding 'Positif' in French organs is astonishing, and indeed almost unaccountable.

KALLIWODA

The January-February issue of *Hudebni Vychova* contains an article by Jan Busek, on this composer, on the occasion of the hundred and twenty-fifth anniversary of his birth.

OCKEGHEM'S TRUE NAME

In the February *Revue de Musicologie*, Maurice Cauchie establishes that the only true forms of Ockeghem's name are 'Johannes Ockeghem' or 'Oekeghem,' and not, as assumed by Michel Brenet, 'de Ockeghem.'

OLD ALSATIAN ORGANISTS

In the same issue, André Pirro devotes a short essay to the organists of the Haguenau Churches between 1491 and 1525.

M.-D. Calvocoressi.

PURCELL'S 'DIDO' IN GERMANY

Münster, Westphalia, *March 15*

Under the ægis of Mr. Edward J. Dent, Ambassador Extraordinary from the British Muses to the Continent, Purcell's 'Dido and Æneas' was performed at the Opera House here last night for the first time on any German stage.

Apart from their learned men, the Germans do not know Purcell. Before we express shock, let us ask ourselves whether Purcell is well and truly known at home. The performance last night was a first introduction of that charming genius to an audience that was peculiarly receptive.

'Back to Handel!' has been the cry in Germany for some little while. Now the Germans are quite ready to go back farther, even at the cost of reaching a period in which their own luminaries were not yet overwhelmingly brilliant.

The whole enterprise, and the way in which it was received, spoke well for the intellectual interests of present-day musical Germany. The English visitor could not but be impressed. Münster is not a great city. The resources of its opera-house are modest. But there are wits and enthusiasm at play here ; and, moreover, a sympathetic, supporting citizenry. It was curious to see the good people hurrying from the church services yesterday morning straight to the opera-house to attend a lecture by Mr. Dent in preparation for the evening's performance.

One has to hear Purcell abroad to perceive to the full how peculiarly English he is. The Cantor of St. Thomas's, Leipsic—Dr. Carl Straube—who is here, is one of several eminent Germans who have marvelled that we English do not glory more in our great man. The native tunefulness of Purcell, and his light, sure, unlaboured strokes, are here a delightful find.

The success of 'Dido' was great—and even astonishingly great, considering some of the circumstances. For instance, the intervals which were necessary for the changing of scenery were regrettably long for so small a piece. It is certain that 'Dido' should in the interests of musical effect be played, if possible, unbroken. Then it was preceded here last night by a dramatised serenade, 'Venus and Adonis,' of the elder Scarlatti. This piece contained some delightful music, but as a stage show it was utterly uneventful and depressingly long. None but a German audience, one fancied, would have allowed it such a patient hearing. Finally the singing in 'Dido' was not more than fair to moderate, the heroine, in particular, being insufficient.

And still it was the best performance of 'Dido' that I, for one, have seen. In the absence of the finest vocalists and the most expensive settings, operas at Münster are made to engage the audience by being well 'produced.' All sorts of clever little things were done on the stage last night to bring it home to us that drama was meant. The plot was alive, and there were no listless, ineffectual supernumeraries. One's hat is raised to the manager, Dr. Niedecken-Gebhard, and to the ballet-master, Kurt-Joos, who are men of ideas and a pretty fancy. Perhaps the scene of the witches' kitchen aimed at rather more than was achieved; but the scene of the sailors and the witches in Act 4 was brilliantly animated. The audience clamoured for the hornpipe over again.

The conductor was Rudolph Schulz-Dornburg, and he lent a good hand to the effect. The world should hear something of this conductor one day. He had got the hang of Purcell's dancing tunes, and set them spinning capitally. And he rose to the wondrous Lament. It was as though he had said to his 'cellos, 'Play as you never played before!' The great *ostinato* was torn from the quivering strings.

The Dido was a singer with an unequal scale, in no part of which did she, lacking the technical principles, make the best of her voice. The Æneas was a young baritone who looked gallant in a quasi-Oriental dress (for Æneas had come from Asia Minor), but who pinched his higher notes. The Belinda was a promising and spritely young singer. At the end the audience shouted for Mr. Dent, who had to appear on the stage. He had re-edited the work for the occasion. The German version was by Dr. Anton Mayer.

The visitor here has also had an opportunity of seeing a staged version of Handel's 'Theodora,' and uncommonly interesting it was. Scenery and action were on broadly simplified lines. A good deal of surgery had been inflicted on the score. But to set against that is the fact that to-day Münster does know 'Theodora.' Where in England is it known? There is mighty fine music in the work. 'Saul' and 'Hercules' have been treated on similar lines in past years. A Handel revival is due in England. Some one might try the Niedecken-Gebhard method. C.

The Oaklands Musical Club is a new organization that should be of great benefit to musicians in the Shepherd's Bush district. Prof. Percy Buck spoke at the inaugural meeting, his subject being 'What is Musical Taste?' A chamber music evening was announced for March 20; and on April 17 a programme of works by Schubert and Grieg will be given by Miss Helen Mott and members. The secretary is Mr. F. D. Langdale Brown, 29, Sedgeford Road, W.12.

Points from Lectures

Vocal methods never fail to interest singers, and for that reason a crowded audience was attracted to the monthly meeting of the Tonic Sol-fa Association, when Mr. F. C. Field Hyde dealt with this subject very usefully. He advised the student of singing to leave text-books alone for a year or two. Many examples of extravagant and contradictory things said in books on the voice were read by the lecturer, who said that the confusion that ensued could only be set right by a competent teacher, whose experience enabled him to set conflicting views in their proper relationship. One of the chief faults of authors was that they wrote as if their principles could be applied to all voices. It would be futile to apply a method to every case. The teacher must have method, but it must be elastic; he must have knowledge of text-books, and skill to adapt methods to the fresh problems presented by every pupil. Mr. Field Hyde proved his own capacity in this respect by the artistic singing of his pupils, who illustrated the lecture.

Brahms has been discussed many times in lectures. That the interest endures is evident from the vividness with which we may recall the treatment of him on many of these occasions. As time goes on the tone becomes more sincere; the composer's position in musical history more secure. Mr. B. J. Dale is such an admirer that he has spent much time in going through Brahms's works and placing them in periods. These will doubtless be put on fuller and clearer record than was apparent at the lecture recently given at the Music Teachers' Association. Mr. Dale dealt sympathetically with the early compositions of Brahms, who had had to earn his living at first by hack-work. The true Brahms came later. The Ballades showed his austere romanticism. A gradual softening of the hardness and austerity which had characterised him was traced, but this never wholly left him. Between Opp. 70 and 100, written within ten years, Brahms reached the zenith of his career. Some characteristics pointed out were his fondness for the device of melodic inversion, consistently and beautifully used; suggestion without actual use of folk-song; distinction added to the triads within the fixed limits of the key; honourable use of the diminished seventh, not for the purpose of making cheap modulation, and before it had been shamelessly exploited by later composers; avoidance of rhythmic squareness, while fulfilling the requirements of form. Orchestral colour owed much to him, though unfortunately the sombre colours were apt to run into each other. Brahms's thought was essentially polyphonic. His compositions were among the vital forces of music.

'Some Aspects of Modern Poetry' were referred to by Mr. Alfred Noyes during a lecture at the Midland Institute, Birmingham. He deplored the tendency, especially among writers who had no ear for music, to depreciate the musical side of poetry. If they succeeded in ridding poetry of its music, they would also succeed in ridding literature of its poetry. The new school seemed to wish to emphasise unduly the meaning expressed by the words. But there was something more in poetry than the logic of meaning. It must have music—the music of rhythm. That was why the greatest poetry, having more music than logic, could never be translated successfully into a foreign language.

Mr. Carl Fuchs, in a lecture at Huddersfield, said there were about four hundred Strad fiddles in existence. Collectors who had long purses claimed that they were preserving the violins for future generations, but as a matter of fact they were keeping them from rising young violinists who could not afford high prices for them. He thought that Strad violins should be held only by people who could satisfy a board of examiners as to their efficiency as players.

In an address on oratorio composers, at Sheffield Central Secondary Girls' School, Sir Henry Hadow turned aside from his theme and spoke of the popular fear of high-brows. Good music did not mean music that people could not understand. He remarked that he often came across people who said that they liked music, but didn't like it good: and added that no one would ever think of saying that they liked apples, but preferred them rotten, or that they liked fish, but preferred it a bit high. Do not, said Sir Henry, be browbeaten about talk of 'high-brow,' and do not get it into your heads that good music means something recondite or abstruse. 'The Messiah' is good music, the best of its kind. If people tried to get round you by talk of 'high-brow,' it was not argument, but a snigger.

Dr. W. G. Alcock, lecturing at Salisbury on 'How Music is made,' ranged over the history and art of music with certainty of grip and clearness. He turned to the tendencies of modern music. A very prominent musician asserted in public some time ago that there was no such thing as a wrong note in modern music, and went on to say that nothing a musician wrote down sincerely could be called ugly. That attitude might be due to the results of the war. If it was true, a murder was no sin if the murderer meant it sincerely. The intolerance of anything approaching precept or rule was growing so rapidly that in their reverence for all that had brought music to its highest development, musicians could not help wondering what the future had in store.

The Irish Free State does not seem to mind its officials commenting publicly on matters which are under consideration of ministerial committees. But Dr. John F. Larchet, chairman of the Examinations Board for Music under the Ministry of Education, has high aims and hopes. The aim was to make a race of intelligent listeners instead of a race of inferior performers. Music would take its place as a full subject in the curriculum. In the primary schools, teachers were being prepared to supply the improved teaching that would have to come. In the secondary schools, music would be taught only by certified teachers. Music was being taken by many girls in place of mathematics. There were girls' schools in which every pupil was now attending classes in aural culture, sight-singing, and musical appreciation. Many schools had recently established junior and senior orchestras and choirs. Gramophone, pianola, and wireless educational programmes were advocated. In an oral examination for the intermediate certificate a melody was to be sung at sight, a phrase as heard written down in Staff notation (Tonic Sol-fa is ignored), studied melodies were to be written down and analysed, and rhythms, chords, cadences, and changes of key had to be recognised. A harmony and musical history paper followed, and the practical examination included the playing of the pianoforte, violin, 'cello, or harp. For the leaving certificate more advanced work on the same lines was required. In the secondary school course pupils were to be brought into contact with the works of the great composers. The things of music should come before the names and symbols. Pupils should be present at the choir-singing as listeners, if not as performers. The répertoire should be fairly extensive before much theoretical work was attempted. Dr. Larchet compared the spirit of these plans (the practice may fall short) with recent experiences where music as a subject was lucky if the time allowed for it was not filched from recreation.

Welsh Folk-Music was ably discoursed upon by the Rev. Iona Williams at North Shields. The lecturer said that the Welsh character was emotional and impulsive; the people were devoted to patriotism and religion. They had few drinking songs, or hunting or sea songs. Their music was rich in lullabies, and in their store of love-songs melancholy prevailed, and so indefinite and impersonal were their songs that the lover always called upon the wind or the cuckoo, or some other medium, to carry his message to his lady-love. The folk-songs of Wales were often addressed to nature—they sang of the sky, animals, leaves, flowers. In regard to patriotism, Wales possessed one of the greatest marching songs in the world in 'Men of Harlech.'

'Church Music and Choral Singing' was Mr. Edgar L. Bainton's subject at Greenock, attracting a crowd to the Town Hall for a praise service. Far enough back he went, for he quoted from Job that 'when the foundations of the earth were laid the morning stars sang together and all the sons of God shouted for joy.' But Job characterised the ungodly as 'those who played upon the timbrel and harp and who rejoiced at the sound of the organ.' Music owed much to the monasteries and monks. Each monastery had its precentor. Song schools existed in Scotland from the 13th century. At the Chapels Royal the Master of Music was the most coveted post in the musical world. In the Roman Mass the priest acted as intermediary between God and man; the music had dignity and loftiness of style, impersonal and unemotional. Protestantism, which affirmed the right of every man to approach God in his own fashion, required a more personal note in its music, with a more intimate and emotional quality. England and Scotland in the Tudor period were singing nations. Perhaps once again the United Kingdom might become 'a nest of singing birds.'

Defending the B.B.C., Mr. Joseph Lewis, musical director at the Birmingham Broadcasting Station, told the Cheltenham Rotary Club that he put in on an average a hundred hours a week, his rate of pay being not much more than that of a labourer, and that every penny spent at every station had to be strictly accounted for. Everybody who paid ten shillings a year wanted his pound of flesh out of the Company. Whenever a song was sung certain interests had to be compensated. It was impossible to please everybody, and Mr. Lewis described some of the difficulties of doing so. Members of choirs gave their services, and would do so for four or five nights a week, because they felt there was a great mission in broadcasting.

The Rev. Canon R. E. Roberts has been telling the Hon. Society of Cymmrodorion what he had discovered about Welsh music in the Tudor period. Welsh composers who attained eminence in England under the friendly patronage of the Tudors included Richard Edwards ('In going to my lonely bed') and

Sion Gwynedd. Robert Jones had international fame. The lecture dealt largely with 'half-Anglicised Welshmen.'

At Glasgow University, the closing 'Cramb Music Lecture' was very largely attended. What grieved Mr. Gustav Holst since the war was the number of first-rate artists in the Scottish Orchestra, old friends, who had gone to America, where they gained considerably, for the best American orchestras were wonderful. In this country they had been in danger, if not in certainty, of having to play in the cinema. This first-rate material could not be rebuilt at once, any more easily than a cathedral could be so built. In the discussions about the future of the British National Opera Company, Mr. Holst had seen no reference to what to him had always been the glory of the Company—it carried an orchestra of fifty players. Elaborate Tudor Motets and Masses were unfitted for congregational singing. They should be unaccompanied. Organ accompaniment, during the centuries, had ruined this type of music. Pure Tudor music was to-day being revived. Now that the season was ending, Mr. Holst advised students to pursue their studies of orchestration with the aid of miniature scores and gramophone records.

Shakespeare was the subject taken by Mr. T. Henderson for an address to the Darlington Rotary Club. Shakespeare, he said, spoke about music without making any mistakes, and his knowledge was thorough, not because he was a musician, but because music was an integral part of everybody's life in those days. He did not introduce music into his plays to brighten them, but because it was part of the play, and gave the requisite colour.

Dr. W. G. Whittaker met a number of choir conductors at Greenock, to discuss their work. Much introductory talk was saved by a reference to his article, 'Hints to Choir Conductors,' in the Federation of Festivals Year-Book. Dr. Whittaker said that conductors from whom little was expected sometimes secured extraordinary results. He knew a greengrocer who, after selling cabbages, conducted choirs in drawing-rooms, where the members sang magnificently because he was endowed with remarkable ability in leading people to sing. Yorkshire singers had the best choral voices without doubt, but there were other things needed as well as choral tone, and to obtain these was the work of the conductor. Answering questions, Dr. Whittaker did not approve of choirs standing in semi-circles ; he preferred block formation. In madrigal singing we had to re-create tradition. First read aloud the words, line by line. The pace must be decided according to reasonable conditions ; there was not one set pace. Lip action and other movements, and singing by a conductor were all very well so long as the audience did not see what was done, but in children's choirs singing by the conductor should not be allowed.

Mr. Arthur Hirst is a lecturer with the great gift of securing keenness and absorption on the part of his audience. The *Brighton Herald* says that 'during one pause in his playing the audience was so still that the ticking of a clock on the wall alone broke the silence.' Yet at the close the applause was thunderous. So impressive was his lecture on 'How to appreciate great music,' that after the two hours' recital the chairman summed it up by saying, 'It seems to me that I have been here for only a quarter of an hour.'

J. G.

The Musician's Bookshelf

'Rheinberger's Organ Sonatas.' By M. P. Conway.

[*Musical Opinion* Office, 2*s*.]

So much has lately been written about this composer's organ music that failure on the part of players to appreciate it, or to give it a fair presentation, will hardly be due to lack of counsel. As a fact, however, Rheinberger's position in this country has long been secure so far as this department of his work is concerned. The great majority of good players have always recognised the high quality of his Sonatas, and if their appeal to the hearer has been small, the reason is to be found in their over-solid and monotonous treatment at the hands of organists who followed too slavishly the composer's indications of pace and registration. It has been too often forgotten that there are good reasons for Rheinberger's sparing use of dynamic marks. His own organ possessed few facilities for expression—there was not even a Swell box ! It was natural, therefore, that his music should be conceived in a style as far as possible independent of varied power and tone-colour ; and that he should content himself with a bare indication as to the general style of a movement—loud or soft—leaving further variety to the discretion of the performer. Unfortunately, players (at all events up till a very recent date) apparently lacked the blend of imagination and discretion necessary to do for the Sonatas what the composer was unable to do himself, and an impression grew up that Rheinberger's organ music was consistently loud, heavy, and uninteresting. Guidance was, and still is, badly needed, and there is room for such a book as this of Dr. Conway. His suggestions are mainly in regard to registration, but he gives also hints as to phrasing and treatment generally. The plan of the book is simple and practical. The section dealing with each Sonata opens with a brief note on its general characteristics ; the movements are then discussed from the registration point of view, with a detailed treatment that can be followed with profit only when (as the author advises) the student first takes his copy and numbers off the bars in fives or tens. Opinions will vary as to whether the registration suggested is over-elaborate. Personally, I think it is. But that is no drawback, for the player need adopt it only so far as it falls in with his view or suits his organ. Seeing how much the Sonatas have suffered from too little registration, it is well that players should have their attention drawn to the limits of possibilities in the opposite direction. Moreover, the Preface is emphatic as to the importance of the registration not being allowed to interfere with the flow of the music. Dr. Conway has worked throughout with a realisation that the composer (as he says) 'thought far more of counterpoint than of colour,' and he has therefore avoided too 'orchestral' a treatment. He adds a warning that

> . . . no amount of care in registration can compensate for deficient technique or any lack of appreciation of the breadth and dignity of these Sonatas. They should be *learnt* on two or three soft stops, and all details of technique, phrasing, &c., settled before the registration is taken in hand and *practised*.

Dr. Conway draws attention to the importance of differentiating between the *f* and *ff* of the middle sections of the slow movements and those of the

opening and closing movements. As he says, Rheinberger no doubt had in mind a quieter ensemble for such passages, not only because of the character of the music, but also for the purpose of obtaining contrast with the rest of the Sonata.

The registration suggested by Dr. Conway is such as may be obtained from an average three-manual organ, and most of it is possible on a two-manual, provided the Great contains a few soft stops to serve as a Choir, and (even more important) that the Swell and Great be often used uncoupled. As Dr. Conway points out, players on two-manual organs are prone to keep the manuals coupled throughout, thus missing many chances of variety and relief. This eminently practical little work should be of great service to all who wish to do justice to these fine works, which, as Dr. Conway truly says, are 'in the very front rank of organ compositions.' A study of its principles should also be of help to the student in regard to registration generally. Too often this important part of a player's equipment receives only casual attention, with disastrous effects on his taste and interpretative powers.

H. G.

'Modern French Music.' By Edward Burlingame Hill.

[George Allen & Unwin, 15*s*.]

In this sober, readable, well-documented book, with its thirteen chapters and nine illustrations, an American musician surveys the movements in French music since the time of the Franco-Prussian War. His book grew out of lectures delivered at Harvard, where he is an assistant-professor, and out of other discourses given in the Universities of Strasburg and Lyons in 1921. Its aim is

> . . . to provide as far as possible the features necessary for a student's handbook with the untechnical standpoint of the general reader.

The method is thorough. First Mr. Hill sketches the genesis of French music, from the operatic preoccupations of the first half of last century, through the time of increased interest in instrumental music (with Saint-Saëns, Lalo, and Franck as pioneers in this style), on to the Wagner spell, the reaction from it, the enthusiasm for the gay new things from Russia, and the post-Franckian influence of d'Indy, Chausson, Duparc, and others, glancing at the interaction meantime of the arts that 'has produced some of the most characteristic French music.' Then we see Bruneau and Charpentier aiming at 'naturalism' in opera, getting away from the romantic and legendary, into modern life with its moving and often disturbing psychological reactions. Charpentier, it will be remembered, called 'Louise' 'a musical novel,' and wrote the text (in prose) himself, as Bruneau had done for his works.

There was a strong operatic bias at the Conservatoire, it seems, until Fauré's time (1905-20). We are reminded of the value of the Schola Cantorum, that 'memorial to the personality and artistic creed of César Franck,' in laying stress on the historical evolution of music, and broadening the minds of its students. We are even told that its pupils are taught counterpoint 'not as a matter of archæology or as a dry science, but in the spirit of the 16th century.' That idea is moving here, but we have not yet set our teaching fully in order, I am afraid.

The earlier chapters of the book describe the course of opera, and the rise of instrumental music, under the guidance of Pasdeloup, Colonne (the apostle of Berlioz), Lamoureux, who laboured for nearly thirty years, and Chevillard. Mr. Hill says a few shrewd things about Saint-Saëns, who

> . . . came perilously near to making up for [his] capital defects by the amazing extent of his intuitive faculty, his Gallic wit, his vivacity, grace, and the dexterous control of all the elements of his craft.

'Perilously' is a good word. So is the adjective which describes him, after indulging in the coloured delights of his Oriental adventures in music, or his sentimental languishings, returning 'the more grimly to his classic obligations,' which he took enormously seriously.

Another good phrase is that which describes Franck's outlook upon art as 'gospel—instead of a *métier*.'

Some of Mr. Hill's references whet our appetite, which is one thing that every book ought to do, in some way or other. He mentions the great success of the later version of Berlioz's 'Trojans' at the Paris Opéra in 1920. When are we of the present generation to hear that fine work in London?

Here possibly is matter for debate, in some aspects. Speaking of the final abating of 'the Wagnerian fever' in France, Mr. Hill says:

> It was the vainest of illusions to fancy that Wagnerian principles of music-drama could find a permanent fusion with the Gallic nature.

Is this true? If it is, so much the worse for France, say I. Surely it is one sign of the incorrigible Chauvinism of the French.

How many English musicians appreciate Fauré—really enjoy him with gusto? I have met none. Yet he played a large part in bringing in what Mr. Hill calls 'the new era' of French music. He also calls this 'the progressive type' of art, which I think is not a very good word. I prefer some such term as 'alterative.' There is a danger in these days—only too great—of confusing change with progress:

> Fauré's music [says the author] is not combative. It insinuates itself into the listener's heart, annuls argument, and, perforce, leads the mind into regions of persuasive poetry.

Even if it doesn't always, the attempt to do so is better than the other argument-annulling method—a very different one—of the young lions, 'Les Six,' and the rest of them. They avoid argument by leaving you speechless with boredom. Mr. Hill takes them too seriously, I feel sure; but perhaps in an historian no other attitude is quite correct. The book, remember, is not entirely a critical estimate; it is an exposition, and though it is not nearly so adulatory as practically all the other books we have about French music, it is distinctly kind to the aggressive moderns, for whom spanking seems to some of us the best remedy—though it is a little too late, unfortunately, for that. It ought to have been done about twenty years ago. We might then have been spared much annoyance.

Before he comes to the 'iconoclasts,' as he calls them (though they rather set up idols—a multiplicity of them—than break them: therein lies their feebleness), Mr. Hill has plenty of good matter about d'Indy, Debussy, Ravel, and the lesser lights of their time. Debussy he regards as the greatest genius in French music since Berlioz. 'A test of Debussy's significance as a composer, he says, 'is to be found in the world-wide reaction of his innovations.' That *may* prove the greatness of the originator, though little men—fundamentally small men, like Stravinsky and Schönberg—have been idolised too; but it may

just as well prove the feebleness of the imitators. Has any country produced so many weak imitators as France in the last twenty years? Think, for instance, of the French 'novelties' that we have heard, at the 'Proms.' and elsewhere, since the war. How many of them have been worth listening to? Not one in ten. There are some Frenchmen of whose work we would willingly hear more—d'Indy, for example. His best work is too rarely performed here; but the great majority of French novelties (and of German ones too, for that matter) are simply, to our ears, so much paper wasted.

Mr. Hill thinks that 'a period of assimilation [of foreign influence] is followed by one of reaction to nationalism,' and that when Frenchmen of to-day have 'profitably absorbed' what can be got from the foreigner, they will return to a more exclusive dependence upon the living traditions of their illustrious past.' As to whether that will really be better for French music I leave you to debate. Myself, I do not expect too great marvels from a people who can see nothing in Elgar, and who listen seriously to the nursery-prattle of a Milhaud and a Cocteau. French music is suffering even more severely than our own from the mental indigestion of the age. It is not easy to see how it will work out its salvation. Diet and dosing are indicated; but who is to play the thankless part of physician?

W. R. A.

'How to Build a Chamber Organ.' By H. F. Milne. [*Musical Opinion* Office, 7*s.* 6*d.*]

Charles Reade hoisted himself into Grove's 'Dictionary' on the back of a knowledge of violin construction; at least one distinguished organist is known as a skilled model-engineer; and there is apparently a chance for all of us to shine as organ-builders. It seems hardly to be expected that the fine mechanism of such an instrument should be within the reach of any but highly-skilled craftsmen, but Mr. Milne assures us that 'there is nothing to prevent any amateur with a knowledge of the use of wood-working tools from turning out a splendid little instrument from start to finish.' And in this volume the author provides a clear and concise account of the materials, methods, and general constructional details that are required for the purpose. The descriptions are admirably full and simple, and many excellent diagrams are included to elucidate points which might otherwise be difficult. No specialised ability is pre-supposed, but a good knowledge of carpentering is essential; and it soon becomes clear that many of the operations described require very great skill and patience.

The specification suggested is well-balanced, and includes a Swell octave coupler, which is a noticeably useful feature. The author throughout the book is clearly looking at his subject from the point of view of the player as well as that of the builder; and he has wise words to say on the subject of the abuse of couplers. While describing the mechanism and make of the Tremulant, he seems not whole-heartedly to advocate its use in an instrument of this size, and most organists, without denying the importance of the stop in larger schemes, would probably agree with him on this point.

Quite apart from the building of the organ, which few, probably, will feel equal to undertaking, the volume has wide interest and usefulness. Not many organists at all fully understand the insides of their instruments, still fewer are able to undertake even in emergency small 'running repairs' for which they would be ashamed to garage their cars; and this work certainly makes the fundamentals much clearer than many more elaborate treatises. The chapters on 'Regulation of Action, Defects, Remedies' and 'Tuning' should be of the greatest help to those in charge of small organs, situated perhaps in places where expert attention cannot easily be obtained; and to these, and all lovers of the organ, just as much as to those who wish to build themselves a workmanlike little instrument, this book may be warmly recommended.

T. A.

'The Rhythm of Song.' By C. F. Abdy Williams. [Methuen, 7*s.* 6*d.*]

Rhythm is without doubt one of the great and elemental forces not only in music and other arts, but also, as Mrs. Meynell insisted, in life itself and the organization of the universe. But like many other big things, it is so much a matter of the heart as well as of the head, of feeling as well as of thinking, that discussion of it is apt to become vague and loose. The word itself is easily confused with the terms 'accent' and 'time,' and is, moreover, as the author notices on p. 30, somewhat changing in its meaning. Whereas Beethoven speaks of a 'Ritmo di tre battute,' and we speak of a waltz- or a jazz-rhythm, applying the word to a short rhythmical figure, there is a sense in which the word has a larger meaning. 'His rhythm is good' means for most of us that there is a vividness in his feeling of the short rhythmical figure, and also a growth and consistent plan in his handling of these figures in the mass, in the 'rhythm' of the work as a whole.

The prevalence of loose thinking about rhythm seems to have prompted Mr. Abdy Williams to write this book. His treatment of the subject is noticeably different from Mr. Plunket Greene's, which concentrates rather on the general, broad aspect, from the performer's standpoint. Mr. Williams wishes to place rhythm side by side with harmony and counterpoint as a branch of the science of composition; this is manifestly difficult, but he brings to this task both musicianship and literary scholarship.

Mr. Williams insists that metre is to poetry what rhythm is to music, and in a sense this is true. But rhythm in poetry, which obviously does exist, seems to be something more than metre, obtained by means of metre (though not entirely by means of it), as rhythm in music is obtained by means of accent. For instance, the metrical system of

> The quality of mercy is not strained,

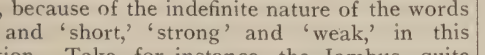
would be generally admitted to be one of iambic pentameters. But it has been recently suggested that the rhythmical flow in this and other similar verse is obtained by a system of four stresses:

> The *qual*ity of *mer*cy is *not strain*'d,
> It *drop*peth as the *gen*tle *rain* from *hea*ven
> Upon the *place* be*neath*: it is *twice blest*, &c.

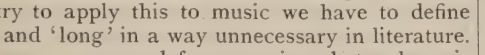
This is of course highly controversial, but it serves to show how difficult and complicated are the relations between metre and rhythm. Even more interesting and suggestive is the question of the rhythm of good prose—for many of the finest passages in the language undeniably depend for their effect on rhythm; and this is necessarily achieved without the use of metre at all, but by careful accentuation, and the rise and fall of finely balanced phrases. Mr. Williams admits that 'in ancient days men

applied the term "rhythm" to poetry, and to the movements of the dance, as well as to musical melody,' as if such an application were no longer usual or allowable. But rhythm is one thing, and the same whether expressed by a meaningless jingle of words, a tapping with one's foot on the floor, or the playing of an orchestra.

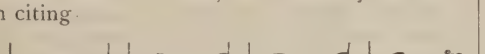
It seems as if the analogies between music and literature had struck the author so forcibly as to lead him into rather fanciful statements. He suggests, though he does not definitely state, on p. 31, for instance, that there is some connection between the four punctuation signs and the four closes in music. This idea may work so far as the full stop is concerned, but goes no further without considerable strain; and the comparison of the pause with the note of exclamation (p. 31) similarly will not bear pressure. The most serious discussions, however, will centre round the author's application to music of the literary 'quantities.' There is undoubted parallelism here, but the desire to register and tabulate leads to highly debatable ground, because of the indefinite nature of the words 'long' and 'short,' 'strong' and 'weak,' in this connection. Take, for instance, the Iambus, quite definitely a procession of short and long. As soon as we try to apply this to music we have to define 'short' and 'long' in a way unnecessary in literature. There seems no ground for assuming that a long is to a short as two is to one, as Mr. Abdy Williams does, in citing



Why not



as in 'Grove' (1921), vol. 2, p. 459? Or:



as in 'Grove' (1921), vol. 4, p. 605, both given as cases of Iambic measures? 'Revenge, revenge,' according to Mr. Williams's scheme, would be Proceleusmatic, second species (*see* p. 25, par. 13). The fact is that these literary quantities cannot be pressed on to music, though they may be advantageously compared with it. The analysis is interesting from general points of view, but the rules of quantity are a purely non-musical convention, and a modern composer setting a poem would certainly be on the wrong tack if he began theorising about its metrical scheme in this way. He must pay far more attention to the question of musical accentuation, which is somewhat inadequately dealt with in this volume.

Enough has been said, however, to show that here is an interesting discussion of an important subject. The book is provided with many examples, ranging from Mozart to Ireland and Vaughan Williams, and including extracts from 'The Diver' and 'The Village Blacksmith,' which should not perhaps have found their way into a work of this sort. It must also be admitted that the somewhat antiquated character of the author's own examples of the composer at work (Exx. A-M) is likely to detract from their value for present-day students; and we are surprised to find Mr. Abdy Williams writing in Ex. I what he has censured as 'something of a platitude' on p. 5.

The whole technique of accentuation, which is inextricably mixed up with that of rhythm in song, has been greatly developed during the last few years, and credit is due to the author for realising this, and for dealing to some extent with the influence of folk-song on what some publishers and Mr. Williams call the 'Art song'—a hateful term. But we feel that this side of the question should have received more attention; and any volume dealing with the setting of words ought to take notice of Debussy's influence, and the tendencies of the later Vaughan Williams. It is also to be regretted that the book must have gone to press before the appearance of Holst's 'Choral' Symphony. Whatever may be the value of this work as a whole, it is indisputably a landmark, from all points of view, in the musical treatment of poetry, and it must be taken into consideration in any present-day discussion of this subject. T. A.

'The School Orchestra: Organization, Training, and Répertoire.' By Adam Carse.

[Joseph Williams, 4*s*.]

If there is one thing more than another that we want to encourage in schools high and low, it is ensemble instrumental work. The school singing is, thank goodness, now upon a generally good level; the orchestra still lags behind, though all who are in touch with school folk report that things are moving, and that another generation will make a big difference. Every one knows that some schools have excellent orchestras, but we want such bodies to be multiplied exceedingly. In America they go in for great things in this way—even to the length of military bands. I can't believe that all these bands play really well (how on earth are boys to get time to play horns really well?), but there is a far more widespread keenness for the school band there than we have yet displayed.

Mr. Carse would stop at nothing to get one—except at bringing in outsiders too often. For a special burst they are useful; but the aim, he urges, ought to be to get a complete string orchestra. Viola players are not often *found* in schools, but they can generally be made, he says, in two or three weeks.

Here speaks from long experience one who knows what he is talking about. His every page is keenly practical. He plunges in at once, on p. 7, to show how the pianoforte is effective when contrasted with the strings, how a wind solo is best managed (*not* on the pianoforte), and how it is worth while to re-arrange wind parts for the percussive instrument. Music-masters can tell tales of sitting up till four in the morning, doing this. But the joy when the arrangement 'comes off' well at the performance makes it well worth while.

His 'Training' hints are spare and taut. Discipline is at the root of the matter, but it can be thoroughly enjoyable discipline. Anyone who has seen Sir Henry Wood at the R.A.M., putting the students through their paces, has a splendid example of how to economise time and get the best out of one's players. (It is not difficult to get permission from the Secretary to attend a Friday afternoon rehearsal, by the way.)

The common slips are listed; and any young conductor will profit greatly by taking these fifty-five pages of succinct information and seeing what other things they suggest to him, for Mr. Carse does not pretend to be exhaustive. He tells what his experience has taught him—how to rehearse a new piece, how to practise sight-reading, what to do about silent

bars, turning over, and many other things, some of them small, but none that are not important. Then his graded lists of music for strings, with and without pianoforte and wind, are good.

The school orchestra is going to make a wonderful difference to the standard and quantity of entries in the festival string classes, which are almost always much below the level of the pianoforte and vocal classes. More orchestras mean more little parties of quartettists, more trios, more sonata players, and possibly, a return to the Tudor conditions, when not to be able to make some sort of a shot at a viol part argued that you had not been at all nicely brought up. Speed the day! A.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'How Music Grew.' By Marion Bauer and Ethel Peyser. Pp. 602. Putnams, 18*s.*

'Singers' Difficulties: How to Overcome Them.' By Kate Emil-Behnke. Pp. 187. Cassell, 6*s.*

'Verdi.' By Franz Werfel. Translated by Helen Jessiman. Pp. 384. Jarrolds, 16*s.*

'Bach: The Cantatas and Oratorios.' Books 1 and 2. By Charles Sanford Terry. 'The Musical Pilgrim' series. Oxford University Press, 1*s.* 6*d.* each.

'Über die art muzik zu hören.' By Siegfried Ochs. Pp. 54. Im Verk-verlag zu Berlin.

'Annual Report of the Smithsonian Institute, 1924.' Pp. 535. Washington: The Government Printing Office.

'Carillon Music and the Singing Towers of the Old World and the New.' A new and revised edition of 'Carillons in Belgium and Holland.' By William Gorham Rice. Pp. 397. The Bodley Head, 16*s.*

'Miniature Essays': Francesco Santoliquido; Gabriel Grovlez; Arthur Honegger; Poldowski. J. & W. Chester, 6*d.* each.

'How to Compose a Song.' By Ernest Newton. Pp. 126. Kegan Paul, 4*s.* 6*d.*

'Journal of the Folk-Song Society,' No. 29. Taunton: Barnicott & Pearce.

'Piano and Gown.' Recollections. By Fred E. Weatherly. Pp. 311. Putnams, 10*s.* 6*d.*

'Fifty Favourite Operas.' By Paul England. Pp. 606. George G. Harrap, 12*s.* 6*d.*

Player-Piano Notes

By William Delasaire

ÆOLIAN

Duo-Art.—Two very interesting pieces of Spanish music are recorded this month—one by a composer whose name is rare in roll catalogues, Manuel de Falla. Maria Carreras plays his 'Andaluza,' No. 4 of 'Four Spanish Pieces' (6781). To many the composer's name doubtless carries recollections of terrifying modernity, but such folk need not be deterred from buying this roll—the harmony is plentifully splashed with diminished seconds, *à la* Albeniz, but is no more than piquantly modern in style. One recognises that in a piece of this sort the rhythms—which are most ingenious—are of principal importance, but the music strikes me as being rather disconnected, and so not very satisfying. However, it is certainly a roll of outstanding importance.

The other Spanish piece is a remarkably fine recording, by José Iturbi, of Albeniz's 'Seguidillas,' Op. 232, No. 5 (0237). The music is well-known, of course, and to me the prime interest of the roll is the playing of this famous but, in this country, I believe, little-known pianist. His playing is wonderfully crisp and clean; most of the notes appear on the roll as single punch perforations—a nice test, incidentally, for the 'works' of the instrument. The whole effect is exhilarating, and provides a splendid answer to those misguided people who think that dance music comes only from the brains of American Jews.

Another roll, as interesting as it is beautiful, is a Brahms Intermezzo, Op. 117, No. 1, in E flat minor, recorded by Mitja Nikisch (0238). I cannot refrain from again begging my readers, if I may presume to administer a little homily, to dismiss any prejudices about the 'austerity' of Brahms. Here, at any rate, he is wonderfully human, and this without denying his genius. The music is simplicity itself, but marvellously wrought, so that new beauties constantly reveal themselves.

With all respect, I venture to suggest, despite the makers' *Bulletin*, that Harold Bauer has identified himself with something meretricious in Durand's Valse, Op. 83, in E flat (6932). It may do well enough for the senior girl-student at the end of the term, or as an accompaniment to a Harold Lloyd film; but for Mr. Harold Bauer. . . .!

The remaining rolls comprise salon music of varying merit. Without wishing to appear 'superior,' I am afraid I don't like any of them. The largest is Ascher's 'Alice,' played by Gilbert Spross. I had hoped she was dead, but the pianist certainly re-incarnates her as pleasantly as possible. Rudolph Ganz gives us an excellent reading of the first pianoforte part of Chaminade's 'Valse Carnavalesque,' Op. 73 (6936), of which it is enough to say that it is representative of her style. Nevin's 'In Arcady,' Nos. 1 and 2, is given its maximum effect at the hands of Keith McLeod (6937), though he hardly succeeds in disguising its commonplace nature. Although from the musical point of view having the least worth, Miss Geneviève Pitot's playing lends distinction to Lawrence Gilbert's 'Shadowland' (6952).

The highbrow may be moved to sad reflections on the popularity of these best-sellers, but perhaps he may take comfort from the fact that their sales contribute something towards the cost of producing more noteworthy but less saleable rolls.

Hand-played.—The best of these is Grieg's ever-popular 'Norwegian Bridal Procession,' cleverly played by Rudolph Ganz (A873). Grieg talks about himself rather a lot, as usual, but carefully played it is a pleasing fragment. The left-hand accompaniment must be well subdued, and nicely placed accent is essential, of course.

With so much good light music available, I cannot regard Braga's 'Angels' Serenade' as anything but waste of time. It is, however, quite well played by Henri Bergman (A869).

Felix Arndt plays two Waltzes in a richly-pianistic style with which it is excellent fun to co-operate.

They are 'Ile d'Amour,' by L. Edwards (A867), and Gillet's 'La Lettre de Manon' (A875). They present the hand-played roll in the most favourable light.

Ordinary.—Inspired perhaps by the popularity of Mr. Claud Biggs's wireless performances of the 'Forty-Eight,' the makers have resumed the issue of some of the many numbers which have hitherto not been available for full-scale instruments. They have made an admirable start with No. 13 of Book 1, in F sharp (T24669). It is a joy to play, and gives the player-pianist a chance to show his mettle. The non-sympathetic musician is always apt to doubt whether the voices of a fugue can be distinctly brought out. They can be, of course, but some little skill is needed, and with such music as this the task is certainly not a drudgery. Let us have some more like this one, please.

A Nocturne, by S. H. Braithwaite (T24675), reminds me rather of the style of Alfred Hollins's lighter organ pieces. The melody is obvious enough, but is very square, and except for a pleasant little touch at the close, the harmony is on the sugary side. Still, it is effective and inoffensive.

Coleridge-Taylor's 'Three Dream Dances'—No. 1, at least—must have been written on one of his off days; the composer of 'Hiawatha' seems so very far away.

HUPFELD

Animatic (Hand-played).—The large number of alternative readings of important works by different pianists which the 'Animatic' catalogue provides is well illustrated this month. I remarked recently that I disapproved of the too hurried interpretation of Bach's Organ Prelude and Fugue in D, by Louis Closson. I have now a record of the same work played by Gottfried Galston which is exactly to my taste (52377). I have nothing but praise both for the music and the playing, and strongly recommend all Bach lovers to get this roll—to me it expresses the spirit of heavenly joy.

Liszt's 'Fantasia and Fugue on the Name B A C H' (51880) is a fine work spoilt, in my opinion, by the composer's lack of restraint. It starts off most nobly, and then breaks out into his rhapsodic style, which is really most ill-fitting; it is the kind of homage of which I feel sure Bach would strongly disapprove. Nevertheless, it is an important work, containing much fine music.

There are also some interesting records of Gieseking's playing, of which I think the best is Nos. 1 and 2 of Debussy's 'Suite Bergamasque' (58873). It appeals to me as the composer at his best, and the playing disarms criticism; every detail receives due attention, and at the same time the whole is always envisaged—a remarkably fine example of artistic work in every respect. He has also recorded Walter Niemann's 'Alt-China' Suite (58771-5), in which genuine Oriental colour is infused while escaping the clichés of Amy Woodforde-Finden and others. Much of it is original, and the writing for the pianoforte is always skilful, of which the player again takes full advantage.

A noteworthy roll is Harold Bauer's playing of the Liszt transcription of the 'Liebestod' from 'Tristan and Isolda' (50266). I suppose it is without doubt the most superb love music ever written, and here the arrangement and playing are so beautiful as to give it a definite artistic value—in my opinion one far beyond that of most transcriptions. The roll is additionally interesting by contrast with the straight-cut version. This latter is most difficult to play even tolerably, and many of the beautiful touches which a pianist would wish to introduce are quite impossible of achievement. I have no liking for transcriptions for the pianoforte as a rule, but I most cordially recommend this one.

And lastly Emil Sauer has made a magnificent record of Schubert's monumental 'Wanderer Fantasie' (51212 A & B; 51213).

Gramophone Notes

By 'Discus'

COLUMBIA

Berlioz's 'Fantastic' Symphony is enjoying something of a vogue, as is evident from its second appearance in the gramophone lists during a very short period. The Columbia recording is of the London Symphony Orchestra, conducted by Weingartner (L1708-1713). Weingartner is, I believe, a Berlioz enthusiast—an odd leaning for a conductor with so much of the typical kappelmeister in his make-up. I don't find these records very exciting (or even interesting) until the 'March to the Scaffold' and the 'Witches' Sabbath,' but this is probably not the fault of the performance or the recording, seeing that the work has invariably struck me as being dull, even in the concert-hall. It always leaves me wondering how the long-drawn and thematically poor opening movements can rouse such enthusiasm as that manifested, for example, at the recent performance by the Hallé Orchestra. However, many men, many minds: clearly there is a Berlioz public, and to such these records will be welcome.

Mackenzie's 'Britannia' Overture, conducted by the composer, makes cheerful hearing (L1715), and it is good to renew acquaintance with a jolly old friend in Rossini's 'Semiramide' Overture—capitally played by the B.B.C. Wireless Symphony Orchestra, under Percy Pitt (9076).

A step forward in operatic reproduction is marked by the record of the King's Prayer and the *Finale* from Act 1 of 'Lohengrin,' with a strong group of soloists and a powerful chorus, conducted by Sir Hamilton Harty. There is tremendous sonority—too much, perhaps, for most gramophonists—and the result is vivid and exciting (L1714).

Powerful, too, are the records of the Wembley Military Tattoo by the Grenadiers Band and Drummers, the Scots Guards Pipers, and the Stadium Choir, directed by Lieut. George Miller. There is a good deal of realism in the *diminuendo* suggesting the bands marching off, and the reproduction is a not unworthy memento of an historic spectacle (9073-4).

William Murdoch follows up last month's pianoforte record with one perhaps even better, playing a couple of Debussy pieces—'Les Collines d'Ancapri' and 'Bruyères' (D1535).

The J. H. Squire Celeste Octet is heard to great advantage in the Gavotte from 'Mignon' and Gabriel Marie's 'La Cinquantaine.' Records of light music so often fail either in material or performance that an exception such as this should be noted (3877).

Mayer Gordon plays Bazzini's showy 'Ronde des Lutins' and Vieuxtemps's Polonaise with due fluency, though without convincing us that the works are worth the trouble (3877).

The list tells us that the 'cellist, Antoni Sala, is a new-comer to the recording room. Judging from his first records he should be a great success. He plays an arrangement of Kreisler's 'Liebesfreud' and a Dance Espagnol of Granados with excellent life and variety (3875).

The Sheffield Choir, conducted by Dr. Coward, sings its old war-horse, 'The Bells of St. Michael,' Edwards's 'In going to my lonely bed,' and Macfarren's 'You stole my love.' The madrigal is quite out of focus—a heavy oratorio-like performance. The other pieces are sung with plenty of neatness and spirit, though the bell effects in the first seem to have shed some of their realism (and intonation) on the way (9075).

Easily the best of the vocal solo records, to my mind, is that of William Heseltine singing 'On with the motley' and 'No, Pagliacci, no more.' He gets as much passion into it as any Italian tenor (not forgetting the sob), and is always musical. Moreover his words come through (3873). Muriel Brunskill's choice of song is not good. Delius, with his overloaded harmonic method, is not the composer for Herrick, and 'To Daffodils' merely sounds anachronistic; the Serenade from Bantock's 'Jester Songs' shows the composer a good way from his best (3876). Riccardo Stracciari is recorded in a couple of airs from 'La Favorita' (X334).

H.M.V.

The record of Dvorák's 'Carnival' Overture is rather streaky. There are of course some vivid moments, but on the whole the more delicate passages come off best. Apparently the undue resonance of the lower parts makes some loud bits sound out of tune. Still, it is a good record, though not in the first flight. The players are the Albert Hall Orchestra, conducted by Sir Landon Ronald (D1062).

Violinists should note the records of the Kreutzer Sonata. The players are Isolde Menges and Arthur de Greef, who give a performance that above all is virile. Indeed, the pianist is at times far too strenuous, and throws the ensemble out of gear, besides producing some bad tone. But the Sonata (despite the notoriety attaching to it since Tolstoy's novel) easily becomes uninteresting, and the best testimony to this performance is that it makes the work thoroughly alive from start to finish (L1066-9).

Another very live record is that of Marcelle Meyer's playing of Stavinsky's 'Ragtime' and Albeniz's 'Navarra' (D1063). The Stravinsky piece is all broken bottles and tin-tacks, so to speak, but it has an interest of its own, and it is well that such things should be recorded, seeing that even a good average player can make little of them. Miss Meyer is about the best exponent of Stravinsky, and much as one may dislike 'Ragtime,' there is pleasure in hearing its formidable difficulties so lightheartedly set about and overcome. One thinks of this brilliant player as the Suzanne of the keyboard.

There are two outstanding operatic records. Chaliapin and Florence Austral, with chorus and orchestra conducted by Albert Coates, give very effectively a good slice of Gounod's 'Faust'—the Church Scene. It is a pity, however, that the organ part is played by the orchestra. The result is a loss both in atmosphere and contrast. Now that the recording of the organ is so much improved, one would have expected the Company to make the most of such a chance as that presented by this scene (DB899).

The other operatic record is of Rosa Ponselle in 'Suicido,' from 'La Gioconda' and 'O patria mia,' from 'Aïda.' Here is a singer who leaves the ordinary *prima donna* out of the hunt. Rarely do we hear a voice so good all through a compass of over two octaves. The top C is first-rate, and many contraltos have cause to envy the singer the resonance of the half-dozen notes at the other end. It is real dramatic singing too, full of colour, yet musical from first to last. A special word of praise should go to the recording of the orchestral part in the Verdi. If all operatic extracts were of this quality the gramophone reviewer's lot would be far happier than it is (DB854).

After this vivid bit of work the spurious orientalism of the 'Indian Love Lyrics' lets one down somewhat. However, Peter Dawson sings them far better than they deserve (B2255-6).

VOCALION

Rimsky-Korsakov's Overture, 'La Grande Pâque Russe,' is very long, and the interest is sometimes rather thinly spread, but it contains much attractive orchestration. It has been recorded and played by the Æolian Orchestra, under Rhené-Bâton. As the reproduction of the various tone-colours is unusually good, the work is given the best of chances. Altogether it is one of the best bits of recording the Company has done (A0255-6).

String soloists rarely give us works of first-rate importance, so praise is due to Howard Bliss for his choice of Bach's Violoncello Sonata in D, a tuneful, genial work, especially attractive in its slow movement and *Finale*. The performance only needs more contrast in power to make it first-rate; it strikes me as being too consistently on a *mezzo-forte* level. Stanley Chapple is admirable at the pianoforte, save at one or two points where he over-uses the pedal (K05218-9).

Albert Sammons is recorded in Kreisler's 'Liebesfreud,' and his own 'Canzonetta,' both too small fry for such a player (X9729).

A capital pianoforte record is that of Sapellnikov in Liszt's thirteenth Hungarian Rhapsody and Tausig's version of Weber's 'Invitation to the Waltz.' The playing is unusually brilliant, and the tone generally excellent throughout (A0257).

The vocal records are hardly so good as usual. Frank Titterton is not happy in 'Thou shalt break them' and 'Total eclipse.' There is a pronounced wobble that quite obliterates the vocal line in many passages, and his treatment of the words in the 'Messiah' extract is bad—'Thou shalta breaka,' &c. I have heard Titterton sing so well in operatic extracts that this falling away is curious and disappointing (K05217). Nor does Luella Paikin shine in Gretchaninov's 'Berceuse' and 'Oh, yes! just so,' from Bach's 'Phœbus and Pan.' The 'Berceuse' is not amiss, but Miss Paikin makes a lifeless thing of the Bach song, and even in regard to execution her singing is not what we expect from one who has been acclaimed as a coloratura singer (A0250).

NATIONAL GRAMOPHONIC SOCIETY

A very modest parcel comes to hand after a long silence—a 10-in. of Orlando Gibbons's Fantasies Nos. 6 and 8, and Eugène Goossens's 'Jack o' Lantern,' and a 12-in.—two more Gibbons Fantasies (Nos. 3 and 9), and Ernest Tomlinson's 'Lament.' The Music Society String Quartet plays the first three, the Spencer Dyke Quartet being responsible for the

Tomlinson piece. The Gibbons Fantasies are unexpectedly vital and interesting, and show that the composers of the period wrote far better for strings than for keyboard. There is more enterprise and independence, and we are allowed to forget the vocal idiom. The playing and recording of these old pieces strike me as being better than that of the modern examples. The 'Jack o' Lantern' especially seems to need more tone. The 'Lament' is expressive music, with more than a hint of Tchaikovsky here and there.

POLYDOR

The interest of this month's review parcel is limited in scope. Tartini's 'Devil's Trill' Sonata is well recorded, played by Josef Wolfsthal (66,191-2). The performance is excellent until the long and desolating passage from which the piece takes its name. Here Mr. Wolfsthal makes rather heavy weather of it. This must surely be the worst of all fiddle cadenzas—a heavy tax on instrument, player, and, above all, on the hearer. Mere exercises and no *diablerie!* It suggests that the Prince of Darkness is not only a gentleman but also an earnest student over-concerned with technique.

Another violin record is of Mendelssohn's 'Auf flügeln des Gesanges' and Sarasate's 'Jofa-Navana,' played by Vasa Prihoda (66062). The Mendelssohn is broadly delivered, and makes a good sonorous piece; the Sarasate is a kind of compendium of fiddler's tricks. They are managed here with neatness and despatch, the harmonics being particularly good.

The three remaining records are operatic: Fritz Soot in a couple of 'Parsifal' extracts (65812); Frida Leider in 'Ewig war ich,' from 'Siegfried,' and 'Ich sah das Kind,' from 'Parsifal' (72977); and Lotte Lehmann in excerpts from Puccini's 'Suor Angelica' (72908). The orchestral part in these is generally good, the singing on a good average level. The records would be useful to singers and others who wish for records in German.

Occasional Notes

A column article by Mr. Francis Toye, in the *Morning Post* of March 15, entitled 'Too much fault-finding: Critics of Children's Concerts,' was apparently aimed at one or two journals (including the *Musical Times*) that have ventured to comment unfavourably on some of the methods employed at such concerts. If no better answer is forthcoming, the criticisms that have appeared in *Musical News*, the *Musical Bulletin*, and in this journal are fully justified. Mr. Toye's main contention is that the concerts should be exempt from criticism because they are financed by an enthusiast. This is a proposition that must be resisted. The concerts are public events, and as they receive a good deal of laudatory press notice (as they deserve), unfavourable criticism of some of the details of their management must be allowed as well. Mr. Toye defends the use of nonsense words in familiarising the children with the themes of the works performed, and suggests that critics who object to such methods would prefer the following:

> Now, my dear children, this is the first subject which you will kindly hum after I have played it on the piano, and this is the second subject, which you will treat in a similar manner. Note the contrasting nature of the two themes, aptly illustrating the male and female principles of the universe. Your attention should now be drawn to the fugal treatment after letter X in the score; there is also an interesting example of an effective pedal point on the last page but three, while the ingenious use of the Neapolitan sixth at the beginning will not escape your notice.

This controversial method is too primitive to be taken seriously. Nothing is easier than to stick up an Aunt Sally to misrepresent your opponent, and proceed to heave rocks at it. Unfortunately for Mr. Toye, the educational method he caricatures happens to be one that has been frequently condemned in this journal for some years past, and (if we remember rightly) in *Musical News* also. Our February 'Occasional Notes,' as well as last month's article by 'Feste,' expressed the view that in all but a very few cases good music is able to speak for itself, and that comment from the platform should be reduced to the minimum.

Mr. Toye says:

> If a critic considers the principle on which a musical enterprise is conducted to be fundamentally unsound, he is right to say so. If, however, as in this case, the principle is admitted to be sound, it is not his business to try and spoil the whole venture by captious fault-finding.

Of course it is not the critic's business to 'try to spoil' any beneficent musical enterprise; but it *is* his business to point out details in which the enterprise strikes him as being on mistaken lines.

Mr. Toye goes on to say that 'it would be as well for us musical journalists to remember that our opinions are of precious little importance to anybody except ourselves.' This is too modest a view. Is musical journalism so highly regarded that its exponents can afford to belittle their office? Moreover, a writer has no concern with the 'importance of his views.' His job is to say, readably and honestly, what he thinks concerning the topics that come within his scope; and, on the whole, if he has any real convictions, he may (without being unduly puffed up) reckon that his influence will not be negligible.

This by the way. Reverting to the children's concerts, we wish for no better support than that given us in the letter from Dr. Walter Carroll that appears on p. 352. Dr. Carroll shows that children's concerts have been a regular feature at Manchester for the past ten years; they are self-supporting; there is very little 'talk' from the platform; and 'fee-fi-fo-fum' ideas are found to be unnecessary—indeed, Dr. Carroll thinks that the children would resent such methods. Now that our criticisms are upheld by one of the country's leading musical educationists, we hope they will be taken in the right spirit, and not regarded as mere 'captious fault-finding.'

The Gervase Elwes Fund for Musicians will in future be known as 'The Musicians' Benevolent Fund.' Such a change of title was bound to come sooner or later, and it has been to some extent forced on the Executive owing to the difficulty of enlarging the scope of the Fund while retaining the personal basis of its foundation and the original name. We are glad to note, however, that the new title is to be accompanied by a reference to the fact that the Fund was started in memory of Gervase Elwes. In order to meet the many and

growing cases of need the Fund will widen its sphere, and it is hoped that a Pensions Fund will soon be operative. The list of Vice-Presidents has lately had some distinguished additions, among them several members of the Royal Family, Earl Balfour, Lord and Lady Howard de Walden, Lord Balnesburgh, &c. In the long run, however, an affair of this sort stands or falls by the interest and support of the rank and file of the profession for whose benefit it exists. Not only on grounds of benevolence should musicians lend a hand: common prudence is another motive. Who can be sure of not being down on his luck a few years hence? Mr. Frank Thistleton is the organizing secretary, and the offices of the Fund are at 5, John Street, Bedford Row, W.C.1.

Hitherto the organist has been the most secluded of public performers. Even in concert-halls he has usually done his job behind curtains. Now all is to be changed, if the ingenious arrangement at the new Plaza Theatre becomes common. We read that

> . . . a super-American organ [by which is meant, presumably, an American super-organ] has been installed. By the pressure of a button in the wings this rises with the organist on its platform, so that the whole immense audience can watch his performance on the three manuals and innumerable red and white stops.

We must drop in at the Plaza and see our *confrère* coming up like a pantomime sprite. The possibilities on the showmanship side will no doubt be fully exploited—no bad thing, seeing that most of the public know little of the manifold and exacting nature of an organist's task. For example, a host of people are still unaware of the astonishing feats of dexterity that a good player does on the pedal-board. The 'one-man-band' of our childhood was a trifle compared even to an ordinary parish church organist; in fact, to-day the organist *is* the one-man-band *in excelsis*—literally *in excelsis* at the Plaza. We hope that when the button is pressed the Plaza hero does not emerge sitting tamely at his keyboard. Let him soar into view playing, with one hand darting about among those 'innumerable red and white stops,' while the other is busy on two manuals—the fingers on one, the thumb on another; and let a carefully-directed 'spot-light' show that in addition to his manual legerdemain, he is also pedalling furiously. If at the same time he can manage to turn over a page with his teeth, and butt in a stray stop with his brow, so much the better.

A revival of great interest is promised for April 22 at Bishopsgate Institute when the Harold Brooke Choir will present 'Semele,' in an edition specially prepared for the occasion. The recent production of this work in operatic form at Cambridge drew attention to its many beauties, but for obvious reasons stage performances are only rarely practicable. For purely choral purposes its great length has caused it to be neglected. In the new version to be used by the Harold Brooke Choir it has been brought into reasonable length by the omission of a good deal of solo work that had little bearing on the development of the story. All the choruses have been retained. The soloists on April 22 will be Miss Elsie Suddaby, Miss Cathcart Lynn, Mr. Edward Leer, and Mr. Clifford Lathlean. Mr. Gerald Cooper will play the harpsichord part

Many of our readers are well aware that massage and electro-therapy often prove of great value to musical performers, both instrumental and vocal. We hear of at least two famous players—one a violinist, the other a pianist—who rely upon skilled massage to keep the muscles of fingers, hands, and arms up to concert pitch; and singers also have found the treatment of great value, especially in regard to the respiratory organs. We refer to the matter partly because from time to time readers write to us concerning muscular disabilities that interfere with their technique; and also because we wish to draw attention to the highly-successful work in massage and medical therapeutics now being done by a number of officers and men who lost their sight in the war. We understand that St. Dunstan's Hostel for Blinded Soldiers has so far trained and established in practice throughout the country about seventy men, while others are working successfully in Overseas Dominions. Leading medical and orthopædic authorities testify that the loss of sight has proved to be no handicap in this profession—on the contrary, in manipulative skill and psychological insight blind practitioners often prove superior to sighted masseurs. This branch of St. Dunstan's work has received high praise from such eminent physicians as Sir Bruce Bruce-Porter, Sir Robert Jones, Sir Lisle Webb (Director of Medical Services to the Ministry of Pensions), Colonel E. Gowlland, &c. Readers in need of massage or electric treatment should write to the Superintendent of the Massage Department, St. Dunstan's Headquarters, Inner Circle, Regent's Park, who will gladly inform them as to the most nearly available masseur.

> Soft, slow, distance-scented high chords on strings and celesta now lead downwards to a passage of almost sultry, brooding repose, in which dreamy shepherd-pipe-like phrases on the oboes and English horn lean out from a background of opalescent shimmering violins, while kettledrums intermittently rumble softly below with the gentle ominousness of scarce-heard distant thunder.

At first sight the above suggests the local reporter making the most of one of his rare chances of 'covering' a concert. It is somewhat of a shock to find it (and much more in the same strain) in a Queen's Hall programme, signed by Percy Grainger. However, it is merely one more reminder that the ability to handle both notes and words is rarely found in the same person. Among the great ones of the past, Berlioz and Schumann stand almost alone, and even to-day, when musicians have more all-round culture than formerly, the composers blest with respectable literary ability may be ticked off on the fingers. The fact is, of course, music is by far the most difficult of all the arts to discuss on paper. It is fairly easy to treat orally with a keyboard at hand for illustration, but print is an unhandy medium, and a writer does not easily find the right mean between prosaic analysis and mere gush. Even copious music-type illustrations are of very limited use, for the music that most of all needs such aid is necessarily difficult to hear through the eye, and almost as difficult for the average player to realise on the pianoforte—that common denominator to which practically all music has to be reduced for purposes of illustration. Hence musical criticism bristles with problems of which the anti-critics are unaware. The cool, detached criticism that the 'anti's' describe as blasé and unsympathetic is, as a rule,

nothing of the sort. The critic enjoys the best as keenly as any amateur — far more keenly, in fact, for his trained mind sees at least two sources of enjoyment to the amateur's one. But he has an instinctive dislike of 'gush,' partly because he knows the harm it has done to the cause of music, and even more because it is bad writing. When a writer gushes he does so not because he appreciates music more than the critic, but for the practical reason that he has not sufficient literary skill to express his appreciation in simple language. Hence the professional critic's dislike of purple patches and fine writing. He leaves to Mr. Grainger and other literary neophytes such sentences as

> . . . the opening strikes a moaning, plaintive note, soon followed by a melody of winsome charm . . . . pure choral colour, lustrous and radiant as the eternal snows . . . . the plaintive moaning cadences and the engratiating [*sic*] melody . . . . the music slowly fades away into a *Coda* of the frailest distance-music ; scarce-stirring, far-spread chords in the strings breathing around listless memories of the lazy shepherd-pipe-like phrases in English horn and horn.

We are asked to draw the attention of readers to the fact that the 'Toc H' Entertainments Committee proposes to form an orchestra in order to assist the Drama League and Concert Party in their work on behalf of charities, and also for the purpose of helping any branch of social service in which an orchestra can be suitably employed. The 'Toc H' Entertainments have already raised over £1,000 for various charities, and the performers have also given their services at hospitals, the Leper Colony, the Borstal Institution, &c. The addition of an orchestra would very greatly increase their usefulness. Unfortunately there appear to be too few orchestral players among 'Toc H' members in the London area, and the committee therefore appeals to amateurs in general. There are, we know, many amateur orchestral players among our readers, and we commend this appeal to them. Those interested should write to Mr. Leslie W. Chorley, hon. orchestral director, 24, Wellmeadow Road, Lewisham, S.E.13.

Sheffield has paid a well-deserved honour to Dr. Henry Coward by presenting him with the freedom of the City. This is the fiftieth year of the Sheffield Musical Union, and Dr. Coward has been its sole conductor from the first—a wonderful record that, judging from the Doctor's vigour, is still happily a long way from being completed.

We have just turned up Dr. Coward's autobiography, in order to see how this famous body started. The facts are worth recalling as an example of modest beginnings. There was no 'town's meeting,' or flourish of trumpets. Young Coward, at that time a Board School teacher, was walking along Bramall Lane one night when he 'recognised an ardent sol-faist under a gas-lamp.' The pair discussed the advisability of reviving local interest in Tonic Sol-fa, and decided to call a meeting. As a result a Tonic Sol-fa Association was formed, with Coward as honorary conductor. The body later changed its name to that by which it has since become world-famous. Now, had those two young fellows been walking elsewhere that evening in 1876, or had they passed each other in a part of Bramall Lane other than the few square yards feebly lit up by that gas-lamp, there may have been no Musical Union, and the last half century of Yorkshire's choral history would have been different, and almost certainly less glorious.

The programme of the Three Choirs Festival at Worcester (September) has been settled. It contains a judicious blend of old and new. Among the choral works, in addition to the customary 'Messiah' and 'Elijah' are Beethoven's 'Missa Solemnis,' 'The Kingdom,' 'For the Fallen,' Berlioz's 'Te Deum,' Charles Wood's 'Dirge for Two Veterans,' a Bach Cantata, and shorter pieces by Weelkes, Holst, Ethel Smyth, &c. The orchestral works include Brahms's C minor Symphony and the 'Enigma' Variations. The new works are by Bainton, Brent-Smith, Walford Davies, and W. H. Reed. Sir Ivor Atkins pointed out the difficulty of doing justice to modern composers, because of the experimental nature of much of their work, and also because music of such an exacting type could be presented only at the expense of the rest of the programme.

Putting the classics in their places is a popular pastime of the hour, but the thing is not often done so neatly and completely as in this extract from a recent programme of the Hallé Orchestra :

> The following celebrated Artists will appear at the remaining concerts of the series :
>
> March 4.—CESARE FORMICHI, and Third Symphony—Brahms.

The *Music Bulletin*, now edited by Basil Maine, has tapped something of a new vein in articles by poets and other non-musical artists. The point of view of such folk is usually of interest, and often of profit. The first of the series, in the March issue, is by Laurence Binyon. He writes modestly as a non-musician, and says some things with which musicians will agree. Inevitably he looks with the jealous eye of the poet on the setting of verses to music. It hurts him (and others of us as well, by the way) to hear words

> . . . hustled and teased, and made to sacrifice their natural value and natural relation, as they often seem to be in modern songs.

And many musicians are with him in the following :

> There is another thing. In music the executant is so prominent that he interposes a distraction. To one totally ignorant and inexperienced like myself, the miraculous and quite superhuman accomplishment of performers on pianoforte or violin is so fearfully fascinating that it is an effort to get past it to what they are performing.

The Handel Festival, after being killed regularly on paper by all sorts of well-sounding critical objections, is to be held again in June (5, 8, 10, 12). Sir Henry Wood succeeds Sir Frederic Cowen as conductor, and may be counted on to carry still farther the fine standard of big-scale choralism achieved by his predecessor. The programme takes note of the recent revival of interest in Handel's operas by drawing largely on that neglected part of his work. This fact alone should make this year's Festival more than usually interesting.

We hope that Dr. Harding's observations at the R.C.O. recently concerning the Choir-Training Examinations organized by that institution were noted by clergy, churchwardens, Parochial Church

Councils, and others who have to do with the appointment of organists. The examinations were instituted in response to suggestions put forward in the Archbishops' Report on Church Music. The cost to the College in labour and money has been considerable, but it was met in an ungrudging spirit that was the best of answers to critics who were over-ready to accuse the Council of indifference to the claims of choir-training. Yet the candidates presenting themselves for examination in this vital subject are so few that (as Dr. Harding said),

> . . . it is now a question of giving up, or of persevering a little longer in the hope that clergy and Church musicians will realise the importance of this movement.

As we have already pointed out in a previous discussion of this question, the responsibility in the long run falls on the clergy and others in whose hands lies the filling of appointments. They have but to demand that candidates shall produce credentials as to choir-training and church musicianship as distinct from mere solo-playing, and the examinations will at once receive the attention from organists that they deserve. There are two examinations, one of a simple character designed for those who do not hold the College Diplomas; the other, more advanced and comprehensive in scope, for Associates and Fellows. The College Council has just issued a pamphlet on the subject, which, with a copy of the syllabus and other particulars, may be had from the Registrar, Royal College of Organists, Kensington Gore, S.W.7. We strongly urge our clerical readers to obtain full information, whether they are in the throes of making an appointment or not.

In connection with the organ tests in the A.R.C.O. examinations, the attention of candidates is drawn to a notice by the hon. secretary, Dr. H. A. Harding, which appears on page 334 concerning Bach's Prelude on 'Alle Menschen müssen sterben.'

New Music

CHORAL MUSIC: UNISON SONGS

It is good to find a composer getting away from stock tunes now and again. Percy Judd, in one of the Oxford University Press 'Choral Songs,' mixes (though he does not quite blend) two-four and three-four time. No great difficulty is created thereby. This song, 'When Mary through the garden went,' is a pleasant addition to the too small store of songs suitable for Sunday School choirs. Mr. Judd's 'The Enchanted Princess' also has a few bars of three-four interpolated in its four-four rhythm. It is, however, rather less effective. H. G. Ley uses a similar device (alternation of six-eight and nine-eight) happily in 'The Glow-Worm,' and Norman Demuth contributes a modest setting of 'I know a bank.' Warlock's 'I have a garden' is more difficult; the singers need some independence. This composer, like many able preachers, does not easily come down from the heights. The children's sermon is notoriously difficult to do well. E. J. Moeran's 'Commendation of Music' has words above the child-level. It is a little dull, but would do for a class of older folk who want a fairly easy piece of melody that needs nice phrasing. Percy Turnbull sets Blake's 'Piping down the valleys wild' with agreeable freedom. It lies rather low, on the whole. Not many writers for children take sufficient advantage of their capacity for soaring happily and sweetly, and keeping 'in the air.' There is no need to write anything that must be strained for, of course; but too much growling on low notes—often C's and B's—is wasteful of the best parts of young voices. Dr. Whittaker has arranged the Purcell 'Evening Hymn' for unison singing. This is a fine test in long phrasing and rhythmic neatness and flow. All these are 'Oxford' songs.

In the Joseph Williams series is Felix White's 'A Rhyme of Time' (less interesting than his best work, but neat), and Alan Biggs's simple and rather reminiscent 'She is a winsome wee thing' (Burns). Felix White is in Curwen's list also, with a lilting ditty about 'Little Mister By-and-By.'

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

A good two-part song in the 'Oxford Choral Songs' series is Norman Demuth's 'Wind in the Trees' (with one tiny awkward corner of intonation, and an accompaniment that needs free fourth and fifth fingers in the right hand). *Allegretto scherzando* is the pace and style of E. T. Davies's three-part arrangement (s.s.c.) of an Anglesey folk-song, 'Y Gelynen' ('The Holly'). This is straighforward. A neat canon is Alan Biggs's 'What does little birdie say?' (Joseph Williams). The canon is a good device, that might be used more often. Too few people who try to write for children can get away from a dull harmonization, mostly in thirds and sixths, of an unoriginal tune. Why not use more imitation, canonic or otherwise, cross the parts freely, get away from stodgy four-square rhythms, and write a pianoforte part that really contributes something to the life of the piece—does more than merely fill in the harmonies the voices cannot supply? A few composers can 'fill the bill' thus, but they are far too few.

'The Spring Rose' (s.s.c.c.), by Edgar Bainton (Joseph Williams), is unaccompanied, and contains plenty of work, in its modest way, for singers who can grade and shade their tone.

Winthrop Rogers issues A. P. Alderson's easy two-parter, 'The Fairies'—a happy little effort; and the still slighter 'Round Robin'—a very easy canon.

For women's choirs (s.s.c.) with some good altos who can touch the low G—and do something with it—Felix White's 'The Elf Queen's Delight' will be good sport. It is just a shade 'mannered' (Boosey).

Peter Warlock presents problems worth working at in his 'Call for the Robin Redbreast and the Wren,' a dirge for unaccompanied female choir. This is a trifle crabbed writing, but it could be made to sound a good deal better than it looks.

Novello's 'School Songs,' Book 276, is a good eightpenny worth. There are six British national songs, with Geoffrey Shaw's new descants. This is Set 3. Each song can also be had separately. Here are just the musicianly, easy-flowing parts, in adding which this writer makes the job seem so easy. So it is—to a real musician who knows his job and his constituency.

Also from Novello's come two-part arrangements of Horn's 'Cherry Ripe' (s.c.—down to B, with one optional A), German's 'The Camel's Hump,' a jolly affair (down to C), 'The Bonnie Banks of Loch Lomond' (by John E. West, second voice down to C), and 'Now once again' (best known as the 'Easter Hymn') to the tune 'Lasst uns erfreuen'

(one low C only). Elgar has arranged his easy four-part song 'How calmly the evening' for S.S.C. This is a good item for Church use.

MALE-VOICE

John Bennet's 'Come, shepherds, follow me' (words, 1599) is newly-set by Gerrard Williams for T.T.B.B., unaccompanied, in modal fashion. There are some gentle, sweet moments in it, though the pace is quick. A bold setting of Scott's 'Pibroch of Donald the Black' is that by W. E. Smith. It is not strikingly fresh. A fair amount of it is unison work, and *fff* is demanded at the end, in five parts. Fairly simple-minded is Gerrard Williams's 'Old Farmer Buck' (Curwen). This is the traditional tune to which most people sing 'There was a little man, And he had a little gun.' Quick-change singing, *p* to *f*, at full speed, is needed here (no pianoforte). 'The Silver Penny,' for the same combination, is an original tune of Gibbs's, with some not too appropriate chromatics. This composer does not seem to have struck a very rich vein of interest in his recent part-songs. Is he, like almost all our young men, writing too much? Most of them do that, because many publishers are too kind—or less than judicious.

Herbert Pierce has arranged for BAR. solo and T.T.B.B., Vaughan Williams's 'Ca' the yowes' (Curwen).

Elgar's 'The Herald' (Novello) is a grim ballad demanding *fff* as well as *pppp* treatment. Male choirs will enjoy its dramatic style. It is quite straightforward, save for a few bars.

Another of Warlock's dirges is 'The Shrouding of the Duchess of Malfi' (Rogers, T.T.B.B.). It is difficult stuff for persevering singers, and is calculated to give the hearers a shudder at the end.

Kenneth Finlay has made a very easy arrangement for T.T.B.B. of 'The Jolly Miller' (Ashdown).

MIXED-VOICE

Of the Oxford Press batch the best numbers (S.A.T.B.) are Warlock's 'The Spring of the Year' (short, slow, sustained, soft, and difficult), and the very effective arrangement by Harvey Grace of the Purcell 'Evening Hymn' (with the runs apportioned out so that the parts get fat and lean in turn—but it is all lovely). Dr. Vaughan Thomas's music to Collins's 'How sleep the brave,' for S.M.S.A.T. BAR. B., is dignified, well-wrought, appropriate, and effective, without being very difficult.

Arthur Benjamin has taken a difficult subject in 'The Mystery'; he partially illuminates it. The style is wisely simple (S.A.T.B., unaccompanied).

Winthrop Rogers issues Besly's 'Crossing the Bar'—a pleasant, easy arrangement; and 'The Silence of Maternal Hills,' which contains *ah* and *oo* vocalising, and one or two bits of divided part-work that are not quite fully effective. But he writes agreeably almost all the time, and has a fresh thing or two to say—or, rather, an old thing in a rather new way. These are both for S.A.T.B.

Curwen's list includes Gerrard Williams's arrangement of an old tune, 'The Farmer's Daughter,' that is associated with the tragedy of a 'drownèd maiden.' The writing is simple.

Holst's 'Sing me the men' is a motet, unaccompanied, with four sopranos, part of the time, weaving with the altos above the tenor tune. Good, strong, diatonic stuff this, with scarce a chromatic note, but with many a decent, rugged discord. To those who like the Holstian downright, upright, and forthright methods, this will appeal.

A third Curwen item is Martin Shaw's choral song for Christmas, 'The Crib,' for S.T.B. soli and S.A.T.B. chorus, again without accompaniment. Here is something seemly for the sweet commendation of the old message of Christmas love. The parts divide a little near the end, but it is quite plain sailing.

Cyril Jenkins's settings of Shirley's 'The glories of our blood and state' and of Collins's 'How sleep the brave' (Paxton) are curiously old-fashioned. The latter is chromatic, and not strongly so; the former is a line-by-line setting of words that are attributed to *Shelley* on the copy!

Arnold sends a slight, pretty setting (S.A.T.B.), by Alec Rowley, of an old rhyme, 'Down in yonder meadow.'

Hawkes issue some more Russian part-songs—Rimsky-Korsakov's 'Hindu Song,' from 'Sadko' (S.A.T.B.B.—the tune rather laboriously *oo-d* and *ah-d* upon by every one who can get a cut at it); Cui's 'Two Roses' (S.A.T.B.—drawing-roomy); and Tanéïèv's 'From land to land' (double chorus; square-cut, without much interest). Chester also sends a Rimsky-Korsakov extract, the 'Cradle Song,' from the opera 'The Maid of Pskov,' arranged by the experienced hand of H. A. Fricker (S.S.A.A.T.T.B.B.). An easy sample this, with humming accompaniment.

Novellos have two Dale part-songs, 'Rosa Mystica' and 'Cradle Song.' The first, for tenor solo and four-part chorus, is a setting in free rhythm of some words from 'The Mediæval Anthology' of Mary Segar. Properly sung (it is not too difficult for keen singers) it should sound a delicate and fragrant bit of music. The 'Cradle Song' needs a soprano soloist and eight-part choir. Here again is sweetness and light. But the balance will need very careful thinking out, in order to get the parts flowing rightly. It is well worth a good choir's attention. To wind up, we have, also from Novello, Rowley's 'A-maying, a-playing,' with 'hey' and 'ho,' and all the rest of the happy spring-time patter, nattily touched off for S.A.T.B.

A.

PIANOFORTE

Misfortunes never come singly, and pianoforte sonatas, which happen rarely, when they do happen, happen in threes. Here are two from Murdoch's, by H. V. Jervis-Read and Algernon Ashton respectively, and a third from Augener's, by Frank Bridge. This last is that Sonata 'To the memory of Ernest Bristowe Farrar,' which was introduced by Myra Hess some months ago. It is a big work, uncompromising in its demands both on the performer and on the listener. It has all the sincerity, skill, and fine seriousness which we associate with this composer, and contains no cheap or facile effects, and no signs of uncertainty of handling. The opening theme, which is in the nature of a Motto, is impressive; and fine use of it is made at the climax of the first movement, and again at the end of the last, when it forms a sort of *Coda* to the whole work. The *Andante ben moderato*—there is no *Scherzo*—contains moments of quiet beauty which are a welcome contrast with the strenuous and stressful character of the other numbers; and, incidentally, the latest developments of Bridge's harmonic style are more easily understood in the simpler versions of this movement than in the more crowded pages of the others. Those who wish to get inside the work,

therefore, will do well to approach it in this way. Some of the handfuls of notes that result from the use of the ninth with appoggiatura effects and chromatic alterations are grim at first sight. The composer seems to rely too much on an effect which is highly-coloured and apt to become tiring.

Jervis-Read's Sonata is on a smaller scale, but here too a high level of technical ability is required. Again there are three sections: the second is an *Intermezzo* of dance character, there being no formal slow movement. The first number is built out of a simple diatonic theme, which is very fully developed, and recurs again and again in different forms. The *Finale* has a quiet and solemn beginning and contains at its climax a good swinging tune, which leads to a quiet close. At the last bar are written the words 'Sic Vita,' which suggest that the work has a philosophical basis of some sort. It is not easy to gather this from the Sonata itself. Unfortunately the music, despite obvious sincerity, does not remain at the level of its best moments.

Algernon Ashton's Sonata in A minor, Op. 170, has four long movements, and asks the listener's attention for a longer time than it can command. The composer's facility is at once obvious; the music flows easily along, and there is no apparent reason why it should ever stop. But the themes have not the strength to bear a structure of such weight, and the facility becomes wearisome. Mr. Ashton's lyrical talent is seen at its best in the *Intermezzo*, a number which is reminiscent of the weaker Brahms, but has a charm of its own. Even here, however, the composer allows himself to write 'bridge' passages that are little more than mere temporising and have no impetus behind them.

There is none of this facility about Ireland's music. Even when he is working in a lighter style, as in the two new pieces which Augener's issue, his thought has concentration, and is finely-disciplined. 'April' is a charming thing, which develops its material into a firmly-designed whole: it has more surface charm and a readier appeal than some of this composer's music, but does not lack the sterner qualities that we associate with him. 'Bergomask' is a festival piece, with the spirit of an occasion in it, and some exhilarating rhythmic and harmonic effects. The 'development section' of the piece is a good example of the composer's methods, and the whole thing is individual and interesting. Both are difficult, the first calling for quick and delicate fingers, the second for good wrists and fine rhythmic sense.

Eduard Poldini's 'Episodes à la Cour,' from the same publishers, are frankly music of the lightest sort. But good workmanship gives a certain quality to their very skin-deep charm, which is seen at its best in 'Serait-elle amoureuse?' and 'Couplet Malicieux.' Somewhat heavier in style are Adam Carse's Three Preludes. The first of these, in G minor, is a sincere and effective piece of writing, requiring considerable technique. The second, in D major, a study in the phrasing of inner melody, is probably the best of the three, and would sound charming if well-played. The last, a Waltz-Prelude in B minor, is somewhat heavy in general quality, and has less distinction than the two earlier pieces. Henschel's 'Les Poules' is a caprice in the Couperin manner, requiring great finger dexterity: a useful study, amusing if carried through with sufficient 'snap' (Augener). Felix White's 'The Call of the East' (Schirmer) is music of a very different stamp. It is something of an experiment in colour, but the composer's sure sense of style and form keeps it in firm hand, and gives a unity which such experiments often lack. The lay-out is thoroughly pianistic, and careful playing discovers a great deal of beauty and poetry in music which is at first difficult to grasp.

Particularly interesting is Borwick's arrangement of Bach's Chorale Prelude on 'O Lamm Gottes unschuldig.' To begin with, the format is attractive, the cover design good, and the print a model of clearness and good spacing. The Prelude itself was singularly well adapted for transcription, because of the first two of the three verses being set for manuals only. More subtlety of phrasing and general treatment is possible here on the pianoforte than on the organ. In the last verse, with the Chorale in the pedal part, the pianoforte loses. But the arrangement is done with exceptional skill, so that only on rare occasions is any arpeggio-ing of the bass necessary. Doubling is here and there perhaps open to criticism: to double a chord on the pianoforte is a very different thing from adding a *mp* 16-ft. stop to an already *f* or *ff* 8-ft. and 4-ft. ensemble; but even so, the thickness, if tactfully managed, need never offend. Weakness, despite all Borwick's skill, is felt in the last eight bars: the A-pedal cannot possibly, on the pianoforte, secure its full effect. This is a small point, however, and pianists must be grateful for a fine addition to their répertoire. Good technique is required, but there is no scope for display, as such, which gives this arrangement an atmosphere very different from that of some similar efforts by other pianists. Also from the Oxford University Press come three additions to the Oxford Pianoforte Series. Norman Demuth's Canzonet is a tuneful and attractive number, of no great difficulty or distinction. Harry Farjeon's Invention and Pavan is an interesting attempt to say something up-to-date in the form of the two-part Invention (the Pavan is, however, not entirely in two parts). It is doubtful whether this form is capable of much development now. At any rate, if anything is to be said in such a bare and simple way, it must be something really new, and itself strikingly simple. Béla Bartók might do it, but few others could. Mr. Farjeon's skill stands him in good stead; but it is strange to find in a work of this sort that the chief subject never appears in its inverted form. Perhaps the composer would have called this academic: it would, anyway, have added interest. Michael Mullinar's lighter numbers in 'Grimm's Fairy Tales' are rhythmical and bright, and come off better than the slower-moving ones. There is a suspicion of affectation here. The composer writes in the modes when it suits him, but not always as if they were his natural idiom, and the use in 'Snowdrop' of a 'Fitzwilliam Virginal Book' cadence is certainly open to this criticism. The pieces are not very easy.

Maurice Besly's 'Studies in Tone-Colour' (Winthrop Rogers) is a set of ten pieces of moderate difficulty, designed to introduce to the learner some of the subtleties of phrasing and interpretation. The pieces have descriptive titles, and each of them is provided with an introductory note giving hints about form, technique, and appreciation. The volume is attractively set out, and the pieces should be of value to the really musical pupil. They show the qualities we associate with this composer—effectiveness, enterprise, no lack of musicianship, and no pretensions. Some of these qualities appear also in Sir Herbert Brewer's very light 'The Coquette,' a

tuneful piece in gavotte style, published by Joseph Williams.

It has been rather 'the thing' to treat Arthur Bliss as if he were a composer only half in earnest: but, earnest or not, his work has always shown a terseness and concentration which are often lacking in more consciously 'serious' music. Two Interludes for pianoforte, just published by Chester, have these qualities in a marked degree. The first of them, moreover, has real emotional power and beauty, and is without a moment's uncertainty or hesitation. The second of the pieces, lighter in style, is less impressive in result: the themes have less distinction, and the constant clash of major and minor concords is apt to be irritating. Pianists, however, ought certainly to get this publication, if only for the sake of the first number, which is a fine piece of music.

Admirers of Chaminade will welcome a new 'Berceuse Arabe,' Op. 166, and a volume of five pieces (not new) published by Enoch. Arthur H. Stockwell publishes Adeline Prince's 'Morning and Evening Pictures,' Op. 11, and Una Bourne's 'Marche Grotesque' is published by Enoch.

T. A.

ORGAN MUSIC

The hymn-tune as a basis for organ music is familiar; the plainsong tone is also drawn on considerably, especially by French composers; but the Anglican chant is so far almost untouched. Crotch wrote an Introduction and Fugue on a single chant of Hayes, but apart from this, I have met with no other work of the kind save Basil Harwood's 'Three Preludes on Anglican Chants,' just issued by Novello. The chants are a single in F, by Benjamin Cooke, the well-known double in E minor, by Matthew Camidge, and Lord Mornington's cheerful example in E flat. There is an obvious difficulty in the use of such material. If the chant is to be clearly exposed throughout the piece its lack of rhythmic interest is likely to be a drawback. On the other hand the hearer naturally wants to be able to see the connection between the piece and the chant. Dr. Harwood has taken the free line, and has evolved from the slender thematic basis three well-knit and interesting pieces that would serve admirably as voluntaries. Unless the chant be played first, however, one is liable to miss the references to the theme. On the score of clearness, the piece on the Mornington chant is the most satisfactory, the theme being played slowly twice, first in thirds in the left hand, second in the treble. The Preludes are moderately difficult.

Elgar's orchestral transcription of Handel's Overture in D minor has been arranged for organ solo by H. F. Ellingford. It lends itself well to organ treatment, but one has an impression that Mr. Ellingford might have produced a version much less difficult without any appreciable sacrifice of effect. For example, there are some shakes that are easy and effective in the orchestral version; on the keyboard they yield very little result for a lot of trouble. The rather liberal use of octaves is also a questionable point. Mr. Ellingford has followed Elgar in differentiating between and in the slow part of the Overture. Nevertheless, there is good ground for playing the latter as according to the convention of the period. It is easier, and clearer in effect. This arrangement will make a fine organ solo; but perhaps an even finer one might have been produced by transcribing direct from Handel. More may be lost than gained by transcribing a transcription (Novello).

Messrs. Stainer & Bell send a batch of new works by Alan Gray—a Fantasia in A, Introduction and Passacaglia in D minor, Choral Preludes on 'Rock of Ages,' 'St. Matthew,' and 'St. Oswald' (issued separately), and short Preludes on 'University,' 'St. Flavian,' and 'St. Peter' (under one cover). Dr. Gray is a courageous man to take as a basis a tune by the despised Dykes, but the result—an attractive march-like piece—justifies him. This Prelude, like its two companions, is by way of being programme music, a portion of the hymn-text being printed between the staves. The Passacaglia is a dour piece with some striking harmony; the Fantasia has a tuneful and expressive opening and close, with a vigorous middle section: an attractive work.

J. H. Reginald Dixon's 'Introduction, Variations, and Fugue on Councillor Brook's hymn-tune, "Sedbergh,"' is mainly on old-fashioned lines, but is fluently written, and the fugue runs along well. The final presentment of the tune would perhaps have been better with a consistent treatment, instead of a different method for each line. The work yields a lot of effect for a moderate amount of trouble (Laudy).

In J. Stuart Archer's Six Choral Preludes the tunes used are 'Corde natus,' 'St. Bernard,' 'Irish,' 'Redhead' ('Bright the vision'), 'St. Peter,' and Capetown' ('Three in One, and One in Three'). In all the six there is capital variety of treatment and a welcome freshness in style. The supply of organ music on our better-known English tunes is now so ample that there is room only for such as show originality and taste, as these do. The pieces are of moderate length and difficulty (Paxton).

Hugh Blair's 'Marche Funèbre et Hymne Angelique' is less pretentious than its title leads us to expect. It is a straightforward little funeral march with Gibbons's 'Angels' Hymn' as a contrasting subject in the middle section. The harmonization of the old tune is a bit strained—like the title. Both the March and Choral Preludes contain an undue number of misprints (Paxton).

A long and ambitious work is Leo Sowerby's 'Choral Prelude on a Calvinist Hymn-tune.' There are many reminders of Franck in its mood and chromaticism. The composer shows, as in his earlier works, a fine command of harmonic and rhythmic resource, and he knows how to move to and from a big climax. Much of the writing is in five parts. The piece calls for a good organ and player (Boston Music Co.).

In a large parcel from Augener's by far the most significant work is an Introduction and Fugue in F minor by Alan Gray — played, I believe, at the Gloucester Festival last year. It has great vigour, with more than a touch a roughness, and it does what all fugues should do (but don't)—it grows. Particularly good is the final section, with a major version of the subject over a dominant pedal, and harmonies that recall some of the pedal-points of Widor. This work would make a fine recital number, given a big organ and a good player.

Schumann's Four Sketches for Pedal Pianoforte have been newly transcribed for organ by W. A. Wightman and edited by Henry G. Ley. This is a good playable version. Dr. Ley has also

edited No. 5 of the set of Six Studies—the well-known Canon in B minor.

For cinema organists in need of fairly long set pieces, nothing could be better than Coleridge-Taylor's Valse Suite, 'Three-Fours.' All the six have been transcribed by Oliver King and Reginald Goss Custard.

Two little sets of pieces by C. Corbett Sumsion—two Andantes and four Preludes—show serious intention, but a lack of experience in writing. The counterpoint is apt to become fidgety, and the composer pays too little regard to the convenience of the player. Hence, on page 5 of the four Preludes, frequent stretches of a tenth, and even a twelfth, for the left hand. The Prelude on 'Watchet Auf' has vigour, and would 'come off' mainly because of the fine effect of the tune on the full Pedal, but the lay-out of the accompanying parts is not always good.

Leonard Butler's 'Alla Minuetto' is pretty, but quite devoid of originality. Every bar of it might be found in some one or other of the countless minuets written since Haydn.

W. A. Jefferson's 'Berceuse and Serenade,' 'Fanfare-Fantasy,' and 'Grand Chœur Symphonique' are unoriginal, and (what is more) clumsily written and pretentious. All these works are from Augener's.

Some elaborate programme music comes from Delvigne, Brussels: 'Trois Poèmes Bibliques,' by Raymond Moulaert. The subjects are: Lazarus and the Rich Man, the Parable of the Lost Sheep, and the Parable of the Wise and Foolish Virgins. The style is very free and modern, and recalls that of Maleingreau. The composer wisely avoids too detailed a treatment of the programme, and so is able to maintain continuity; and as his themes are significant and well-developed, the result is not only highly picturesque, but also satisfying musically. There is real charm in the pastoral theme and the little 'call' for shepherd's pipe in the Lost Sheep piece. The rejoicing at the end is expressed in a typical French toccata outburst. Perhaps the third piece is the best, with its three well-contrasted themes—the call to awake, the theme of the Virgins (varied according to whether the wise or foolish ones are being discussed), and the march-like subject for the arrival of the Bridegroom. Very striking is the way the Foolish Virgin theme gradually subsides into slumber, which is broken into by the call and the gradual approach of the march. Good players on the look-out for striking programme-music should see these pieces. A large and easily-handled organ is necessary, and the text on which the music is based should of course be printed or announced.

Some Bach arrangements have to be noticed. O. Thomas has compiled a Bach Album in two parts, consisting of fifty-one short pieces, mainly extracts from works of all kinds. One questions the policy of taking portions of (say) one of the '48'—the last section of the five-voice C sharp minor Fugue is a case in point; and a snippet of nine bars from the Passacaglia is of little use or effect. But there are many pieces that are complete in themselves, unhackneyed, and of a type suitable for study, so the collection should be of value to students, and for use as voluntaries (Gadow & Sohn, Hildburghausen: Novello).

Schotts have just issued 'Ten Bach Transcriptions' by Harvey Grace, in two books of five. For obvious reasons this reviewer can do no more than name the pieces: Bourrée in D, from the fourth Suite for orchestra; Passepied in E, from the English Suite in E minor; the Adagio from the sixth 'Brandenburg' Concerto; Air from the Suite in D (here provided with an alternative bass for facility and in order to enable the Swell pedal to be used freely); Adagio from the 'Goldberg' Variations; Minuet and Polacca from the first Brandenburg Concerto; Lento Espressivo (made up of two airs from the Schemelli Song Book); Sarabande from the D major Suite for violoncello; the lovely Adagio from the first 'Brandenburg' Concerto; and a delicate little Bourrée from the Orchestral Suite in C. The arrangements are all of moderate difficulty.

H. G.

STRINGS

It is good to see Miss Dorothy Howell, who first became known through a symphonic poem, now turning her attention to the smaller forms of composition. It is the small form that has the best chance of frequent hearing. If this were more widely felt, public and composer would gain thereby. And the small form does not necessarily mean the 'pot-boiler.' In her short (and easy) piece for violin and pianoforte, entitled, 'The Moorings' (Augener), Miss Howell, for instance, has given us something that is both charming and individual. It belongs to the class of work for which there must be a demand. Well-written music of this kind is not only satisfactory to the player, but also interesting practice. Less characteristic and more difficult are two 'Canzonas,' with dances by N. Medtner (Zimmerman). Although the material is good and solid, the 'Canzona' in B minor seems to me to fall between two stools, for it is neither easy enough to tempt the amateur nor brilliant enough to repay the virtuoso. Two Sonatinas by Richard H. Walthew (Augener), for violin and pianoforte, deserve to be recommended for their simplicity and their intrinsic interest, which is not a bit less musical for being also straightforward. They offer little difficulty to players of modest abilities, and only once is the violinist required to reach to the sixth position. The passage can, of course, be transposed an octave lower, in which case those who have mastered the third position will be qualified to play both Sonatas. In any case, the sudden jump to the sixth position in a *Vivace* seems to me an error of judgment in a work of this nature.

B. V.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Choir-Training Examinations will be held as follows:

CHM. Diploma Examination on Tuesday, May 11; and the Certificate Examination on Wednesday, May 12. Last day of entry, April 14.

Associate candidates are particularly requested to note that the Chorale Prelude, 'Alle Menschen müssen sterben' ('All men must die'), referred to in Group 5—Examination Regulations—is to be found on *page 121 of Novello's new edition of Book 15*, and on *page 119 of the old edition.*

H. A. Harding,
Hon. Secretary.

NEW HYMNALS AND PSALTERS

'Songs of Praise.' Edited by Percy Dearmer, R. Vaughan Williams, and Martin Shaw.
[Oxford University Press.]

'School Worship.' Edited by G. Thalben Ball.
[Congregational Union of England and Wales, Memorial Hall, E.C.4.]

'Golden Bells: Hymns for Young People.' New and enlarged edition. Edited by E. J. Bellerby.
[Children's Special Service Mission, 3, 5, & 7, Wigmore Street, W.1.]

'The Psalter Newly Pointed.'
[S.P.C.K.]

'The Welwyn Psalter.' Edited by the Rev. W. E. Hardcastle.
[Curwen.]

'The Psalms, Books 4 and 5, Rendered into English in a Rhythm consonant with that of the Original Hebrew.' By E. H. Askwith.
[Martin Hopkinson.]

'A Liturgical Psalter, arranged for use in the services of the Church.' By Walter Howard Frère, Bishop of Truro.
[Mowbray.]

Every modern hymnal is necessarily a compromise. Reform pulls one way, 'favourite tunes' the other. Editors may call the weak favourite 'Second Tune,' or they may relegate it to the Appendix; but they dare not leave it out—not entirely, at all events. These three new collections show varying degrees of courage. In all the move is in the right direction, and in all we may be sure the musical editors would have moved a good deal farther had they dared. 'Songs of Praise' is avowedly modelled largely on the 'English Hymnal,' and the names of the Editors are so clear an indication of its aims and style that review is almost unnecessary. We are glad to see that faux-bourdon and descant are freely used, though some of the examples seem too elaborate. Nor are they all in keeping. For instance, Dr. Vaughan Williams adds to Monk's 'Eventide' a winding, complex descant and a harmonization that strike us as being out of place as companion to so complacent a tune. The perpetuation of a couple of weak features of the 'English Hymnal' is to be regretted. We are not among those who object to the use of folk-songs as hymn-tunes, but we hold that such as are pressed into service must justify themselves by their musical worth. The 'English Hymnal' contained a largish proportion of folk-melodies that would have been rejected as weak had they been signed by a Victorian composer, and it is a pity some of them are reproduced in 'Songs of Praise.' The other unfortunate feature is the harmonization of the French tunes. These are bad in every way. They have far too many chords—usually one to every note of the melody—and so the effect is stiff; they are clumsily laid out; and they are poor as harmony. Nobody said a good word for them when they appeared in the 'English Hymnal' (on the contrary), and one can only express regret that Dr. Vaughan Williams and Mr. Martin Shaw should have adopted them. As an offset, however, it must be said that the harmonization of the pure plainsong is excellent; particularly good are some of the alternative accompaniments in small notes, consisting of a few sustained chords. There are many fine new tunes, and the collection as a whole, both in regard to text and music, is so good that we are surprised it is not a little better. The chief need now is for a new and drastically revised edition of the 'English Hymnal,' based on the experiences of those who have used it from the first. The result would be as near the ideal as reasonably could be hoped for. 'Songs of Praise' might have made a near approach to that ideal, had it not adopted from the 'E. H.' some features that have all along been generally admitted to be weak.

'School Worship' has been compiled for use in schools, week-day and Sunday, Young People's Fellowships, Guilds, &c. Mr. Thalben Ball has got together an excellent lot of tunes, some of the best of the new ones being from his own pen. Again we have to regret the inclusion of some weak folk-tunes and poor arrangements of French melodies from the 'English Hymnal.' There are, too, some adaptations of a type that ought by now to be extinct, *e.g.*, a poor tune made out of Beethoven's Romance in G, a couple from Mendelssohn's 'Songs without Words,' &c. Perhaps an even worse case (because it is perpetrated to-day when folk ought to know better) is the maltreatment of a fine Rouen melody by changing it from 777.777 into 775.775 metre. (No. 69. The adapter hides his identity, from modesty or shame under the initials 'R. E.') Apropos of adaptations, Boyd's 'Pentecost' ('Fight the good fight') is stated to he 'Harmonized by H. Walford Davies,' which is true, but not all the truth, as Sir Walford has also completely changed the rhythm—for the better, too. If the melody could also be rewritten, a good tune might be the result. The book gives, at the end, nearly a hundred pages of 'Orders of Worship for Various Occasions, with Prayers, Litanies, and Responsive Devotions.' Both notations are used, the Sol-fa placed in conjunction with the staff in such a way that the users of the book may with little trouble become dual notationists. A capital feature is the clear spacing of the music; too often the addition of Tonic Sol-fa leads to a congested and ugly page. 'School Worship' strikes us as being a notable advance on any other hymnal designed for the use of the young.

In 'Golden Bells' the 'favourite tune' pulls so hard that reform has but a poor chance. In the Committee's Preface we read:

> It is only fair to Dr. Bellerby to state that he was not responsible for the selection of the tunes, some of which the Committee desired to insert rather for their recognised popularity than for their artistic merit.

This is frank dealing, and the Committee must not complain if it is told not less frankly that the deliberate placing of popularity before merit is a principle that is no more justified in the compilation of a hymnal than in the ordinary conduct of life. The first edition of this book appeared thirty-five years ago, and the new version does not ignore the improvement in musical taste that has come about in the meantime. It is a pity that the Committee, being aware of this improvement, did not show more courage, and discard (or at all events push into an Appendix) many of the feeble and commonplace verses and tunes of Sankey, P. P. Bliss, McGranahan, and other 'composers' of the facile, revivalist type. However, 'Golden Bells' contains many good tunes, whose popularity in the widest sense of the term should have encouraged the Committee to value 'artistic quality' far more highly than it does. We are glad to see among the older tunes several examples of the so-called 'fuguing' type, such as

'Diadem.' On paper they make no great appearance; but hear them sung by a crowd! A word of praise is due to the clear printing and lay-out of this book. The bindings range from paper to full leather.

Anglican Psalters, like hymnals, can hardly be uncompromising, partly because Anglican chanting itself is a compromise, and also because choirs and congregations are loth to change a method in use, no matter how bad it may be proved to be. The minimum of compromise had a place in the 'English Psalter,' which took the bold line of upsetting use and wont. The new S.P.C.K. book, 'The Psalter Newly Pointed,' takes a more placable line. It recognises the need for reform, but we think its somewhat timid view will leave things pretty much where they are. All psalters begin by telling choirs in the Preface that good chanting should be like good reading. We need go no farther than the opening number, the Venite, in order to see how this ideal is approached in the three latest methods of pointing. Here are a few specimen verses; we choose those that show the greatest difference of method. (In order to avoid typographical complications, we give no marks save the bar that shows the end of the recitation.)

'English Psalter':

O come let us | sing unto the Lord:
Let us heartily re- | joice in the strength of our salvation.

Let us come before his | presence with thanksgiving:
And shew ourselves | glad in him with psalms.

In his hand are all the | corners of the earth:
And the | strength of the hills is his also.

O come let us | worship and fall down:
And | kneel before the Lord our Maker.

For he is the | Lord our God:
And we are the people of his | pasture and the sheep of his hand.

'Psalter Newly Pointed' (the 'Welwyn Psalter' is the same, save in one or two small features):

O come let us | sing unto the Lord:
Let us heartily rejoice in the | strength of our salvation.

Let us come before his presence with | thanksgiving:
And shew ourselves | glad in him with psalms.

In his hand are all the | corners of the earth:
And the strength of the | hills is his also.

O come let us worship and | fall down:
And kneel be- | fore the Lord our Maker,

For he is the | Lord our God:
And we are the people of his pasture and the | sheep of his hand.

We think there can be no question as to the first of these methods giving the nearest approach to good reading—always provided that the experiment is made from the reading point of view, and not from that of conventional chanting. We make the above comparison because the Venite, perhaps, shows in a condensed form how widely authorities who agree as to the ideal may differ as to the means of attaining it. It is only fair to add that the S.P.C.K. Psalter endeavours to avoid the stereotyped rhythm of chanting by the use of various signs—spaced letters for important words, a dot under a syllable to denote lightness, a half-bar-line instead of a whole one to indicate a light treatment of the two syllables that follow, &c. These signs, however, are open to the objection that they add to the complications of the printed page, and so run counter to the present-day feeling that such marks should be as few as possible. Great pains have been taken in the laying-out; the Preface is full and explanatory, and contains some wise words that all choirmasters will gain by reading. The whole question is so beset with difficulties that the Editors' modest final words must be taken to apply more or less to all attempts at reform at the present juncture. They 'would have their work regarded as a beginning of a great quest, not its end.' It may well be that the issue of three new Psalters almost simultaneously will advance the quest indirectly by drawing attention to the need for reform. In any case, every choirmaster should examine the books carefully, and test the chanting of his own singers in the light of the principles there laid down.

In 'The Welwyn Psalter' marks are reduced to a minimum. The singer has to assume that in the normal mediation and ending each word is sung to a separate note; there is thus only one bar-line—that which closes the recitation. In the exceptions, the disposition of notes and words is shown by dashes, double dots, and ties. This simplicity has, we think, been attained at the cost of some freedom in the pointing. Obviously such treatments as those quoted above from the 'English Psalter' Venite would involve an increase of secondary marks, because the three notes of the mediation and the five of the ending would have to accommodate a good many more words than has been customary in Anglican chanting. For example, compare the 'English Psalter' pointing of this (second half of chant):

Their | talking . is a- | gainst the . most | High

(which is surely as near ordinary good reading as can be); and the 'Welwyn Psalter' version:

Their talking is a- | gainst the möst High,

with its conventional and undue lengthening of 'most.'

And the principle of economy in marks cannot be held to excuse the retention of such a bad pointing as:

For he hath re- | gärdĕd.

The S.P.C.K. Psalter is bolder with:

For | he hath . re- | garded.

There are some good new departures in the 'Welwyn Psalter,' such as the dagger indicating where the second half of a double-chant should come; and the elision of the reciting note in the case of very short verses, the chord of the recitation being played on the organ, and the voices resting. It would be even better to give such verses in unison, the organist reharmonizing the chant in such a way as to make a satisfactory progression from the last chord of the mediation to the first chord of the ending, and so bringing about a complete elision. The device is common (and very effective) in plainsong, and its entire adoption in Anglican chanting would remove many absurd pointings.

We understand that this Psalter has been tried with small village choirs and congregations and found to be easily grasped. This is all to the good, but we wish the actual pointing had shown a more courageous departure from some of the conventions that have made Anglican chanting one of the least satisfactory parts of public worship. The way of reform lies, we believe, in an almost ruthless assault on use-and-wont; in fact, it may well prove that the quickest way of attaining the ideal would be to read the Psalms for a year or two, and then take up the problems of chanting afresh,

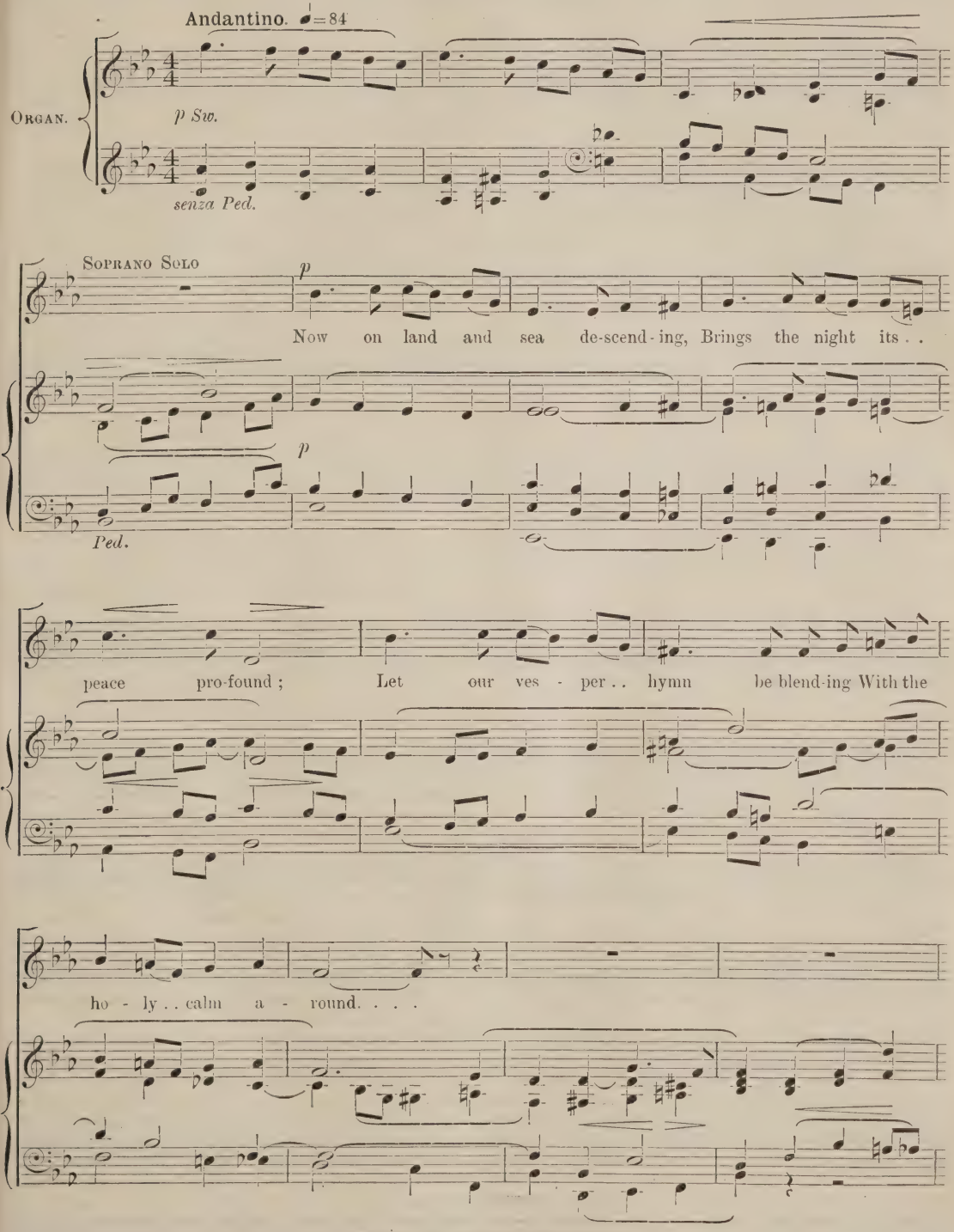
(*Continued on page 342.*)

Now on land and sea descending

EVENING ANTHEM

Words by S. Longfellow Music by Ernest Halsey

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andantino. ♩=84
Organ.
p Sw.
senza Ped.
Soprano Solo
p
Now on land and sea de-scend-ing, Brings the night its . .
p
Ped.
peace pro-found; Let our ves - per . . hymn be blend-ing With the
ho - ly . . calm a - round. . . .

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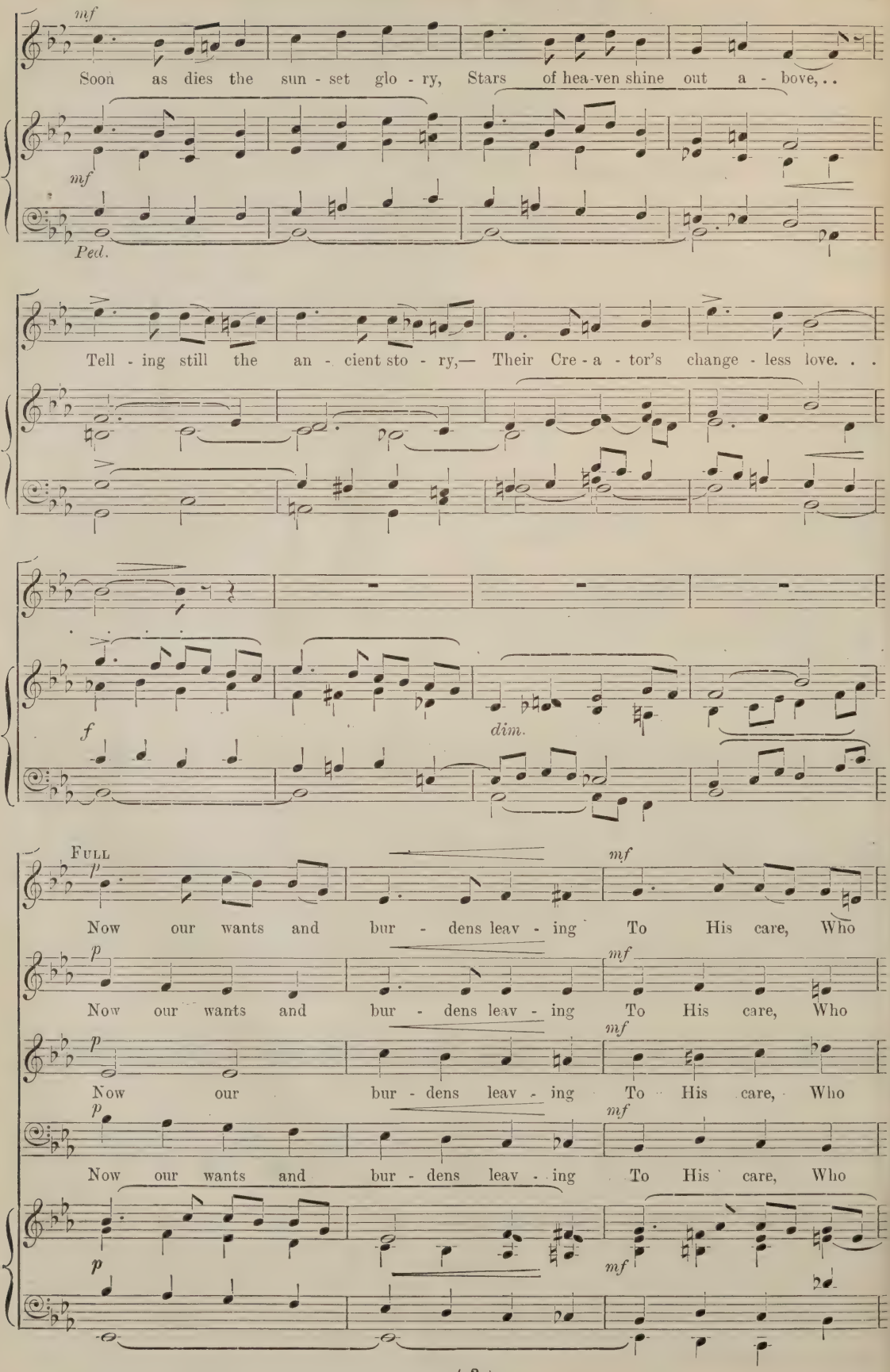
mf
Soon as dies the sun - set glo - ry, Stars of hea-ven shine out a - bove, . .
mf
Ped.
Tell - ing still the an - cient sto - ry,— Their Cre - a - tor's change - less love. . .
f
dim.
Full
p
mf
Now our wants and bur - dens leav - ing To His care, Who
p
mf
Now our wants and bur - dens leav - ing To His care, Who
p
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Now our bur - dens leav - ing To His care, Who
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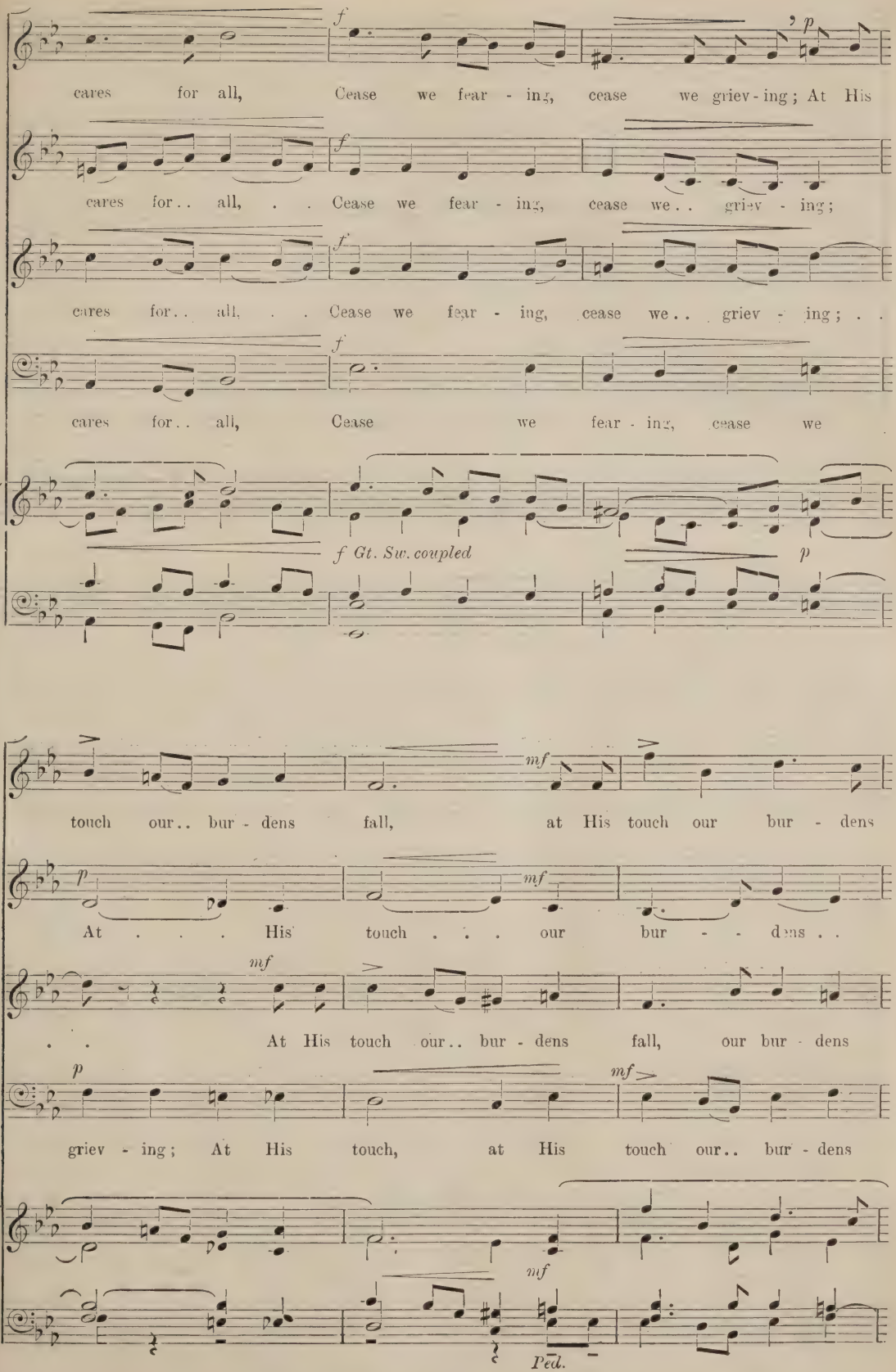
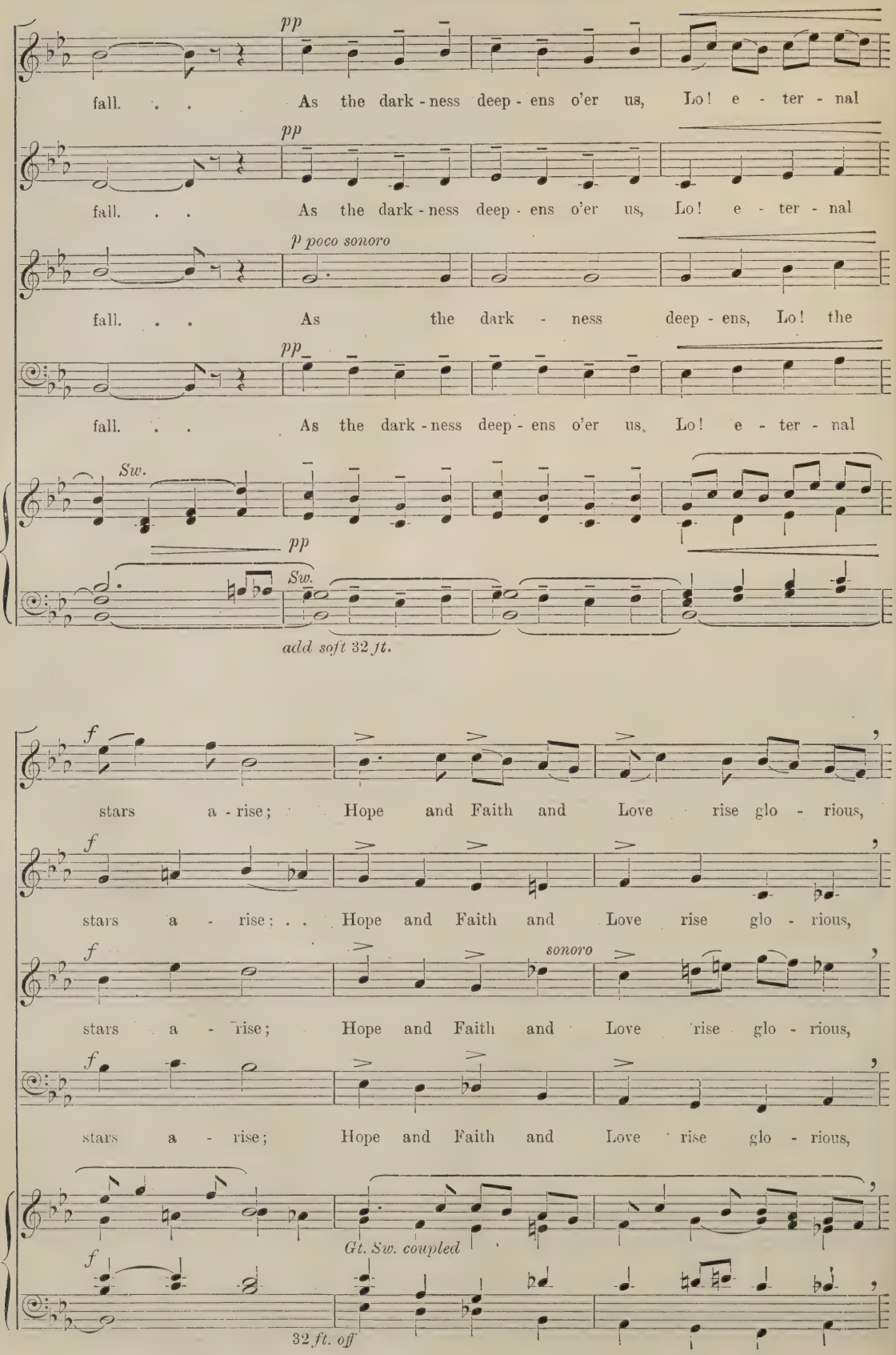
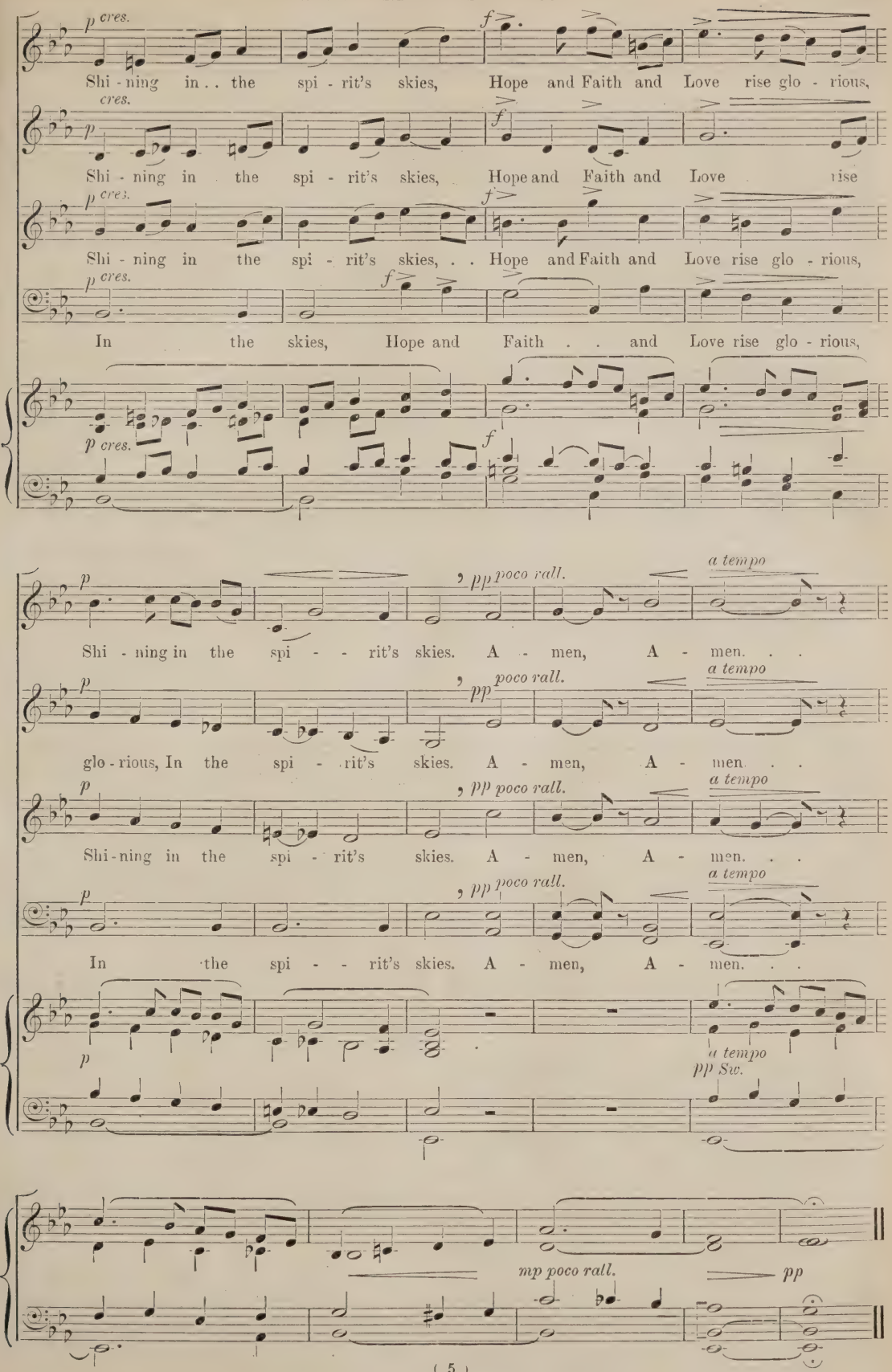
Now our wants and bur - dens leav - ing To His care, Who
p
mf

f
p
cares for all, Cease we fear - ing, cease we griev - ing; At His
cares for.. all, . . Cease we fear - ing, cease we.. griev - ing;
cares for.. all, . . Cease we fear - ing, cease we.. griev - ing; . .
cares for.. all, Cease we fear - ing, cease we
f Gt. Sw. coupled
p
mf
touch our.. bur - dens fall, at His touch our bur - dens
p
mf
At . . . His touch . . . our bur - - dens . .
mf
. . At His touch our.. bur - dens fall, our bur - dens
p
mf
griev - ing; At His touch, at His touch our.. bur - dens
mf
Ped.

pp
fall. . . As the dark - ness deep - ens o'er us, Lo! e - ter - nal
pp
fall. . . As the dark - ness deep - ens o'er us, Lo! e - ter - nal
p poco sonoro
fall. . . As the dark - ness deep - ens, Lo! the
pp
fall. . . As the dark - ness deep - ens o'er us, Lo! e - ter - nal
Sw.
pp
Sw.
add soft 32 ft.
f
stars a - rise; Hope and Faith and Love rise glo - rious,
f
stars a - rise; . . Hope and Faith and Love rise glo - rious,
f
sonoro
stars a - rise; Hope and Faith and Love rise glo - rious,
f
stars a - rise; Hope and Faith and Love rise glo - rious,
Gt. Sw. coupled
f
32 ft. off


p cres.
f
Shi - ning in . . the spi - rit's skies, Hope and Faith and Love rise glo - rious,
p cres.
f
Shi - ning in the spi - rit's skies, Hope and Faith and Love rise
p cres.
f
Shi - ning in the spi - rit's skies, . . Hope and Faith and Love rise glo - rious,
p cres.
f
In the skies, Hope and Faith . . and Love rise glo - rious,
p cres.
f
p
pp poco rall.
a tempo
Shi - ning in the spi - - rit's skies. A - men, A - men. . .
p
pp poco rall.
a tempo
glo - rious, In the spi - rit's skies. A - men, A - men. . .
p
pp poco rall.
a tempo
Shi - ning in the spi - rit's skies. A - men, A - men. . .
p
pp poco rall.
a tempo
In the spi - - rit's skies. A - men, A - men. . .
p
a tempo
pp Sw.
mp poco rall.
pp

(*Continued from page 336.*)

approaching them entirely from the angle of reading instead of singing, and with no backward glance at tradition.

Dr. Askwith's version of the latter portion of the Psalter is of great interest and even beauty. His object is to provide a translation which not only reproduces the recurring rhythms that are a feature of Hebrew poetry, but is also more accurate and less obscure than the Prayer Book version. The latter, of course, can never be superseded because of its familiarity and beauty; but such translations as this of Dr. Askwith's are valuable because of the light they throw on certain cloudy passages. We give a short example in both versions:

> Let the righteous rather smite me friendly; and reprove me.
> But let not their precious balms break my head:
> yea, I will pray yet against their wickedness.

> Let the righteous smite me, it is kindness,
> Let him reprove me, it is as oil on the head,
> My head will not refuse it,
> Yet still will I pray against men's wickedness.

The remainder of the Psalter is promised in a later volume. We hope the publishers will be encouraged to make the whole available in one book.

There is an almost general agreement that the present arrangement of the Psalter leaves much to be desired from the point of view of ordinary Sunday congregations. The Psalms vary widely in their degree of suitability for public use, and as the bulk of church-goers hear the Sunday Psalms only, they miss many of the most appropriate. Dr. Frere's 'Liturgical Psalter' is an attempt to produce a selection that will 'put in the mouths of, say, a Sunday evening congregation such passages only as it could find edifying and real.' The work carries the principle of selection farther than was done in the scheme for Sundays in the Revised Prayer Book—a scheme which is open to criticism on the ground that, as Dr. Frere says, it attempts 'to work in most of the Psalms into the table more or less equally.' In the 'Liturgical Psalter' the less desirable portions of Psalms are omitted; some slight re-translations are made; the text is disposed of in such a way as to emphasise its poetical character; the use of refrains hitherto attached to every verse in certain Psalms is modified considerably; and other departures from custom occur. The text is not pointed for chanting, but the Preface contains (with much else of value) some pertinent remarks on the subject.

SALISBURY CATHEDRAL

Fine progress by the Salisbury Musical Society was shown on March 17, in its performances of Dvorák's 'Stabat Mater,' and Bach's 'Jesu, Priceless Treasure.' Between these works the orchestra played the Prelude to 'Gerontius.' The soloists were Miss Elsie Suddaby, Miss Astra Desmond, Mr. Walter Hyde, and Mr. Robert Radford. Dr. W. G. Alcock conducted. The Cathedral was crowded long before the concert began.

The organ at Bethesda United Methodist Church, Hanley, has been entirely rebuilt by Messrs. Conacher, of Huddersfield, and is now a fine up-to-date instrument of three manuals, and thirty-two speaking stops, fourteen couplers, twelve manual pistons, and nine pedal pistons. The opening took place on March 4, when Sir Ivor Atkins gave two recitals, playing Mendelssohn's sixth Sonata, Bach's Toccata and Fugue in D minor and 'St. Anne' Fugue, Saint-Saëns's Fantaisie in E flat, Guilmant's Funeral March and Hymn of Seraphs, Vierne's Allegretto in B minor, &c.

We are sorry to learn that the admirable musical services at Southwark Cathedral are not receiving sufficient support to guarantee their continuance. The attendances are as large as ever—perhaps larger—but the average collections have dropped from well over £100 to about £70. This sum is of course insufficient to cover the cost of a service at which the London Symphony Orchestra takes part. Canon Haldane, the Precentor, in an interview, recently stated that the sum required to place the services on a secure footing would work out at about 1*s.* 6*d.* from each person. In view of the fine quality of the music and the performances at these services, it cannot be said that 1*s.* 6*d.* is a large sum to pay. At the service on April 24, at 3, the programme will consist of Saint-Saëns's Prelude to 'The Deluge,' Vaughan Williams's Mass in G minor, W. H. Reed's Elegy for strings, Holst's Two Psalms, and Motets by Byrd. A few reserved tickets are available, and may be had on application to the Precentor, The Rectory, Sumner Street, S.E.1 (stamped addressed envelope).

'The Dream of Gerontius' was sung by the City Temple Choral Society (two hundred voices) on March 13, accompanied by organ and drums. The soloists were Miss Beatrice Ashton, Mr. Ben Morgan, and Mr. Kenneth Ellis. Mr. G. D. Cunningham was at the organ, and Mr. Allan Brown conducted. The church was crowded with an audience of over two thousand. During the past six years the City Temple Choral Society has raised £2,300 towards the cost of the new organ, in connection with the Saturday afternoon monthly musical services and other efforts—a fine record. There still remains, however, a debt of nearly £2,000, towards which contributions will be gratefully received by the hon. treasurer, Mr. George Tidy, at the City Temple, Holborn Viaduct, E.C.

Excellent recitals of organ, pianoforte, and vocal music have recently been given at St. Mary's Parish Church, Wotton-under-Edge, by Mr. H. Stubington (organ), Mr. C. Kenneth Taylor (pianoforte), Miss Elsie Suddaby, and Mr. Ernest Dighton. The organ at St. Mary's was built in 1726 by Schrider, at the expense of George I., who presented it to St. Martin-in-the-Fields, where it stood until 1800. It was then sold to the parish of Wotton. One of the recitals took the form of a lecture on the Wotton organ, with a programme of old English organ music from Croft to S. S. Wesley.

Mr. J. R. Griffiths has retired from the post of organist and choirmaster of Cliff Town Church, Southend-on-Sea, after fifty years' service as a church musician. He was a pupil of H. S. Irons and E. H. Turpin, and before going to Cliff Town was at Highgate Congregational Church, and Christ Church, Westminster Bridge Road. He has written much on musical matters, and is well-known as a hymnologist.

'Samson' was announced for performance by an augmented choir of a hundred and twenty voices at Trinity Congregational Church, St. Alban's, on March 17, the soloists being Miss Alice Moxon, Miss Hope Jackson, Mr. Barrington Hooper, Mr. Roy Henderson, and Mr. John Solomon (trumpet), with Mr. Rowland G. Thompson conducting, and Mr. William Parkyn at the organ.

At Nuneaton Congregational Church, on March 4, 'Judas Maccabæus' was sung by an augmented choir, accompanied by a string orchestra. The soloists were Miss Lucy Goodwin, Miss Mabel Linwood, Mr. Joseph Green, and Mr. Herbert Parker. Mr. J. W. Stapleton conducted, and Mr. W. A. S. Stapleton played the organ. There was a crowded congregation.

'The Creation' was sung by the Bury St. Edmund's Musical Society, on February 18, at St. Mary's Church. The choir and orchestra numbered a hundred and twenty. The soloists were Miss Ida Cooper, Mr. Osmond Davis, and Mr. Edward Dykes. Mr. E. Percy Hallam conducted. Mr. Clifton C. Day assisted at the organ, and also opened with a short recital.

The Annual Festival of the Southwark Diocesan Plainsong Association will take place on May 6, at 8. Choirmasters wishing to take part should apply at once to Mr. Godfrey Sceats, 18, Ballina Street, S.E.23, from whom copies of the service book are to be had, price 1s. Admission free, without ticket.

The organ at St. John the Evangelist, Upper St. Leonards, has been reconstructed by Messrs. Foster & Andrewes. The opening took place on February 23, when Dr. W. G. Alcock gave a recital, playing the G minor Fantasia and Fugue of Bach, Mendelssohn's first Sonata, Liszt's 'Sposalizio,' Widor's fifth Symphony, &c.

At the Annual Choir Festival at Clapton Wesleyan Church on March 7 and 8 the choir, augmented, sang Mendelssohn's 'Hear my prayer' and Parts 1 and 2 of 'The Messiah.' Mr. Wallace J. Madge conducted, and the accompanists were Mrs. Madge (pianoforte) and Mr. Ernest Mason (organ).

At Picton Hall, Liverpool, on February 22, a selection of plainsong was sung by a choir of children drawn from the Roman Catholic Elementary Schools of Liverpool and Manchester, directed by Mr. H. P. Allan. The programme consisted of an entire Plainsong Mass, various plainsong hymns and sequences, &c.

Mendelssohn's 'Hymn of Praise' was sung by the choir of the Doddridge Memorial Church, Northampton, on February 14, the occasion being the annual Choir Festival. Mr. A. Ll. Price conducted, with Mr. Frank Tomalin at the organ. The church was crowded, many people being unable to obtain admission.

Bach's 'My spirit was in heaviness' was sung at St. Patrick's Cathedral, Armagh, on March 12, by the Cathedral choir, slightly augmented. Dr. C. M. Chaundy conducted an admirable performance; the large congregation included His Grace the Lord Primate.

'Judas Maccabæus' was sung by a large choir at Oxford Place Chapel, Leeds, in February. The soloists were Miss Elsie Suddaby, Mr. Frank Webster, Miss Queenie Slade, and Mr. A. Fisher. Mr. Robert Pickard conducted, and Mr. Wilfrid Dunwell was at the organ.

'The Hymn of Praise' was performed in February by the Bexhill Choral Society at the Church Army Social Centre, conducted by Mr. George Christian, with Miss G. Watson as accompanist. There was also a miscellaneous programme.

The organ in the new Memorial Hall at Penrhos College, Colwyn Bay, has been built by Messrs. Rushworth & Dreaper. It is a three-manual of twenty-one stops and twenty pistons.

Messrs. Rushworth & Dreaper have recently built a new organ for St. Paul's School, West Kensington—a two-manual of eight stops and ten pistons.

RECITALS

Mr. F. W. Belchamber, St. Gabriel's, Cricklewood—Prelude on 'Dundee,' *Parry;* Fantasia, *Saint-Saëns;* Revêrie, *Lemare;* Scherzo, *W. Sandiford-Turner;* Fugue in D, *Bach.*

Mr. H. Bentley, Christ Church, Lowestoft—Sursum Corda, *Ireland;* Passacaglia and Fugue in C minor, *Bach;* Prelude on 'St. Cross,' *Parry;* Prelude on a Theme by Tallis, *Harold Darke.*

Mr. Allan Brown, Purley Congregational Church—Prelude in E flat, *Bach;* Canon in B minor, *Schumann;* Introduction and Fugue, *Reubke;* Pastorale, *Franck;* Finale in B flat, *Wolstenholme.*

Mr. W. J. Comley, All Saints', Hertford—Introduction and Passacaglia (Sonata No. 8), *Rheinberger;* Overture in C, *Hollins;* Pastorale, *Franck;* Postlude, *Alcock.*

Miss Lilian Coombes, St. Lawrence Jewry—Adagio, *Haydn;* Prelude and Fugue in A minor, *Bach;* Pastorale, *Franck.*

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Symphony No. 6 (first movement), *Widor;* Prelude and Fugue in D, *Bach;* Fantasia in F minor, *Mozart;* Finale (Sonata), *Reubke.*

Dr. J. H. Reginald Dixon, St. Augustine's, Preston—Fantasia in F minor, *Mozart;* Legend, 'St. Francis preaching to the birds,' *Liszt;* Theme, Variations, and Fugue on 'Sedbergh,' *Dixon.*

Mr. Herrick Edwards, All Saints', Hertford—Fantasie-Sonata in A flat (first movement), *Rheinberger;* Fugue in B minor, *Bach;* Rêverie and Meditation, *Vierne.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Overture in D minor, *Handel-Elgar;* Concert Variations, *Bonnet;* Pavane, *Bernard Johnson;* Marche Moderne, *Lemare;* Finale ('Sonata Eroica'), *Stanford;* Prelude and Fugue in C minor, *Mendelssohn;* Aria in F, *Bach;* Sonata No. 1, *Harwood;* 'The Pilgrim's Progress,' Part 1, *Austin.*

Dr. Leonard Fowles, St. John's Wood Presbyterian Church—'Fiat Lux,' *Dubois;* Légende, *Fowles;* Fantasia and Fugue in G minor, *Bach;* Rhapsodie, *Saint-Saëns.*

Dr. Chastey Hector, St. Luke's, Queen's Park, Brighton—Concerto No. 5, *Handel;* Fantaisie and Fugue, *J. D. Davis;* Rêverie, *Hector;* Marche, *Boëllmann;* 'South Wind' and 'North Wind,' *Alec Rowley.*

Dr. W. Herbert Hickox, Battersea Polytechnic—Overture to 'Semele'; Andante (Sonata No. 4) and Prelude and Fugue in E minor ('The Wedge'), *Bach;* Sonata No. 11, *Rheinberger.*

Dr. Reginald H. Hunt, St. Mary's, Bryanston Square—Concerto Grosso No. 10, *Corelli;* 'En Bateau,' *Debussy;* Choral No. 3, *Franck;* Carillon, *Elgar.*

Mr. W. J. Lancaster, Bolton Parish Church—Prelude in E flat, *Bach;* Toccata on 'Pange Lingua,' *Bairstow;* Adagio and Toccata, *Widor.*

Mr. Sinclair Logan, St. John's Wood Presbyterian Church—Sonata No. 2, *Mendelssohn;* Marche Héroïque, *Saint-Saëns;* Choral No. 3, *Franck;* Villanella, *Ireland.*

Mr. Charles Massey, St. Simon and St. Jude's Parish Church, Anfield, Liverpool—Sonata No. 5, *Mendelssohn;* Fantasia and Fugue in A minor, *Merkel;* Marche Héroïque, *Watling.*

Mr. A. F. Milner, Cathedral Church of St. Nicholas, Newcastle-upon-Tyne—Prelude, Fugue, and Variation, *Franck;* Toccata in C, *Bach;* Psalm-Prelude No. 3, *Howells;* Ostinato, *Grace.*

Mr. W. L. Payne, Melbourne Terrace Wesleyan Chapel—Bridal March and Finale, from the 'Birds,' *Parry;* Prelude, Fugue, and Variation, *Franck;* Fantasia in F minor, *Mozart.*

Mr. Cyril Pearce, St. Thomas's, Heigham, Norwich—Overture to 'Orlando,' *Handel;* Prelude in C minor, *Bach;* Introduction and Fugue, *Reubke;* Grave and Allegro (Sonata No. 2), *Rheinberger.*

Mr. S. Maurice Popplestone, Primitive Methodist Church, Dews Road, Salisbury—Symphony in C minor, *Holloway;* Prelude and Fugue in A minor, *Bach;* Fantaisie, *Saint-Saëns.*

Miss Marjorie Renton, St. Mary-le-Bow—Trois Pièces, *Pierné;* Prelude on a Theme by Tallis, *Harold Darke;* Legend, *Alcock;* Sketch in F minor, *Schumann;* Prelude and Fugue in E minor ('The Wedge'), *Bach;* Toccata-Prelude on 'Pange Lingua,' *Bairstow.*

Dr. H. Sydney Scott, All Saints', Hertford—Allegro and Finale (Sonata No. 5), *Rheinberger;* Prelude and Fugue in G, *Bach;* Villanella, *Ireland;* Overture to 'The Mastersingers.'

APPOINTMENTS

Mr. Stephen C. Chantler, choirmaster and organist, Parish Church of St. Nicholas, Cranleigh, Surrey.

Mr. Walter H. Court, choirmaster and organist, Parish Church, Blackheath, Staffs.

Mr. W. H. Davies, choirmaster and organist, St. Paul's Church, Sale, near Manchester.

Mr. C. Leslie Page, organist, Shernhall Street Methodist Church, Walthamstow.

London Concerts

PHILHARMONIC: PAUL KLENAU CONCERT

The Philharmonic concert of February 25 was conducted by Paul Klenau, who had made friends here by his performance of Delius's 'A Mass of Life' a year before. There was no symphony at this concert, but Miss Erica Morini played in Beethoven's Violin Concerto, and the programme included three new or newish works.

These should have been four. At the last minute the promised first performance (in revised published form) of Dr. R. Vaughan Williams's Violin Rhapsody, 'The Lark Ascending,' was cancelled. It appeared that the popular young violinist had been too busy going up and down the world gathering in the harvest of her nimble skill. She had omitted, until the day before, to pick up the work which six months ago had been allotted to her. No doubt she had been occupied in polishing up her playing of those dreary Concertos of Goldmark, Glazounov, and Tchaikovsky, which—in youthful ignorance of their insignificance—she was preparing to inflict on us. As a fiddle *virtuosa*, victorious over the two hemispheres, she naturally thinks such compositions supremely fine music. Still, we feel sorry for her that she so nonchalantly dropped Vaughan Williams's piece. She is a healthy, blooming young girl, and an extraordinarily good violinist. What ephemeral attributes! The best fiddlers deteriorate. Her hand will stiffen, and her tuning wobble in time. Then, like all men, she will descend to the grave. And why should she be any more remembered than all the forgotten myriads of departed buxom maidens and good fiddlers who thought more of their playing than of what they played? She might—but she carelessly let the chance slip—have linked her name with the creation of music. She was honoured by the invitation to be the first to play a new, or newly re-formed, work by Vaughan Williams. She seems to have been blind to the luck of it, and the privilege. A child will mistake a diamond for a marble, and throw it, without a thought, into the river. It is a pity that a young person with so unusual an aptitude for fiddling should be so stupid.

The concert began with Brahms's 'Tragic' Overture, which was attacked with so much sense of effort, tensity, and emphasis that no reserves were left, and the work proceeded without accumulation. After the Concerto (in which the violinist ploughed her own furrow, disdaining collaboration with the conductor, who followed as best he could), we heard a new Rhapsody in B minor by Clemens von Franckenstein, the manager of the Munich Opera. The bare pastoral tunes at the opening of this unpretentious piece were rather promising. But it turned out that after all the composer was not certain where to go, or whether indeed it were worth while going at all far in any case, and the music fell back on ordinary recipes. It called for no disparagement in particular; only we felt that so much of the sort had been heard at the Patrons' Fund concerts.

Delius's orchestral fantasy, 'Once upon a time' (otherwise 'Eventyr'), which was said to have been first performed under Sir Henry Wood in January, 1919, was new probably to most of us. It has been little heard of, and Mr. Heseltine barely mentions it in his book on Delius. The piece is a sort of symphonic poem, and is busy telling a story to which, however, no clue is afforded. The shouts of 'Hi, hi!' from a crowd of men behind the stage made a rather luckless effect. In opera it would have done well (perhaps it was suggested by the sailors' cries in Act 1 of 'Tristan'), but at Queen's Hall it seemed to express the feelings of any who might be inclined to derision of Delius and his works. Such, however, can have been but few, for whatever one could say about the form of this music, the content was over and over again beautiful. Probably it is one of Delius's lesser works; at any rate it did not seem so masterly as the 'Cello Concerto or the 'Song of the High Hills' which Londoners heard a little later. But even so we felt in it the hand of the true poet, the ποιητής, maker and originator.

The evening ended with Bartók's animated Dance Suite, music which carries on the folk-lore exploitation (and even some of the technical devices) of Grieg. C.

For the last concert of the season (March 18) there was an excellent programme and a crowded audience. Sir Landon Ronald had been announced to conduct, but was unable to be present owing to illness. The Society paid a graceful compliment to its leader, Mr. W. H. Reed, by inviting him to fill the vacancy. Mr. Reed obtained a sparkling performance of Vaughan Williams's 'Wasps' Overture, a good one of Mozart's G minor Symphony (despite some lack of unanimity in the Trio of the Minuet) and Delius's 'Brigg Fair.' That he came less well out of the test of the Schumann Pianoforte Concerto and Franck's Symphonic Variations is not surprising. M. Cortôt must be held responsible for some of the ticklish moments in the former: he was disposed to hold things up overmuch. Altogether, however, this was a richly-varied and enjoyable evening. H. G.

QUEEN'S HALL SYMPHONY CONCERTS

Elders speak of the excitement that was stirred up some time last century by the arrival of Tchaikovsky's 'Pathetic' Symphony. It stood as a record till, within less mature memory, a still greater clamour of popularity greeted Elgar's A flat Symphony. Conductors and orchestras then grew tired of Elgar's work, or hastily assumed that its season had passed, and very little was heard of it for a number of years. Now the young people are curious to know what it was that roused their uncles and aunts in 1908-09, and the Symphony is re-entering concert programmes on a normal wave of popularity. On February 20 it was picked up again by the Queen's Hall Symphony Concerts, and a large audience showed, before and after the performance, how wisely Sir Henry Wood had chosen the moment.

It may be remarked that since the birth of this Symphony audiences have learnt, chiefly at the suggestion of Sir Henry's upraised baton, to put their applause in its place. We do not interrupt symphonies nowadays, even if it means sitting like poor relations for nearly an hour. In the case of Elgar's A flat Symphony, this is a peculiarly wise dispensation of fashion. There are two full stops in the Symphony, and each is a wrong place for the returning of thanks. That dying *Coda* of the first movement, a vision painted with the very essence of Elgar's emotions, has no finality in it. It plainly looks forward to what is coming. The rousing to action in the first few bars of the *Scherzo* should break like a call to action into the peace of those lulling phrases and chords on

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311. As I live, saith the Lord E. T. Chipp 4d
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744. Be glad and rejoice M. B. Foster 4d.
578. Ditto ... ... B. Steane 4d.
212. Be glad, O ye righteous H. Smart 6d.
989. Be glad then, ye ... A. Hollins 4d.
143. Be merciful... ... H. Purcell 8d.
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597. Be peace on earth... ... Crotch 4d.
567. Be Thou exalted ... C. Bayley 4d.
583. Be ye all of one mind A. E. Godfrey 4d.
471. Be ye therefore ... A. S. Baker 4d.
440. Before the heavens H. W. Parker 4d.
651. Behold, all the earth G. F. Huntley 6d.
598. Behold, God is great E. W. Naylor 6d.
865. Behold, God is my John E. West 4d.
636. Ditto ... ... F. C. Woods 6d.
1035. Behold, how good J. Battishill 4d.
349. Ditto (Male) ... Caldicott 4d.
349.* Ditto (S.A.T.B.) Caldicott 4d.
419. Ditto ... Hamilton Clarke 6d.
89. Behold, I bring you J. Barnby 4d.
348. Ditto ... J. Maude Crament 6d.
1113. Ditto ... ... Ed. Bunnett 3d.
296. Ditto ... ... E. V. Hall 4d.
810. Behold, I come quickly Ivor Atkins 3d.
713. Behold, I have given you C. Harris 4d.
554. Behold, I send ... J. V. Roberts 6d.
587. Behold My servant J. F. Bridge 4d.
65. Behold now, praise J. B. Calkin 4d.
631. Ditto ... ... F. Iliffe 4d.
912. Ditto ... ... John E. West 4d.
315. Behold, O God ... F. W. Hird 6d.
524. Behold, the days come Woodward 6d.
1045. Behold the Heaven A. R. Gaul 4d.
652. Behold the Name... Percy Pitt 6d.
501. Behold, two blind men J. Stainer 4d.
938. Bethlehem ... ... Ch. Gounod 2d.
378. Bless the Lord ... M. Kingston 6d.
796. Bless the Lord, O my soul Hailing 4d.
855. Bless the Lord thy God Roberts 4d.
450. Bless thou the Lord C. Bayley 6d.
374. Ditto ... ... Oliver King 4d.
693. Blessed are the dead B. L. Selby 3d.
667. Blessed are the pure A. D. Arnott 4d.
390. Blessed are they ... A. W. Batson 4d.
616. Ditto ... ... H. Blair 4d.
77. Ditto ... ... W. H. Monk 4d.
112. Ditto ... ... Arthur Page 4d.
15. Blessed be the God S. S. Wesley 3d.
756. Blessed be the Lord J. Barnby 4d.
570. Ditto ... ... J. F. Bridge 8d.
895. Ditto ... ... O. Gibbons 3d.
876. Ditto ... ... E. V. Hall 4d.
183. Ditto ... ... Heap 8d.
770. Ditto ... ... Markham Lee 4d.
331. Ditto ... C. Lee Williams 6d.
1006. Blessed be the Name Macfarren 4d.
724. Blessed be Thou E. C. Bairstow 6d.
1120. Ditto ... ... Ed. Bunnett 4d.
838. Ditto ... . J. Kent 6d.
400. Blessed City ... A. C. Fisher 6d.
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769. Ditto ... H. W. Wareing 4d.
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286. Blessed Jesu (*Stabat Mater*) Dvorák 8d.
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5. Blessing, glory, wisdom B. Tours 6d.
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472. Blessing of the Lord, The J. F. Bridge 3d.
194. Ditto A. C. Mackenzie 4d.
652. Blow up the trumpet F. Iliffe 4d.
97. Blow ye the trumpet Henry Leslie 4d
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118. Bow Thine ear ... ... W. Bird 4d
939 Bread of Heaven ... E. German 4d.
1082. Bread of the world H. A. Chambers 4d.
1024. Break forth into joy W. G. Alcock 4d.
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798. Ditto ... H. A. Matthews 4d.
92. Ditto ... ... R. Prentice 8d.
491. Ditto ... ... B. Steane 4d.
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98. Brother, thou art gone J. Goss 6d.
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197. By the rivers of Babylon L. Samson 6d.
121. By the waters of Babylon Boyce 6d.
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511. Ditto ... ... H. Clarke 6d.
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1074. Ditto ... ... Palestrina 4d.
1076. Ditto ... ... H. Goetz 4d.
742. By Thy glorious death A. Dvorák 6d.

116. Call to remembrance J. Battishill 8d
952. Ditto ... ... J. V. Roberts 4d.
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841. Cast me not away C. Lee Williams 3d.
975. Ditto ... ... S. S. Wesley 4d
953. Charge to keep I have, A... King 4d.
497. Christ both died ... E. W. Naylor 4d.
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368. Ditto ... ... J. M. Crament 4d.
666. Ditto ... ... W. Jordan 6d.
533. Ditto ... ... J. V. Roberts 4d.
814. Ditto ... E. A. Sydenham 4d.
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783. Christ the Lord is risen again E. V. Hall 6d.
370. Christ the Lord is risen to-day ,, 4d.
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314. Come now, and let us H. W. Wareing 6d.
1. Come unto Him ... ... Gounod 3d.
946. Ditto ... ... H. Leslie 4d.
256. Come unto Me H. R. Couldrey 4d.
635. Ditto ... ... G. J. Elvey 4d.
103. Ditto (Bach) J. Stainer 4d.
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924. Ditto ... ... H. J. King 4d.
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921. Come, ye faithful, raise the strain E. V. Hall 4d.
1019. Come, ye Saints ... H. E. Button 4d.
951. Come, ye sin-defiled J. Stainer 3d.
931. Come, ye thankful ...B. Steane 4d.
914. Comes at times ... Woodward 4d.
1008. Ditto ... ... H. Oakeley 3d.

NOVELLO'S

OCTAVO EDITION OF ANTHEMS.

994. Coronation Offertorium Elgar 3d.
622. Create in me a clean heart P. J. Fry 4d.
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884. Crown of grace for man, A Brahms 6d.

356. Daughters of Jerusalem H. J. King 4d.
449. Dawns the day ... R. H. Legge 4d.
1131. Day draws on with golden light, The ... ... Geoffrey Shaw 4d.
421. Day is past, The ... J. C. Marks 4d.
461. Day of Resurrection, The E.V. Hall 4d.
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584. Ditto (S.A.T.B.) ... Foster 4d.
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547. Ditto ... G. J. Elvey 4d.
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28. Ditto ... ... John Goss 4d.
916. Ditto ... ... W. Jordan 4d.
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534. First day of the week, The B. Steane 4d.
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271. Fool within his heart, The Rheinberger 4d.
553. For a small moment J. Stainer 3d.
254. For ever blessed (Male) Mendelssohn 4d.
198. For the mountains L. Samson 4d.
901. For this mortal ... S. S. Wesley 4d.
728. Forsake me not ... ... J. Goss 6d.
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273. From the deep I called ... Spohr 8d.

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433. Give ear, O Shepherd A. Whiting 4d.
88. Give ear, O ye heavens Armes 4d.
956. Ditto ... ... W. G. Alcock 4d.
604. Give thanks, O Israel Ouseley 6d.
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990. Ditto ... ... A. H Brewer 4d.

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933. Glorious and powerful God Gibbons 4d.
1039. Glorious in Heaven Vittoria 4d.
2. Glory be to God ... S. S. Wesley 3d.
746. Glory of Lebanon, The Wareing 4d.
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177. Glory of the Lord, The J. Goss 8d.
779. Glory to God in the E. M. Lee 4d.
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105. God came from Teman Steggall 6d.
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864. Ditto ... Walter B. Gilbert 3d.
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1062. God is our hope ... A. H. Brewer 4d.
131. Ditto ... ... Greene 8d.
332. God is our refuge ... A. Foote 6d.
101. Ditto ... ... H. Hiles 8d.
245. God of Jeshurun, The ... J. Goss 8d.
75. God said, Behold G. Macfarren 6d.
969. God so loved the world H. Moore 4d.
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473. Ditto ... ... J. V. Roberts 4d.
342. God, that madest earth A.C.Fisher 3d.
1056. God the All-fatherly A. Hollins 4d.
344. God, Who at sundry times J.H. Mee 6d.
715. God's peace is peace eternal Grieg 4d.
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550. Grant, we beseech Thee M. Elvey 3d.
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517. Great and marvellous J. F. Bridge 6d.
187. Ditto ... ... Monk 4d.
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136. Great is the Lord ... Hayes 6d.
708. Ditto ... A. W. Marchant 4d.
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481. Ditto ... ... B. Steane 4d.
813. Ditto ... E. A. Sydenham 4d.
220. Grieve not the Holy Spirit Stainer 4d.
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427. Hail! gladdening Light J. T. Field 3d.
545. Ditto ... ... Martin 6d.
326. Hail, thou that art A. Carnall 6d.
560. Hail to the Christ J. Barnby 4d.
945. Hail, true Body ... H. Willan 3d.
499. Hallelujah, Christ is risen Steane 4d.
382. Hallelujah! the Light Oliver King 4d.
754 Hallowed day, The B. Luard-Selby 4d.
1137. Happy Day, Festal Day H. A. Chambers 4d.
173. Happy is the man ... ... E. Prout 1s.
1077. Hark! hark my soul P. E. Fletcher 4d.
681. Hark, the glad sound M. B. Foster 4d.
909. Ditto ... ... A. R. Gaul 4d.
487. Ditto ... ... E. V. Hall 4d.
345. Hark, the herald angels E. V. Hall 4d.
444. Hark! what news Oliver King 4d.
404. Harvest Hymn ... ... F. Tozer 3d.
820. Haste Thee, O God John Shepherd 4d.
784. Have mercy upon me J. Barnby 3d.
500. Ditto ... ... J. Barnby 4d.
818. Ditto ... ... G. Allegri 6d.
665. Ditto ... *arr.* V. Novello 3d.
811 Ditto ... ... Palestrina 6d.
518. Ditto ... ... E. Pettman 2d.
464. Ditto ... ... J. Stainer 4d.
535. Ditto ... ... J. Goss 6d.
1013. Ditto ... ... E. Minshall 4d.
377. Ditto ... ... Kellow J. Pye 4d.
401. Ditto ... ... J. Shaw 4d.
1133. He is a Father of the fatherless C. L. Williams 4d.
794. He sendeth the springs Wareing 6d.
701. He shall swallow up ... Greenish 4d.

707. He that dwelleth... ... J. Booth 6d.
837. He that shall endure Mendelssohn 3d.
898. He that spared not His Gladstone 4d
1102. He wants not friends that hath Thy love ... ... G. Shaw 4d
900. He will swallow up death Wesley 2d.
389. Hear me when I call (Male) Distin 3d.
339. Hear my prayer Mendelssohn 6d
1001. Ditto ... ... H. Purcell 3d.
146. Ditto ... ... C. Stroud 6d.
442. Hear my words C. H. H. Parry 1s.
310. Hear, O God ... A. Friedländer 8d.
138. Hear, O heavens P. Humphreys 4d.
94. Hear, O Lord ... John Goss 3d.
139. Ditto .. .. C. King 3d.
162. Ditto ... ... F. Ouseley 3d.
831. Hear, O My people J. Holbrooke 4d.
203. Hear, O Thou Shepherd Clarke 6d.
522. Ditto ... T. A. Walmisley 6d.
776. Hear the voice and prayer Tallis 3d.
773. Hearken unto Me W. H. Bell 4d.
804. Heavens declare, The Macpherson 6d.
376. Hide not Thy face Kellow J. Pye 3d
299. Hills stand about, The G. Gardner 6d
366. Ho! every one ... J. M. Crament 6d.
246. Ditto ... ... G. C. Martin 6d.
330. Holy Ghost, to earth ... Dvorák 6d.
111. Holy, holy, holy ... ... Crotch 4d.
842. Holy, Lord God ... T. Bateson 6d.
412. Honour the Lord... J. Stainer 6d.
129. Hosanna (in C) ... O. Gibbons 4d.
1015. Ditto (in E flat) O. Gibbons 4d.
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657. Hosanna to the Lord W. Jordan 6d.
646. Ditto ... ... Luard-Selby 4d.
1021. Hosanna we sing John E. West 4d.
260. How beautiful are the feet Handel 4d
691. How blest are they Tschaikowsky 6d
321. How excellent is Thy ... Cowen 8d.
615. How great is the loving West 4d.
373. How long wilt Thou Oliver King 3d.
867. Ditto ... Jeremiah Clarke 4d.
647. How lovely are ... C. Salaman 4d.
104. Ditto ... ... Spohr 1s.
988. Ditto ... ... J. Brahms 3d.
755. Hymn of the angels, The J.E.West 6d.

766. I am Alpha ... Ch. Gounod 4d
539. Ditto ... ... J. V. Roberts 4d.
623. I am He that liveth T. Adams 6d.
664. I am the Resurrection ... Croft 4d.
662. Ditto ... ... R. Rogers 6d.
268. I am well pleased J. Rheinberger 4d
120. I beheld, and lo ... ... Blow 8d.
280. Ditto ... ... Elvey 8d.
496. I came not to call... C. Vincent 4d.
207. I cried unto the Lord ... Heap 6d.
537. I declare to you Cruickshank 6d.
168. I desired wisdom J. Stainer 8d.
230. I did call upon the Lord Pattison 6d.
515. I do not ask, O Lord ... Roberts 4d.
117. I have set God ... ... Blake 8d.
420 Ditto ... Hamilton Clarke 6d.
130. Ditto ... ... J. Goldwin 4d.
122. I have surely built ... Boyce 6d.
219 Ditto T. T. Trimnell 6d.
590 I heard a great voice G. F. Cobb 4d.
395. I heard a voice ... John Goss 3d.
1107. I laid me down to rest W. Byrd 4d.
903. I looked, and behold H. Willan 4d.
1029. I love to hear ... M. B. Foster 4d.
1022. I saw the Lord ... C. Harris 4d.
171. Ditto ... ... J. Stainer 8d.
114. I was glad ... ... T. Attwood 6d.
993. Ditto ... ... A. H. Brewer 4d.
1123. Ditto ... ... Ed. Bunnett 4d.
1080. Ditto ... ...H. R. Couldrey 4d.
32. Ditto ... ... G. Elvey 4d.
79. Ditto ... ... C. E. Horsley 8d
743. Ditto ... ...C. H. H. Parry 6d
379. Ditto ... ... T. T. Trimnell 6d.
119. I was in the spirit ... Blow 8d.
205. I will alway give thanks Clarke 4d.
1034. I will cause the shower Naylor 4d
874. I will cry unto God H. J. King 4d.
73. Ditto ... ... Steggall 4d

GRACIOUS SPIRIT, HOLY GHOST

SHORT ANTHEM FOR WHITSUNTIDE AND GENERAL USE

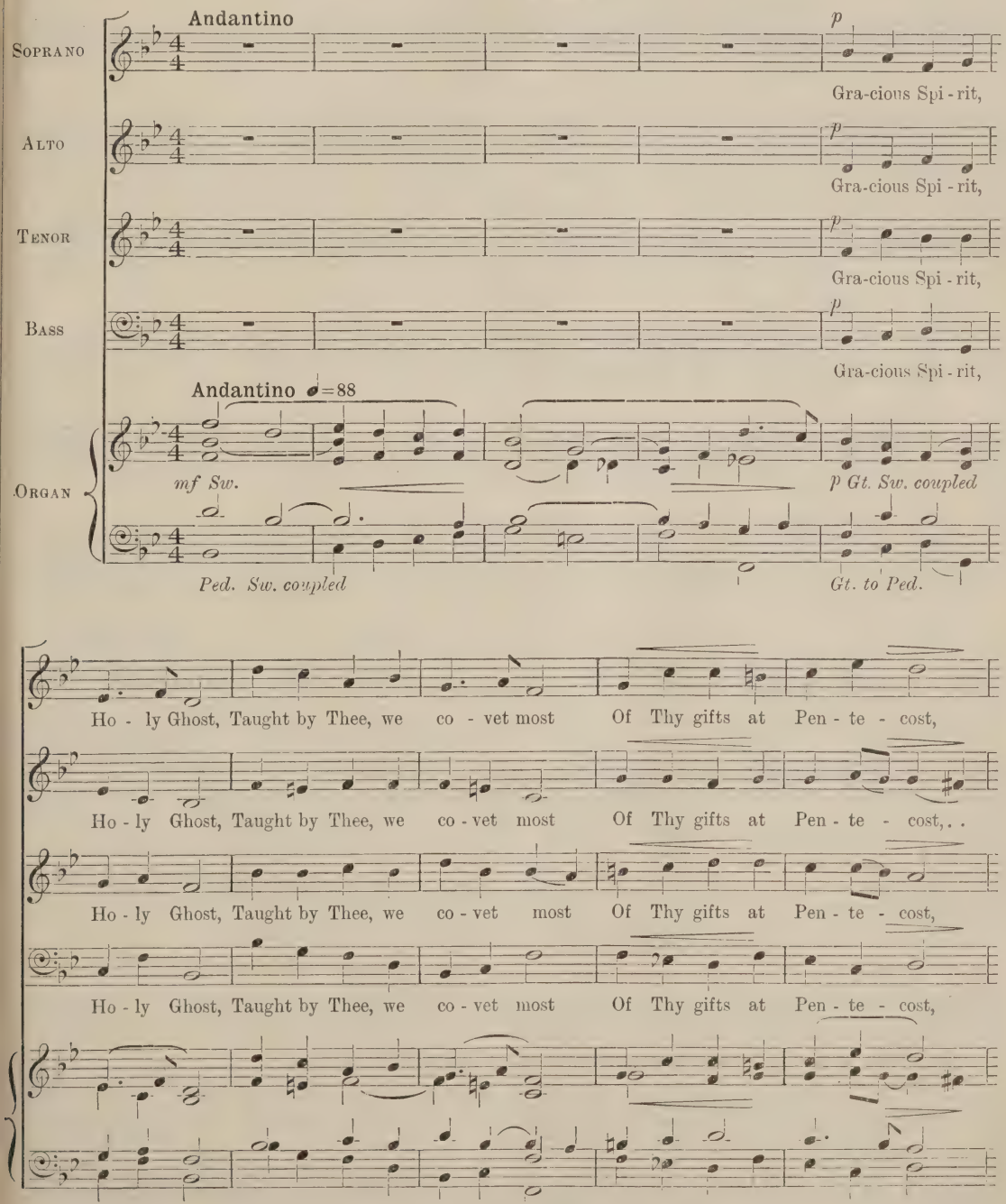
WORDS BY BISHOP CHRISTOPHER WORDSWORTH

MUSIC BY

HUGH BLAIR

M.A., MUS.D. (CAMBRIDGE)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



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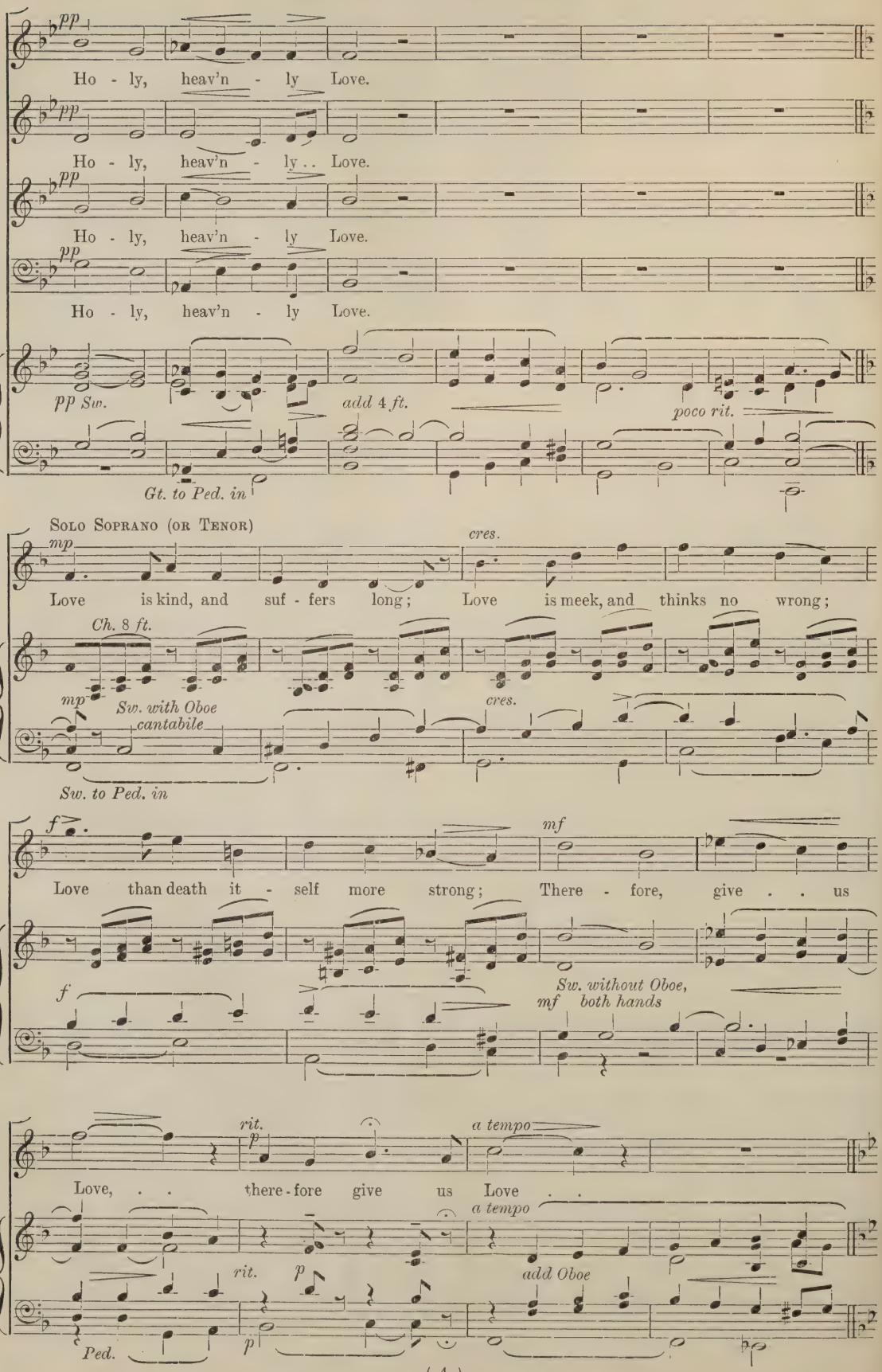
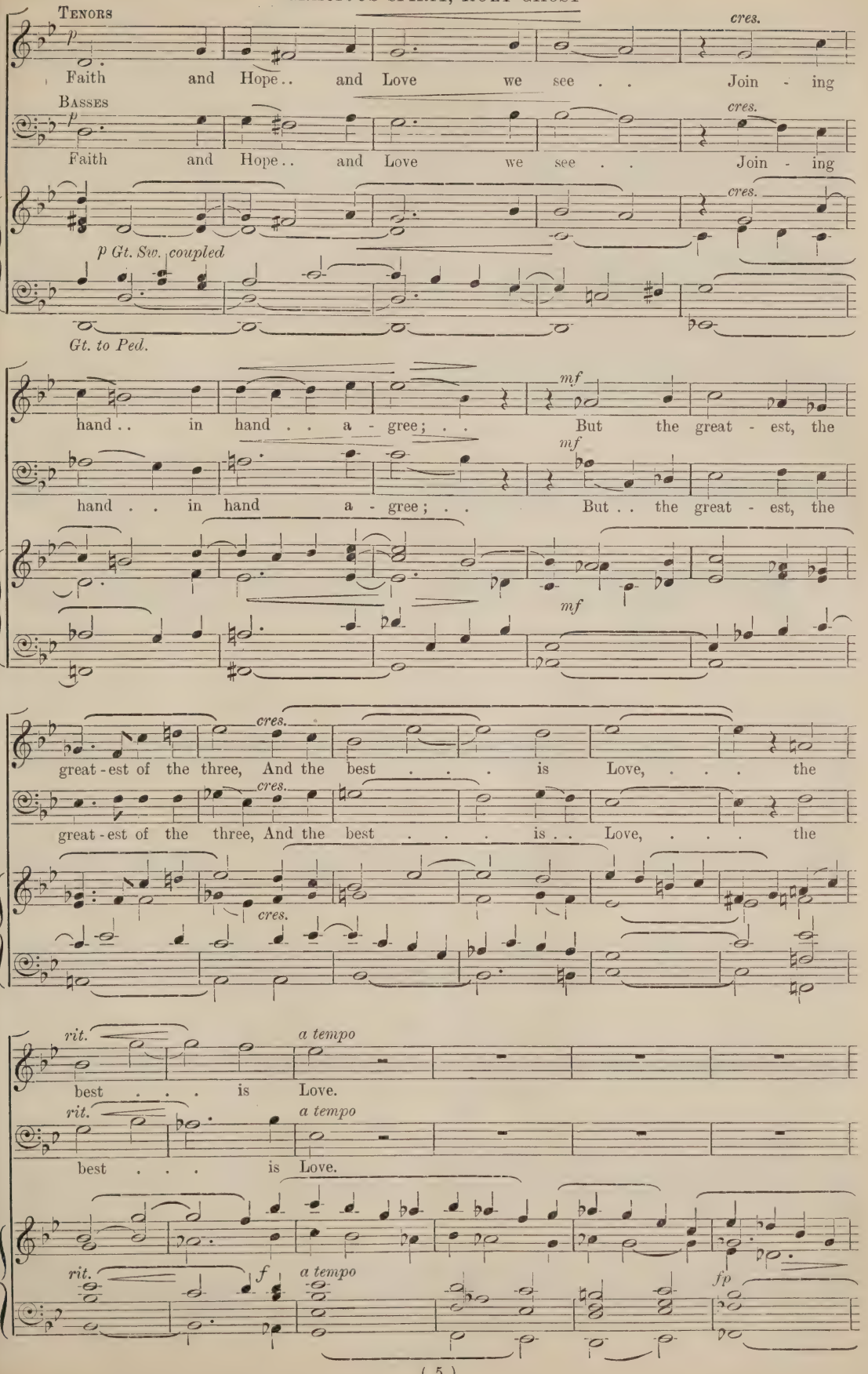
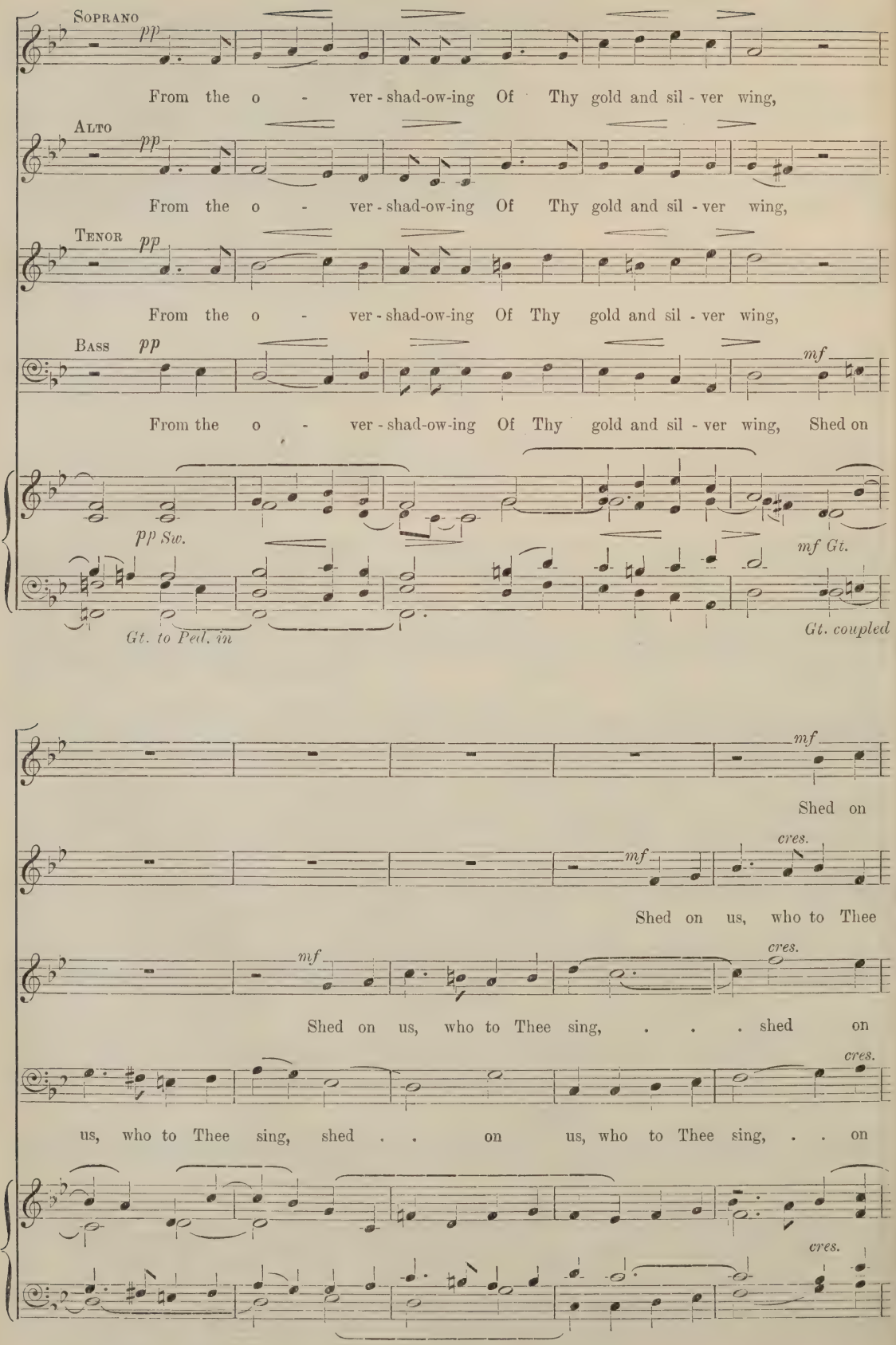
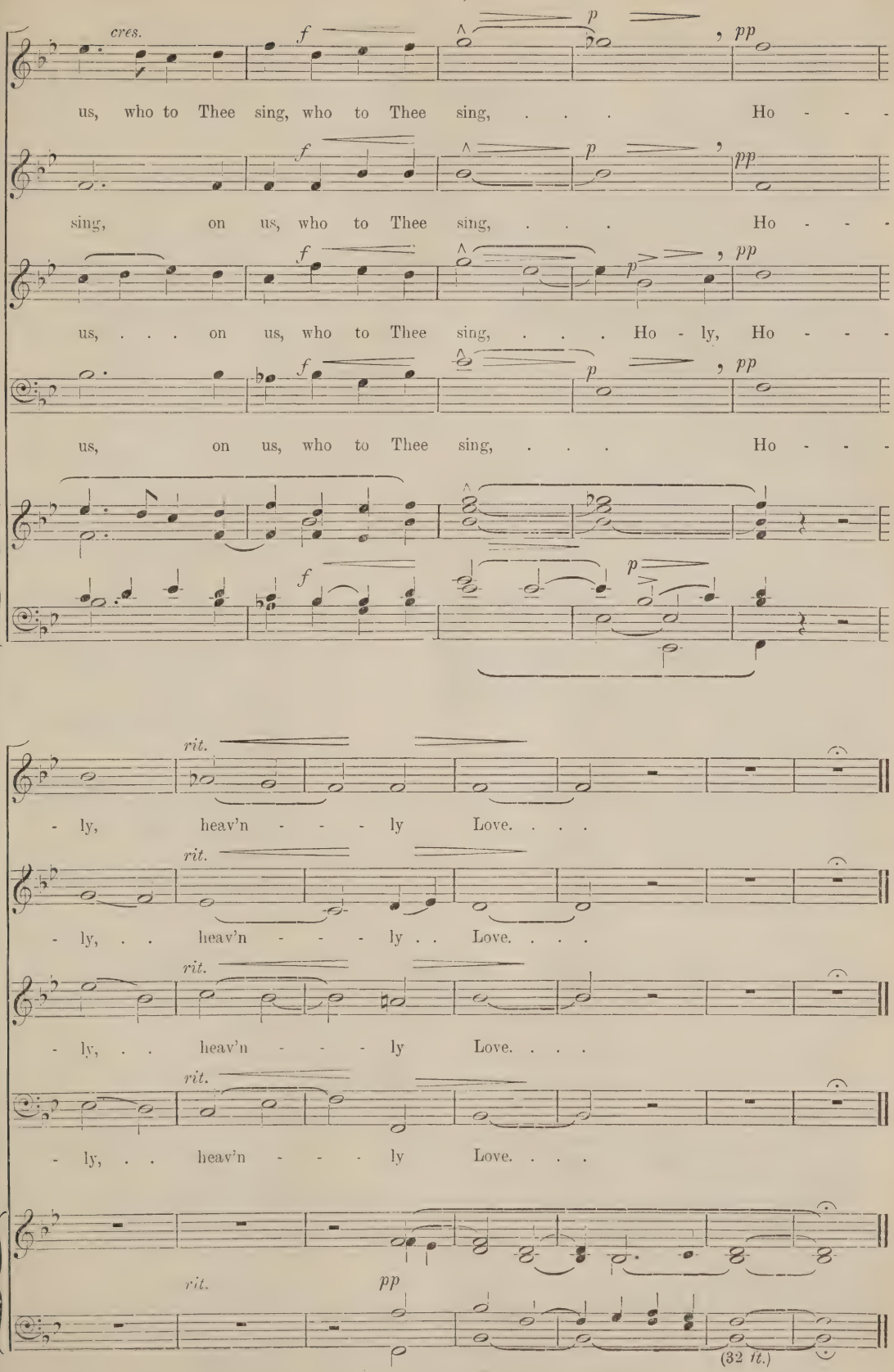

pp
Ho - ly, heav'n - ly Love.
pp
Ho - ly, heav'n - ly .. Love.
pp
Ho - ly, heav'n - ly Love.
pp
Ho - ly, heav'n - ly Love.
pp Sw.
Gt. to Ped. in
add 4 ft.
poco rit.
Solo Soprano (or Tenor)
mp
Love is kind, and suf - fers long; Love is meek, and thinks no wrong;
cres.
Ch. 8 ft.
mp
Sw. with Oboe cantabile
Sw. to Ped. in
cres.
f
Love than death it - self more strong; There - fore, give . . us
mf
f
Sw. without Oboe, both hands
mf
rit.
p
Love, . . there - fore give us Love . .
a tempo
a tempo
rit.
p
add Oboe
Ped.
p

Tenors
p
cres.
Faith and Hope.. and Love we see . . Join - ing
Basses
p
cres.
Faith and Hope.. and Love we see . . Join - ing
cres.
p Gt. Sw. coupled
Gt. to Ped.
mf
hand.. in hand . . a - gree; . . But the great - est, the
mf
hand . . in hand a - gree; . . But . . the great - est, the
mf
cres.
great - est of the three, And the best . . . is Love, . . . the
cres.
great - est of the three, And the best . . . is . . Love, . . . the
cres.
rit.
a tempo
best . . . is Love.
rit.
a tempo
best . . . is Love.
rit.
f
a tempo
fp

Soprano
pp
From the o - ver-shad-ow-ing Of Thy gold and sil-ver wing,
Alto
pp
From the o - ver-shad-ow-ing Of Thy gold and sil-ver wing,
Tenor
pp
From the o - ver-shad-ow-ing Of Thy gold and sil-ver wing,
Bass
pp
mf
From the o - ver-shad-ow-ing Of Thy gold and sil-ver wing, Shed on
pp Sw.
mf Gt.
Gt. to Ped. in
Gt. coupled
mf
Shed on
cres.
mf
Shed on us, who to Thee
mf
cres.
Shed on us, who to Thee sing, . . . shed on
cres.
us, who to Thee sing, shed . . on us, who to Thee sing, . . on
cres.


cres.
us, who to Thee sing, who to Thee sing, . . . Ho - - -
sing, on us, who to Thee sing, . . . Ho - - -
us, . . . on us, who to Thee sing, . . . Ho - ly, Ho - - -
us, on us, who to Thee sing, . . . Ho - - -
- ly, heav'n - - - ly Love. . . .
- ly, . . heav'n - - - ly . . Love. . . .
- ly, . . heav'n - - - ly Love. . . .
- ly, . . heav'n - - - ly Love. . . .
(32 ft.)

NOVELLO'S EDITION OF
BACH'S CHURCH CANTATAS

	No.	
*BIDE WITH US	6	*Bleib' bei uns*
*Ditto. (Welsh Words.)		
CHRIST LAY IN DEATH'S DARK PRISON	4	*Christ lag in Todesbanden*
CHRISTIANS, GRAVE YE THIS GLAD DAY	63	*Christen, ätzet diesen Tag*
COME, REDEEMER OF OUR RACE	61	*Nun komm, der Heiden Heiland*
FROM DEPTHS OF WOE I CALL ON THEE	38	*Aus tiefer Noth schrei' ich zu dir*
GIVE THE HUNGRY MAN THY BREAD	39	*Brich dem Hungrigen dein Brod*
GOD GOETH UP WITH SHOUTING	43	*Gott fähret auf mit Jauchzen*
GOD SO LOVED THE WORLD	68	*Also hat Gott die Welt geliebt*
*GOD'S TIME IS THE BEST	106	*Gottes Zeit ist die allerbeste Zeit*
*Ditto. (Welsh Words.)		
*HOW BRIGHTLY SHINES	1	*Wie schön leuchtet*
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	93	*Wer nur den lieben Gott lässt walten*
*JESUS, NOW WILL WE PRAISE THEE	41	*Jesu, nun sei gepreiset*
JESUS SLEEPS, WHAT HOPE REMAINETH?	81	*Jesus schläft, was soll ich hoffen?*
LET SONGS OF REJOICING BE RAISED	149	*Man singet mit Freuden*
LORD IS A SUN AND SHIELD, THE	79	*Gott der Herr ist Sonn' und Schild*
*LORD IS MY SHEPHERD, THE	112	*Der Herr ist mein getreuer Hirt*
LORD, REBUKE ME NOT (Funeral Ode)	198	*Lass, Fürstin (Trauerode)*
*MY SPIRIT WAS IN HEAVINESS	21	*Ich hatte viel Bekümmerniss*
O CHRIST, MY ALL IN LIVING	95	*Christus der ist mein Leben*
O JESU CHRIST, THOU PRINCE OF PEACE	116	*Du Friedensfürst, Herr Jesu Christ*
*O LIGHT EVERLASTING	34	*O ewiges Feuer*
O PRAISE THE LORD FOR ALL HIS MERCIES	28	*Gottlob! nun geht das Jahr zu Ende*
O TEACH ME, LORD, MY DAYS TO NUMBER	27	*Wer weiss, wie nahe mir mein Ende?*
PRAISE OUR GOD WHO REIGNS IN HEAVEN	11	*Lobet Gott in seinen Reichen*
PRAISE THOU THE LORD, JERUSALEM	119	*Preise, Jerusalem, den Herrn*
SAGES OF SHEBA, THE	65	*Sie werden aus Saba Alle kommen*
*SLEEPERS, WAKE!	140	*Wachet auf*
STRONGHOLD SURE, A	80	*Ein' feste Burg*
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY	25	*Es ist nichts Gesundes an meinem Leibe*
THOU GUIDE OF ISRAEL	104	*Du Hirte Israel, höre*
WAILING, CRYING, MOURNING, SIGHING	12	*Weinen, Klagen, Sorgen, Zagen*
WATCH YE, PRAY YE	70	*Wachet, betet*
WHEN WILL GOD RECALL MY SPIRIT?	8	*Liebster Gott, wann werd' ich sterben?*
WHOSO DOTH OFFER THANKS	17	*Wer Dank opfert*

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(Sept., 1925.)

which the first movement floats into nothingness. The slow movement more definitely ends with its long D major peroration. But the *Finale* has no beginning of its own; it dawns where the first movement faded in twilight, and it cannot pick up its tale across an interference of applause. This was the first of about fifteen performances of the Symphony heard by the writer at which this continuity was made actual in sounds and silences, and the pleasure of it was his chief experience. Moreover, if one's memory of old performances is reliable, this was the best that Sir Henry Wood had given. The purely orchestral annotations that he used to make were toned down, and the whole brought into a better relation as a musical drama, and into a more plastic treatment of the Elgarian speech.

Shortly afterwards we were listening to the clever and emphatic Gustav Holst of the 'Planets' (Mars, Venus, Mercury, and Jupiter). This is music that can be enjoyed with a pipe in one's mouth—no one ought to enjoy smoking to Elgar's Symphony. However well one may know these descriptive studies (and probably there is not a secret left in them after two hearings) they rivet you every time. There is room in music for mental athletics as well as for poetics.

Between Elgar and Holst came Chopin in F minor, with orchestra. Every fault that can be ascribed to this Concerto is redeemed ten times by the beauty of the pianoforte writing, and this Mr. Arthur Rubinstein gave us scatheless. It is customary to mention the Overtures to symphony concerts as if they were mere packing. In this case custom is unfair, for the Overture was the Prelude to Act 2 of Dame Ethel Smyth's 'The Wreckers,' a fine piece of symphonic and descriptive writing that took effect among the experiences of the concert. M.

WEINGARTNER

Weingartner's programme contained Schumann's first Symphony and Beethoven's seventh, Brahms's Variations on a Theme of Haydn, and Holst's 'Mercury,' 'Venus,' and 'Jupiter.' The Holst did not amount to very much; the notes were played, but without understanding of the various moods. The *Siciliano* and the closing fugue were the two most exalted moments in the Brahms—spacious and reserved. Schumann's Symphonies prattle delightfully, and to take them in a fresh, spring-time mood, as Weingartner took the B flat, is the way to get the best out of them. To write pianistically for the orchestra is the penalty of writing orchestrally for the pianoforte. Schumann's one successful long work was where he combined both. That we do not often hear his Symphonies is due to our having become orchestrally sensitive. But the music itself, behind its medium, makes an appeal of its own with its wayward sentences and unencumbered logic. There is no waywardness in Beethoven, and the art of setting every sentence in relation to its context, forwards and backwards, is one which no one understands better than Weingartner. M. F.

ORCHESTRAL CONCERTS

Sunday orchestral music, lately at a low ebb, has suddenly risen to full tide. Sir Landon Ronald's series of concerts with the Royal Albert Hall Orchestra, at the Palladium, have proved successful beyond all expectation. Illness has lately kept Sir Landon from his task, but Sir Henry Wood has consented to take up his duties. On March 21 Sir Henry had the pleasure, out of season for him, of conducting a Wagner concert before a crowded audience.

At Queen's Hall, Sir Thomas Beecham has been helping to animate Sunday afternoon existence. On February 28 he took that rather discredited work, César Franck's Symphony, in hand, and made us think over it again. A week later he resuscitated Liszt's 'Orpheus,' without, however, bringing about any change of opinion.

The London Chamber Orchestra gave a concert full of excitements and satisfactions at Æolian Hall on March 5. Bach's second 'Brandenburg' Concerto (with Mr. Herbert Barr garrulous on the high trumpet) was the beginning, and Mozart's G minor Symphony was the end. Mr. Frederick Thurston played Debussy's Clarinet Rhapsody, which is probably unknown Debussy to ninety-nine concert-goers out of a hundred; Stravinsky's 'Pulcinella' Suite was followed by the Delius Violoncello Concerto, the one causing strange and the other beautiful noises. Miss Beatrice Harrison was the violoncellist. This admirable programme was admirably played, and Mr. Anthony Bernard may be credited with one of the most interesting of recent concerts.

Two amateur orchestras have shown their paces. The Strolling Players were conducted by Mr. Joseph Ivimey on February 18 in Beethoven's eighth Symphony, which taxed their capacity for delicate playing. The chief works played by the Royal Amateur Orchestra, under Mr. Arthur Payne, on February 26, were the 'Meistersinger' and 'Di Ballo' Overtures. The solo player of the concert was an organist—a fact to be noted. Mr. Leonard Blake played part of Rheinberger's sixth Sonata.

The British Women's Symphony Orchestra, conducted by Dr. Malcolm Sargent, gave a concert on March 9. The best playing, not only of the concert but in the Orchestra's career, occurred in Parry's 'English Suite.' M.

SIR HENRY WOOD AND THE RUSSIANS

Sir Henry Wood went back to his old love, the Russian school, at the Queen's Hall Symphony Concert on March 6. The Symphony was Scriabin's 'Divine Poem,' and the Concerto Tchaikovsky's in B flat minor for pianoforte (soloist, Nicolas Orloff).

That the audience was not as large as usual and its pulse somewhat languid (apart from the excitement caused by the pianist's surprising display), showed how cruel are the veerings of fashion. Is it five or six years ago since Scriabin's vogue was at its height? Probably the reaction is unjustly violent, but in spite of the conductor's splendid advocacy that afternoon, the weakness and frothiness of the Symphony were not to be disguised. As for Tchaikovsky's Concerto, we have all long since given up commenting on its musical content, and restrain ourselves to the exhibition of the soloist. What a lion of the pianoforte like Rubinstein may have made of it we can only guess. For pure spiritedness and gallant grace one need not ask that Mr. Orloff should better himself. In this sort of thing the young man is a marvel. The instrument quivered, but he did not go through its tone.

Among the smaller pieces was Honegger's creaking and grinding 'Pacific 231,' which exploits a series of dry orchestral sounds in amusing contrast with the lusciousness beloved by previous generations.

C.

THE STRANGE CASE OF MR. KUBELIK

There was a time—not so very long ago—when Mr. Kubelik was the rage of this and other towns. We were told wonderful stories of his powers which excelled those of the magic flute; audiences stormed the halls in which he was to be heard. Fate played into his hands, for was there not also a shipwreck and storm, with escapes and recovery of Stradivari fiddles of untold value? And in the circumstances perhaps Mr. Kubelik is not to blame if he never learnt to know himself, his powers and his limitations. Most people who achieve sudden prosperity are apt to find it embarrassing at times, and such swift fame apparently generated in Mr. Kubelik the belief that life and art had nothing more to teach him. He appears to have devoted most of his time no longer to the overhauling of his repertory, but to composition. Six full-blown Violin Concertos bear evidence to this strange misapprehension; one of these we heard at the Albert Hall, played by the composer, on March 7. The critics were unanimous in declaring the work 'guilty of dullness without extenuating circumstances,' and to that verdict the best friends of Mr. Kubelik will say 'Amen.' But the saddest fact about this and the later recital at Queen's Hall was the unprecedented drop in technical skill. The violinist played pieces from his old repertory, but not one of them with the old sureness of touch. A few tricks came off creditably enough, but neither tone, nor intonation, nor dexterity are now what they were. As far as one could judge from a distant seat in the hall he appears to have evolved a new system of bowing with rigid fingers flat on the heel of the bow. The result is a tone such as one gets from a bow the hair of which has not been screwed to the right degree of tension. The sooner Mr. Kubelik goes back to his old method, the better. It is far better to be the first of technicians than the last of composers. His true friends ought to tell him that but for his early successes his Concerti would never have had a chance of being heard in public. When he has regained the old mastery the public will forgive him if he should insist on playing a movement from one of his creations. At present he offers us whole concertos and no technical mastership. This will never, never do.

B. V.

CHAMBER MUSIC

A comprehensive tribute must be paid to the four concerts which Mr. Harry Isaacs (pianoforte) has given at Grotrian Hall in partnership with Mr. Jean Pougnet (violin), Mr. Harry Berly (viola), and Mr. Douglas Cameron (violoncello). The music was all by living British composers, and that is to say it was elaborate, difficult, and generally rather a ticklish business. None of these young men seemed to notice the strain. With the utmost sang-froid—which is not merely a matter of deportment, the lack of platform mannerisms being an outward sign of an inner artistic commonsense—they made themselves familiar and sympathetic with B. J. Dale, Arnold Bax, Rebecca Clarke (Viola Sonatas); McEwen, Delius, Bax, and Ireland (Violin Sonatas); Bridge, Ireland, Godfrey Sampson, and Delius (Violoncello Sonatas); Bridge, Matthay, and Elgar (Quartets and a Quintet).

The Blofield Quartet (Mr. Louis Blofield, Mr. Walter Price, Miss Annie Wolfe, and Mr. Granville Britton) made its début in February, winning good opinion for itself and for Dr. George Dyson, composer of two well-made Rhapsodies.

M.

Nicholas Gatty's set of 'Variations on a Traditional Theme,' played by the Spencer Dyke Quartet on February 22, seems to have given pleasure to everybody who heard it. Korngold's work 'in A minor' was heard at Kensington Town Hall, where the Rosé Quartet paid a flying visit on the same evening. It is fibrous, cerebral, and rather unmusical music of a kind that many composers try, and fail, to imitate. A distinguished little work by Dame Ethel Smyth—a set of Variations on 'Bonnie Sweet Robin,' for flute, oboe, and pianoforte—was played at Mr. Fransella's concert on February 23. There is genuine style in its musicianly chatter.

The chief works heard by the Contemporary Music Centre on March 2 were a Pianoforte Trio by Rebecca Clarke, a Duo for violin and violoncello by Kodály, and a Sonata for violoncello by Hindemith. The players were Mr. Arthur Alexander, Mr. Zoltan Szekely, and Mr. Paul Hermann.

The Casals Quartet, led by M. Enric Casals, came from Spain to the Music Society (in exchange for the Music Society's Quartet, recently touring in Spain) on March 9. The players gave straightforward, acceptable performances of Beethoven (Op. 95) and some lighter Caprices by Conrado del Campo.

HUNGARIAN QUARTET

The Hungarian Quartet (which is neither the Budapest Quartet, nor the Quartet from Budapest led by Mr. Jenner) gave its only recital of the season at Wigmore Hall on February 22, beginning with the music of its countryman, Béla Bartók, before proceeding with the more serene moods of the classics. Some years ago the late Arthur Johnstone defined Bartók as a gifted madman. The Quartet (No. 2, Op. 17), played by Messrs. Emerie Waldbauer, Jack Kessler, Jean de Temesvary, and Eugène de Kerpely, fully bears out that description. Lest there should be any misapprehension, let it be added that there is no intention to cast any doubts as to his sanity as a man. It is only the artist that is in question, and the artist undoubtedly suffers from what appear to be hallucinations. How else can one define his curious belief that a phrase needs only to be repeated countless times to become interesting and significant? Or explain the rude strength he now and then exhibits, or the cunning of his tricks? Let us admit, however, that genius is allied to madness, and maybe what to us are symptoms of decay are in reality signs of a new life. In the midst of death there is life as surely as in the midst of life there is death. The Hungarian Quartet played Bartók's work with great care yet with zest, and Beethoven's Quartet with equal care but with distinctly less zest.

B. V.

BLOCH'S PIANOFORTE QUINTET

The idea of utilizing equal temperament quarter-tones occurred last to Busoni, who theorized but did not put it in practice. M. Bloch seems to believe (1) that strings can agree upon the same

(indeterminate) quarter-tone, and (2) that something would be gained if they could. Of course (1) they cannot and (2) they merely sound out of tune. Quarter-tones as actually used in melodic music are something quite different. This and other 'stunts' were mere obstacles in the way of understanding M. Bloch's music. That does not appear to be particularly abstruse, and we may accept it naïvely as a merit, because 'stunts' are more apt to conceal the academic mind. The players, five ladies, handled the works with skill, and gave us still greater enjoyment with Brahms and Mozart. M. F.

HOLST'S NEW TERZETTO

At a concert given by the Faculty of Arts, Holst's Terzetto for flute, oboe, and violin was played for the first time. It consists of an *Allegretto* and a *Scherzo*, and the programme was excellent. The instruments are very independent, and at a single hearing one can get no further than to follow their individual fortunes with something between interest and admiration · the harmonies they coincide to make may become obvious later. The combination of tone is happy, and the hearer does not tire of it; it also sounded well in a small room. The *Scherzo* seemed to have rather more character of the two movements, with a dance rhythm clearly felt, but not insisted on. At this concert Mr. Ireland's playing of his own Sonata was something to be thankful for : composers ought to play their own works, when they can. When they do, we forget about the instrument altogether. Mr. Eisdell sang some less well-known songs of Brahms with a good *legato* and clear diction. M. F.

MAURICE EISENBERG

A young violoncellist, Maurice Eisenberg, well earned admiration on February 18 at Æolian Hall. He played a Sonata of Locatelli; a Concerto in B flat of Boccherini; and a Suite in D of Bach. This last (No. 6) was that written by Bach for the five-stringed Viola Pomposa, and on the ordinary 'cello its difficulty is extreme. Boccherini's Concerto, too, demands an abnormal amount of high-position work. The young man's technique, and above all the light flexibility of his execution, justified his choice, although one could never forget the perils of the way. It was curious that his extremely elegant playing was given a foil the very next night in the same hall by the performances—the very remarkable performances—of another new 'cellist, who had cultivated a much squarer and more robust style. It is a great pity that the Bach Suite verges so near on the impossible, for it is in the master's most magnificent manner, and the Saraband in particular is perhaps the most beautiful in his unaccompanied string works. C.

THE CHAMBER MUSIC PLAYERS

The concert given by the Chamber Music Players at Wigmore Hall, on March 10, left no doubt in our mind that they constitute a combination second to none. Albert Sammons is often at his best as a quartet leader, and that is why we much regretted his resignation from the String Quartet. Indeed, it seems rather singular that the Chamber Music Players have not developed into a quintet, so as to bring string quartets within possibility. Of course, a second violin worthy of Sammons, Tertis, and Cedric Sharpe will not easily be found; with a little tact, however, this should be a possible proposition. At any rate, an attempt in this direction would be well worth while, since the string quartet would reproduce some of the features which delighted us in the performances of the Chamber Music Players—chief amongst them the playing of Tertis. Certainly not one of the famous string quartets which have visited us lately can boast a viola player of his class, and with William Murdoch at the pianoforte, the readings both of Brahms's C minor Quartet and of Schumann's Quartet in E flat were most inspiring. F. B.

LÉNER QUARTET

The Léner Quartet's interpretation of Mozart's D minor and Brahms's A minor Quartets at Wigmore Hall were no less excellent than the readings of these Hungarian players usually are. Yet on thinking over our impressions we find that M. Jeno Léner has a greater part in them than he should if the Quartet were the ideal diminutive democracy a string quartet is supposed to be. Surely there is here one law for the first fiddle and another law for the rest. We remember distinctly the leader's deliciously warm tone, the accuracy and devotion of the others. But even when they have their opportunity—and they had many in Brahms's work—the players appeared to avail themselves of it with an air of apology, as if they had been anxious to show that they had no intention to dispute the authority of their leader. We did not enjoy their playing any the less because of this, and we leave it to others to discuss whether the ideal quartet, or the ideal State, is that based on equality, or the one which recognises and admits the opportunity for degrees of responsibility and distinction. F. B.

GERALD COOPER

Zoltan Kodály is the only Hungarian composer of the present whose name is almost as well-known outside his native country as that of Béla Bartók, and consequently there was a good deal of curiosity as to the qualities of his Sonata for 'cello alone which was played for the first time in London at the last Gerald Cooper Concert at Æolian Hall. We found it infinitely more attractive than any of the Bartók works heard here recently. Although the two Hungarian composers have obviously something in common, Mr. Paul Herman's exceedingly able performance made it quite clear that in two respects at least Kodály has the advantage over Bartók. In the first place he is a trifle more restrained in the use of dissonance—and this is important, for if modern composers go wrong it is not because they use dissonances and oddities, but because they use them at the wrong time and place. Then his inspiration is more poetic, more sensitive, and consequently goes deeper than Bartók's. We are not in love with left-hand *pizzicato* and the other tricks of the moderns, but Kodály convinced us that he has something to say which does not depend entirely on these extreme effects of tone-colour.

Songs were contributed by Mr. Mark Raphael, and the accompaniments were in the capable hands of Mr. George Reeve. B. V.

PHILHARMONIC CHOIR

The Philharmonic Choir began its concert at Queen's Hall on March 11 with Arnold Bax's 'St. Patrick's Breastplate.' It is one of the

composer's recent works; the same Choir had given the first performance of it a year ago. It is a setting of a prose version of the hymn. Those who are familiar with the splendid traditional tune associated with a rhymed version in the 'English Hymnal' may feel that the composer has missed an opportunity in having made no use of it. In musical effect the work gives us gorgeous moments, but the logic of the whole is not taut. It is pretty difficult, but Mr. Kennedy Scott's singers stood up boldly to it, and once again earned our respect. We are lucky indeed to have such a Choir.

Has there ever before been such a season of Delius? At this concert we had 'The Song of the High Hills.' Delius at his best, surely. Great spaces of quietude; a burst of rapture from a solitary spirit; and a beautiful ending like a slow summer sunset.

Finally Mozart's 'Requiem' was sung, with Miss Gladys Currie, Miss Carys Davies, Mr. Steuart Wilson, and Mr. Kenneth Ellis as soloists. Mr. Kennedy Scott, who does so many things well, is on the way to being a conductor in the large sense. His control is becoming stronger and his outlook broader. There is still rather too much made of individual trees and too little of the wood as a whole when he presents a big work. C.

CHORAL CONCERTS

On February 27 the Royal Choral Society gave one of its best performances of 'The Dream of Gerontius.' With an inspiring conductor like Sir Hamilton Harty and music that they must know by heart, the singers were able to enter into their task with a certain freedom. Miss Margaret Balfour sang the part of the Angel, Mr. Kenneth Ellis that of the Priest. Mr. Steuart Wilson showed himself to be, in temperament and in the bodiless tone of his voice, the successor of Gervase Elwes.

The longest work sung by the Westminster Choral Society on February 25 was Mozart's 'Requiem.' The most important was Bach's 'Magnificat,' which is rarely sung nowadays, presumably on account of its elaborate detail and consequent demands on rehearsal. Mr. Vincent Thomas had evidently given devoted study to the work, and both he and his choir may be commended highly for their achievement.

Other choral concerts that deserve honourable mention are the performance of Brahms's 'Requiem' by the Ealing Philharmonic Society (Mr. Victor Williams) on February 20; a miscellaneous concert by the Stock Exchange Choir (Mr. Cecil Engleheart), with the help of famous soloists, on February 23; the singing of 'The Golden Legend' by a choir drawn from Insurance Companies (Mr. Frank Idle) at Queen's Hall on March 4; and the performance of 'A Tale of Old Japan' at Cannon Street Hotel by the Midland Bank Choral Society (Mr. W. Cleverly Hunt).

Two choirs have distinguished themselves by giving excellent performances of Verdi's 'Requiem'—the South West Choral Society (which also gave 'Blest Pair of Sirens') at Battersea Town Hall on March 3, under the direction of Mr. Arthur R. Saunders; and the People's Palace Choral Society at the Palace on March 13, under Mr. Frank Idle.

SOME PIANISTS OF THE MONTH

Mr. Harold Rutland has attractive qualities. At Wigmore Hall he played a gay Sonata in G, by Arne, with great neatness and finish, and an admirably clear and rhythmic performance of Bach's Toccata in C minor followed. He was more unequal in Beethoven's Sonata, Op. 31, No. 2, not fully revealing the beauty of the slow movement, and giving a too blurred effect to the *Allegretto* by taking it too fast. A light, cleverly-written Suite by Hugo Anson provided the novelty of the programme, and was well played.

Mr. Henry Bronkhurst, at his recital at Wigmore Hall, plunged from Bach straight into romanticism and the picturesque—indeed, his Bach had a romantic flavour—but then, was not the piece a Fantasia? He introduced a Danza Festiva by Medtner, a modern composer unashamed of using a melodic line. Two Dohnányi Rhapsodies were played with understanding and verve. Mr. Bronkhurst has studied to some purpose, but his tone too frequently tends to become metallic.

Miss Olga Thomas (Wigmore Hall) is skilful, and plays with the exuberance of youth. Exuberance may be exhilarating, sometimes exasperating. It exasperates when it tends to obscure the essential significance of the music and stresses the more material side of things. Miss Thomas missed the beauty and character of some of the music she played, but none the less has powers which, with further æsthetic development, should enable her to achieve much. In the Brahms G minor Rhapsody there was the requisite energy, but she blurred what should be a definite and crisp progression, and in her desire to 'push on' missed the 'approaches' which give interest and variety to this work.

Miss Isabel Gray gave two Saturday afternoon recitals at Wigmore Hall, the first being entirely a Beethoven programme. Miss Gray has convictions which she is able to express with no uncertainty, and her interpretations showed understanding. Though her playing is somewhat academic, she rose nobly to that great Sonata, Op. 110, which seems to hold so much of life's experience, leading to a serene contemplation of wide horizons. The principal work in her second programme was Schumann's 'Die Davidsbündler,' played with vigour, variety, and certainty of technique, but lacking in breadth of vision. A tendency to hard tone mars Miss Gray's otherwise finished playing.

It was a pleasure to hear Miss Fanny Davies, who, as President of the Society of Women Musicians, gave a recital to members and friends on March 6. In a programme which contained the 'Appassionata' Sonata, Schumann's 'Davidsbündler,' and Brahms's Variations on an Original Theme, Miss Davies displayed all the mature artistry, warmth, and vigour which one associates with her personality.

At Wigmore Hall, Miss Jeanette Lamb played Bach's French Suite, in G, with sensitive delicacy of touch and sprightly grace. There was too much sustained pedalling in the fugues that followed. Miss Lamb has an ear for refinement of tone—a great asset. Her 'colour' is perhaps a little flat for the more dramatic moods, but how much more agreeable this than the so frequent heavy loading and splashing! There was an exaggerated contrast of *tempo* between the first and second parts of Chopin's Nocturne, Op. 37, No. 2; on the other hand, in the Brahms Ballade, Op. 10, No. 1, there was not enough difference of *tempo* and expression between the *Andante* and *Allegro*. But if her power of interpretation matures with experience, her playing will count as having charm and purpose.

Miss Marcelle Meyer opened her recital at Wigmore Hall with a spirited reading of Bach's Italian Concerto. Two pieces by Ravel, 'Oiseau Triste' and 'Alborada del graciozo,' were charmingly played, but Debussy's 'Poisson d'or,' which followed, was much too heavy. Miss Meyer played also works by Lord Berners, Satie, Poulenc, and Auric, which struck one as being alternately (and often simultaneously) childish and cacophonous.

Miss Betty Humby, a young pianist of decided gifts, opened, at Wigmore Hall, with Bach's Toccata and Fugue in C minor, in which there was all the joyous and festive character of the Fugue. Some Chopin and Liszt Etudes followed, in the playing of which there was considerable character, but, though alert, there is a want of nuance in her phrasing.

M. Alexandre Borovsky gave the first of five recitals at Æolian Hall on March 16. M. Borovsky has great power and breadth of expression. His playing of Beethoven's Sonata, Op. 111, was remarkable—boldly conceived and subtly expressed. In the six Etudes by Scriabin which followed—not the later and more abstruse Scriabin, but early works—his playing was of a comprehensive character, whether graceful, fiery, or romantic. A player who has something to say worth hearing.

The principal groups in Mr. Leslie England's recital at Wigmore Hall were Beethoven, Chopin, and Debussy. In the Sonata, Op. 31, No. 2, the *Adagio* wandered on in too uneven and lengthy a manner. Apart from this Mr. England's reading was interesting. The general impression, after hearing his Chopin and Debussy, was that the musical content was not quite on the same plane as the technical efficiency. D'A.

SOME SINGERS OF THE MONTH

The Italian baritone, Cesare Formichi, who won good opinions for himself at Covent Garden in 1924, sang at the Albert Hall on March 14, along with an American-Norwegian soprano, Miss Grace Holst. As is usual with these singers who condescend to look in at the concert-room from time to time, in intervals of the really important business of opera, they had neither of them a concert repertory, but contented themselves with a string of operatic excerpts—Massenet, Giordano, Ponchielli, Puccini, and so on.

There was a small audience, but the handful of people who were there recognised in Formichi, as Covent Garden audiences had done, a first-rate singer. He is a big man with a big voice—so comfortably big, that he never once all the afternoon gave the effect of getting anywhere near the limits of his resources. He sang with an ease born of long experience. His technique was so much part of himself that it made the illusion of being purely natural. It was a pleasure to hear such a nobly-sustained resonance. The common sort of manufactured alliance between words and vocal tone became in Formichi's art a real unity. We got great, broad phrases delivered, not piecemeal with a good note here and an uncertain one there, but an eloquent statement, organized and whole, cast in one mould.

In point of interpretation Formichi cannot be called a very subtle singer. We felt him to be at his best in Gérard's monologue in 'Andrea Chenier,' in which the straightforward vigorous expression seemed to come from his own nature. We have seldom heard the 'Pagliacci' Prologue more finely sung, but more could have been done with it in the way of fine shades, reticent moments, and hints of wistfulness.

Miss Holst was a newcomer. We make allowances for her first acquaintance with one of the most difficult concert-rooms in the world. Better than her operatic pieces we liked her Scandinavian songs (Alness, Torjussen, and Sibelius). She had a good dramatic soprano voice, fairly homogeneous. There were signs of technical uncertainty in the production of her higher notes. A singer above the average, then, but not one to lose our heads over. H. V. C.

Mr. Plunket Greene sang a programme which was in itself a work of art, at Æolian Hall. Here was a veteran's lesson to the younger generation. The evening's songs were not a muddled mob, but had been chosen and arranged. They were songs the singer cared about and knew. Some of them we had all heard him sing before. And every now and then there would be a surprise—for instance, among the Schubert songs, a rarity, 'Der Sieg,' and then a very fine Parry song, 'Dirge in the Woods' (reminiscent of Brahms's 'Churchyard,' Op. 105).

In the actual singing there were still moments when one could admire, as in the dramatic, hushed mutter at the opening of the 'Doppelgänger' and the wistful pathos of the expression in the above-mentioned 'Der Sieg.' Here we felt the personal force of the Plunket Greene whom Nature surely meant to have been a great actor. Against those impressions one must set down—it would be lack of candour not to do so—the fact that some of the singing that evening occasioned one distress, sheer distress.

It had been years since we heard Reinhold von Warlich sing, but on February 16, at the Chenil Galleries, Chelsea, he looked not an atom changed. Accompanied by Mr. Berkeley Mason, he cheerily sang the whole of the 'Schöne Müllerin' cycle of Schubert. It was a pleasure to renew acquaintance with such a true artist, even though his actual singing was far from the present writer's ideal. It was singing that 'dated'—it belonged to the period when the glorious voices and the great vocal technicians were mostly devoted to poor or tiresome music, and were moreover tyrants, actively hostile to songs that were poetical or fresh or out-of-the-way. In opposition to them arose the school of intelligent singers who concentrated on singing music for its own sake with careful diction and vivid interpretation of the sense of the song. If to-day we are inclined to react against that school, it is because it has engendered a whole generation of recitalists who think themselves artistic on the strength of having neglected to cultivate good vocal tone. Of course, if they all were as good as Reinhold von Warlich we should hardly grumble!

He kept us interested throughout all the twenty songs, even though we felt we could have spared some of the 'repeats' (in Nos. 8, 9, 10, and 20 in particular). What he did so admirably was, by means of apt facial expression (never overdone), perfect diction, a general sense of the situation, and something of the actor's art, to dramatise the whole cycle. The unlucky lover of the fickle Milleress was there before us, somehow—a likeable and pathetic young rustic, in spite of ordinary evening clothes. It was a puzzling

feat. And yet the singer who cannot create some such illusion is only half a singer. We guess that he was visualising the words and conjuring up each situation as he sang. One could enumerate all sorts of dainty touches, from the deferential tone of his 'Frau Meisterin' in the first song (a touch we can remember getting from no one else), onwards. The other side of the account was the fact that the singer's actual voice was dry and unbeautiful. It served well enough in all the songs (a good many) where a *quasi parlando* tone sufficed. But wherever active warmth and beauty were called for there was a disappointment. Let us insist that this is not the fault of grudging nature, but a sheer technical shortcoming. That could be proved by the fact that every now and then in his slowest and softest *sostenuto* the singer was out of tune. Now a Reinhold von Warlich has as keen an ear as anyone. Where he failed it was through lack of breath control. One such place was at the change of time in 'Neugierige,' and on the same account 'Morgengruss' was dull. The singer, lacking the right heat, power, and drive, really failed in 'Mein!' All this sounds, perhaps, like captiousness at the expense of an artist whom no serious listener could fail to like and respect and want to hear again, but it is the best I can do to be fair.

At the last of the Gerald Cooper concerts Mr. Mark Raphael sang some Schubert (culled from the less-trodden ways, for the most part) and some Breton songs. He has reached that stage at which, having acquired a solid technique, he has still to relegate it to the 'unconscious.' His effects lack spontaneity. The whole audience is aware of his tensity. One feels that he could now well afford to relax, if only he would.

Among the newcomers of late Miss Millicent Knight (Wigmore Hall) was the best. Not a perfect singer, indeed; but a singer, all the same, and that is not at all common in these days of recitals in a dreary, spineless sort of 'Sprechgesang.' She straightway made unambiguous songlike sounds. It was as though she were swimming boldly in deep water. The average recitalist one hears is a mere paddler. Her tone was healthy and resonant. I could not stay to hear all she did, but noticed that her French and Italian were rather artificial, and that she was inclined to stiffen her tone in climbing. But she has the root of the matter in her. The rest will come.

Miss Isobel McLaren, at Æolian Hall, had arranged her programme with skill, and she showed lively signs of intelligence as an interpreter. Yet one could not feel more than a flicker of interest in most of her songs, because of the poorness of her tone. She lacked the fundamental technique, and it was a pity, for one could see she had an aptitude for self-expression—not to speak of the personal charms which will be remembered by those who have seen her act at Hammersmith Lyric Theatre. She had a success with certain small things, such as 'En Passant par la Lorraine' and a Hebridean Lullaby.

Mr. Dale Smith and Mr. Bertram Ayrton gave a joint concert at Wigmore Hall. The former had this merit, that his words were consistently clear, and he pleased the audience in some children's songs by Fraser Simpson. I confess they struck me more as childish than child-like, but that is beside the point, for the whole performance cannot have pretended to any musical consideration. Mr. Ayrton's words were not as clear as those of Mr. Dale Smith, but his voice was more alive and his higher notes belonged to the category of real singing.

An American soprano, Miss Esther Dale (Wigmore Hall, March 10), showed in two minutes that she knew a good deal about singing and had an attractive voice. She was one of the best new sopranos heard for a long time. Her quality was delightful, particularly on high, soft notes, and her *legato* was well knit. Occasionally she let her temperament take her too far, and in the production of the wider vowels she worked a little too much 'to help,' so to speak. The programme was good, apart from one or two songs at the end. Bloch's setting of Psalm 137 was among the several modern pieces.

'Lohengrin' was revived at the 'Old Vic.' There was a good bass, Mr. Harry Brindle, as the King. His high notes were not remarkable, but at least they were well covered and did not spoil his scale. On certain vowels in his middle and lower voice the quality was beautiful. His words, too, were good, and always there was a flow of warm tone. In 'Faust,' on the same stage, we heartily applauded the Mephistopheles of Mr. Joseph Farrington, whom we had never seen to more advantage. He was lively and telling in behaviour. His tone was resonant (bass parts alone really suit him); and his phrasing was musicianly.

H. J. K.

Letters to the Editor

THE R.C.O. AND CHOIR TRAINING

Sir,—I have read with much interest a letter from the pen of Mr. Desmond MacMahon in the December, 1925, issue of your journal.

I think it is time that something definite were done to place choir-training in its right place in the estimation of the R.C.O. We hear much of the importance of choir-training in the work of a Church organist, and of the unsatisfactory state of things in regard to efficiency in this branch of his activities, but I think the fault is really the R.C.O.'s. The College raises the standard of organ-playing to the very highest level, and grants diplomas and hoods for it, but neglects choir-training.

It has often been pointed out that the clergy and all who are responsible for the appointment of organists and choir-masters look for more efficiency in the art of choir-training and organ accompaniment, and less brilliancy of technique in solo-playing. This idea, however, seems to be contradictory to the practice of the R.C.O., which refuses to recognise efficiency in choir-training unless coupled with the highest standard of performance.

To my mind, the standard of A.R.C.O. playing is quite high enough to expect from a choirmaster, if performance is considered essential; I go further, and say that it is quite enough also for a Church organist.

Why not grant the F.R.C.O. diploma in the three important branches of solo-playing, choir-training, and organ accompaniment? This would not lower the standard of the diploma, but, rather, make it more widely useful.

The L.R.A.M. and A.R.C.M. diplomas are none the less respected because they are granted for so many subjects—even without insisting on the subjects being mentioned. I think F.R.C.O. as it stands at present encourages solo-playing at the expense of the equally or perhaps more important branches of choir-training and organ accompaniment for Church organists, which should not be the case.

Let me quote from the writings of two eminent organists—one a past President, and the other the present President of the R.C.O. Prof. Buck, in his book on the organ, writes:

> 'It is a curious fact, but one admitted on all sides, that an organ player of fine attainments as a soloist is often (and sometimes *because* of those attainments) a very poor accompanist. The Vicars of England

are gradually awaking to this fact, and some already, erring on the other side, are refusing to entertain testimonials which refer too pointedly to the applicant's ability as a solo-player. It is obviously a pity that this paradox should exist.'

Dr. Richards, in his book on 'Organ Accompaniment,' says :

'But it is by no means clear that this fact [*i.e.*, the importance of organ accompaniment] is sufficiently realised, judging from the indifferent and thoughtless accompaniments that are still often heard, and that in spite of the increasing number of organists who have attained great technical skill. We have said "in spite of," but perhaps "because of" would more clearly express the truth, for very often it is the desire to "show off" his technical powers that causes the young organist to forget to *accompany* in the real sense. The clergy are realising more and more the value of an organist who can accompany the service in a dignified, as well as in a devotional and helpful, manner, and the organist who has not the ability to do this, although a brilliant player, will not—and clearly should not—stand the same chance of preferment as his more artistic and self-abnegating rival. This is becoming more evident every day.'

Could any pronouncements on the subject be more authoritatively and explicitly expressed?

I would suggest that any A.R.C.O. who can satisfy the examiners in the new Choir-Training Test, or in an Organ Accompaniment Test, should be granted the F.R.C.O. without any further test at the organ. The F.R.C.O. paper work should of course be taken. Should this be tried, I am confident that a host of really efficient organists and choirmasters would soon be raised.—Yours, &c.,

A Colonial Reader.

THE R.C.O. AND THE CINEMA

Sir,—I am glad to see that the R.C.O. is to recognise the special requirements of organists at cinemas. If American firms are to continue building organs for the cinema theatres in this country, will it not also be necessary to provide a console for the initiation of students into the highly (and I think needlessly) complicated form prevalent in America? I do not wish to make comparisons with British workmanship, but undoubtedly the electrification of the organ (*when* it is reliable) enables the player to get the most out of it.

One feature I hope the R.C.O. cinema lecturers will put their foot on, is this: at an American cinema in London the organist sings a comic-song with realistic effects at the organ.

It is an importation we can do without. Comic effects, or 'traps,' abound in American organs, apparently. A recent work, entitled 'Theatre Organists' Secrets,' contains instructions for producing 'Dog bark,' 'Snore,' 'Aeroplane,' 'R. R. Train,' 'Bagpipes,' &c. I fail to see why these things should have place in an 'orchestral' organ.—Yours, &c.,

F.R.C.O.

OFFICIAL SUB-ORGANISTS AT WESTMINSTER ABBEY

Sir,—On p. 271 of the *Musical Times* for March, in answer to 'Canadian' under above heading, I think the name of my old friend, the late W. J. Winter, might be added. I do not know whether he was an *official* sub-organist, but that he assisted Sir Frederick Bridge, I know. In Sir Frederick's book 'A Westminster Pilgrim,' p. 343, the author has written, 'At the Abbey I had for many years the most devoted and conscientious help of Mr. W. J. Winter, and later, Dr. Alcock and Mr. E. S. Roper.' Mr. Winter was formerly organist and choirmaster at St. Luke's, Nutford Place, and Holy Trinity, Sloane Square.—Yours, &c.,

W. M. Wait.

55, The Common,
Upper Clapton, E.5.

FREE SCHOLARSHIPS

Sir,—May I, as a winner of a free scholarship, bear testimony to the value of one I was awarded by a well-known private teacher? I have had an excellent course of training, and have been 'brought out' in a first-class manner. Incidentally, as a direct result of my connection with my master, I have received to date over £50 in fees. I paid an entrance fee of 5*s*. The master referred to furnished me with a list of singers of the first class whom he had trained. When I applied for a similar list to a singer who extensively advertises a free scholarship (one guinea entrance fee), it was not forthcoming.—Yours, &c.,

Tenore.

Sir,—May I comment on your remarks on Free Scholarships in the February issue (p. 139)? In the first place, from what source does the writer derive his 'information'? Imagination is of little assistance in dealing with facts, and, as arithmetic is one of the exact sciences, 'a very little knowledge' of that subject is useless without figures. I have been giving free scholarships for public competition since 1913. In not a single instance have the entrance fees paid for the expenses. For your information (but, of course, not for publication) I enclose the figures concerning my latest competition. You will see that there is a debit balance of £100. This, I submit, knocks the bottom out of the statement 'that the teacher gets handsomely paid for a year's "free" tuition.' It seems nugatory to write of evidence without producing a shred of it; and to refer to the support of 'American musical journals' is sheer futility. There are three outstanding delusions in the minds of the English people : (1) if you send your son to Eton, he is a gentleman ; (2) if he goes to Cambridge, he is intelligent ; and (3) if he studies at the Royal Academy of Music, he is musical! It would appear that to these must now be added a greater hallucination—that one must not issue a prospectus of a Free Scholarship without the *Nihil obstat* and *Imprimatur* of the editor of a musical paper. No sensible person would accept a scholarship without being satisfied as to the results of the teaching of the donor. Many private teachers are in a position to satisfy their competitors in this respect, and candidates would be well advised to test the teacher's ability to do so.—Yours, &c.,

Clifton Cooke.

[We can give no better answer to Mr. Clifton Cooke than is found in the letter from 'Tenore,' which was in type before Mr. Cooke wrote. It provides ample evidence that there are bogus as well as genuine scholarships ; the genuine have everything to gain and nothing to lose from such comment as that to which Mr. Cooke takes exception. —Editor.]

BENJAMIN BANKS, OF SALISBURY

Sir,—During the two years 1871-73, when I was a pupil of Mr. C. J. Read, of Salisbury, I frequently heard at least three of Banks's instruments played upon. Mr. Reid himself possessed a viola by this maker, the tone of which was really beautiful ; his brother, R. W. Read, used to play upon a sonorous double-bass from the same work-shop, and one of the members of the string quartet which met regularly every Monday evening in Mr. Read's music-room played upon a Banks 'cello. The above-mentioned viola, when purchased in 1870, by Mr. Read, at an auction sale at Salisbury, was in as bad a condition as that described by Mr. E. Lloyd Simon, but it amply repaid the expense of renovation in London. So far as I remember, these Banks instruments differed from others of the same date in their shape—which was rather suggestive of the old *viol* form.—Yours, &c.,

C. W. Pearce.

46, Henleaze Avenue, Bristol.

ABSOLUTE PITCH

Sir,—I entirely agree with your correspondent who says that the possession of absolute pitch is a sheer joy and ever-constant delight.

He asks 'Is it common or uncommon?' I should say uncommon, as few go to the trouble to cultivate that degree

of precision of which it is born. The want of it accounts for all muzziness of quality and singing out of tune.

I take it that the pitch in question is that of the new philharmonic, which I believe is now that in almost universal use.

There is in all sensitive or sensible people (which is much the same thing) a distinct connection between eye and ear, and I am not ashamed to say that when singing to an accompaniment in a different key from that in the music from which I am singing, I am all at sea. I make this confession in defiance of all who look upon those who are pitch perfect as some kind of monstrosity.

Those who have not acquired this sense are unaware of the potential subtle beauties in singing, and are mere mechanics in the art, especially when singing in harmony.

In view of the above facts, the necessity of keeping pianofortes and other instruments at the standard pitch is obvious.—Yours, &c.,

Cecil Hamilton.

10, Applegarth Road, W.14.

Sir,—Your correspondent 'A. P.' (March issue, p. 256) raises an interesting question when he refers to the 'sense of absolute pitch.'

I should like to know what is the exact meaning of the phrase. I have heard it bandied about during conversation amongst musicians, but have never been able to elicit what was meant. In these days of Relativity, the word 'absolute' has fallen into disrepute, so that its employment courts criticism. As the phrase stands, it would appear to me that certain people are so acutely sensitive that they are able to produce on unkeyed instruments, without external aid—or even to name, when correctly heard—notes within the musical range. If this be the right meaning, then how far is the gift absolute?

It is common knowledge that the fundamental pitch of a note is represented by a definite number of mechanical vibrations. How near to the prevailing standard number must a note be sounded before it is correctly named by the absolutist? In short, to what degree of refinement is the gift manifest? The semitone mentioned by 'A. P.' is, of course, far too gross a unit of pitch (except in the very low notes) to warrant the word 'absolute.'

In your original remarks in the January number, you indicate that the gift is congenital, but many musical executants, after hundreds of practices at the same piece, must acquire the faculty within limits. Similarly, even singers eventually get to know the exact physical adjustment necessary to produce certain notes.

I suppose that, granted 'absolute pitch,' the 'key of the absolute' follows without trouble.—Yours, &c.,

F. T. Walker.

12, James Grove,
Kirkcaldy.

'WITTY' OR 'INTELLECTUAL'?

Sir,—On page 252 of the March issue, your critic 'C.' translates 'Concerts Spirituels' by 'Sacred Concerts,' and wonders why they are so called. As a fact 'sacred' is only one meaning of the word 'spirituel,' its other meanings being 'witty' and 'intellectual.' Judging from the programmes so far, only one item has any semblance of humour, viz., the 'Masks' of Arthur Bliss, so I don't think the term 'witty' can be applied to these concerts. The most obvious meaning seems to be 'intellectual,' judging from the kind of fare offered.

This mistranslation on the part of 'C.' suggests one more reason why he is right in saying that foreign terms should generally be avoided. They are often ambiguous.—Yours, &c.,

Gabriel Sharp.

36, Finborough Road, S.W.10.

SIR WALFORD DAVIES AND THE PERFECT FOURTH

Sir,—I had hoped that some abler pen than mine would have exposed the fallacy which underlies the whole of Sir Walford Davies's lecture, published in the *Musical Times* of February last. 'The Perfect Fourth, from Hucbald to Holst,' if it means anything, certainly tends to confirm Emil Naumann's belief that a thousand years of musical progress will be followed by a similar period of decadence. Does Sir Walford really mean to suggest that Hucbald's consecutive fourths are beautiful, and worthy of imitation? Of course, the perfect fourth is more consonant than the minor third: that is why it is so much less agreeable. The thirds, major and minor, with their delightful inversions, hold the balance between consonance and dissonance, between too much unity and too much variety, as John Curwen pointed out many years ago. The perfect fourth is nearly as smooth as the perfect fifth: it is only a succession of either that offends the cultivated ear. The objection to two second inversions of triads is quite absurd, and should be discarded, with much other contrapuntal rubbish. Sullivan, for instance, in his Festival Te Deum, in the first sentence of 'We believe that Thou shalt come,' has followed the second inversion of the tonic triad with the second inversion of the dominant seventh, with excellent effect. But these are not *bare* fourths.

Sir Walford Davies invites us to note the beauty of the chord D-G-C. But whoever suggested that discords were not beautiful? As well might he ask us to note the flavour of a sip of excellent port. But we do not hold it in the mouth for half-an-hour: we resolve it—that is, we swallow it. There is nothing wrong with this 'elegant extract' except that it requires resolution. Sir Walford has, with infinite pains, discovered a mare's nest.—Yours, &c.,

Arthur T. Froggatt.

5, Richmond Mansions,
Denton Road, Twickenham.

CONCERTS FOR CHILDREN

Sir,—I desire to thank you for the comments in the March number of the *Musical Times*, in which the practice, fortunately rare, of putting silly words to themes of classical works is strongly condemned. At Manchester our Children's concerts started in 1916, and have run continuously every winter since that year. They have been self-supporting, and the Concerts Committee has varied the character of the programmes in every possible way.

Experience justifies my saying that the interest of the children in the highest types of music has been fully maintained without any tricks such as those you describe; indeed, it would probably be correct to say that the teachers and children of Manchester schools would resent any such methods. In the Municipal Orchestral Concerts, conducted by Sir Hamilton Harty in Free Trade Hall, Manchester, and attended by large numbers of school children, only brief printed notes are given, and every one is glad that the time of the concerts is not taken up by verbal explanation and tiresome reiteration of themes. It is true that at Manchester we have many advantages. Music appreciation is taught as a regular subject in the elementary schools of the city by special teachers admirably fitted for the work. Since 1919 ten thousand of our scholars have enjoyed, every year, this training in the love and appreciation of music, and in the cultivation of the power of good listening. During the whole of this period our plan has been to place before the children the highest and best music, well chosen and well performed. Our experience is that only a little verbal explanation is needed, and that the children, whose ages range from eleven to fourteen years, do not require frivolous or weakly humorous words as aids to memory. They always enjoy fine music finely played, and occasionally they hum the themes before or during performance.

I trust that the practice of associating the greatest ideas of the greatest composers with the tame verbal effusions of enthusiastic but misguided teachers will cease forthwith, and that your courageous appeal in that direction will be met in the right spirit.—Yours, &c.,

Walter Carroll
(*Musical Adviser to the Manchester Education Committee*).

Education Office,
Manchester.

'THE BANKS OF ALLAN WATER': WHO COMPOSED IT?

Sir,—The broadcasting of this favourite ballad seems to point to the fact that its popularity has not dimmed even after a century's vogue. There is scarcely a doubt that it is still as welcome a number in concert

programmes as when Mrs. Bland charmed London with it in 1812. Yet during a century, though speculation has been rife as to the composer of the air, no solution has been found to identify the fair composer—for, in most editions of the song, the name is given as 'A Lady,' while some copies bear the statement: 'Words by M. G. Lewis, Esq. Composed by Lady C. S.'

In the historical notes, by Mr. Frank Kidson, appended to 'English Songs of the Georgian Period,' by Moffat and Kidson (1907), we read that the actual name of this mysterious lady of title 'is difficult to guess.' However, it is added: 'She or Horn has succeeded in producing an excellent piece of pathetic melody, and one which from its vocal qualities has always been a favourite.'

About a quarter of a century ago the late J. S. Curwen was very keen on solving the mystery, and he wrote me two or three letters on the subject. At the time, I failed to elucidate the matter further than the fact that Dr. Power O'Donohue told me that the composer was 'Lady C. S——.' Since then I followed up the quest, and not long since discovered that the melody must be attributed to an Irish titled lady.

There is no difficulty whatever as to the writer of the words; they were written by 'Monk' Lewis, otherwise Matthew Gregory Lewis, and occur in his play 'Rich and Poor,' acted in 1812, and first sung by Mrs. Bland (1769-1838). It was arranged for publication by Charles Edward Horn, in the winter of 1813, and was published by James Power, the Dublin publisher, who had settled some years previously in London. Horn successfully arranged the music for Tom Moore's opera 'M.P.,' produced at the English Opera House, on September 4, 1811, followed by 'The Beehive,' and the musical setting of 'Rich and Poor' in 1812.

While the greater number of the versions of the song give the composer's name as 'A Lady,' and 'Lady ——,' James Power issued a collection in which the name appears as 'Lady C. S.' This latter put me on the track, and by a happy coincidence, just as I had satisfied myself that these initials stood for Lady Caroline Stewart, I discovered an edition of the song, published *c.* 1830, in which the composer's name was more fully revealed as 'Lady C. S——t,' and which a later owner had fortunately unmasked by pencilling the letters 'tewar'—between the *S* and *t*, thus making the name 'Lady C. Stewart.'

All that remained was to determine who in reality was the titled Lady C. Stewart? But a difficulty again arose—because in the period 1808-12 there were two ladies bearing this name, one Lady Catherine Stewart, *née* Bligh, wife of Sir Charles Stewart, created Baron Stewart in 1814, and the other Lady Caroline Stewart, daughter of the Earl of Castle Stewart. However, without going into genealogical details, the latter lady was certainly the composer of the song. It may be well to add that in January, 1815, she became the wife of Col. Bathurst, son of the Bishop of Norwich.

To praise this pathetic ballad would be superfluous. However, it may be mentioned that the uncommon interval at the word 'daughter,' in the sixth bar, was a real stroke of genius. The locale of the song has been identified by the late Mr. Curwen as the stream which flows under the Bridge of Allan, near Stirling (Scotland), close to which stood a water-mill, where lived the 'miller's daughter.'

Lady Caroline Stewart's father, Andrew, first Earl of Castle Stewart (created, December 29, 1800), died on August 21, 1809, whereupon the title devolved on her brother, Robert Stewart, as second Earl. She composed the song in 1811, and got Horn to arrange it.—Yours, &c.,

Enniscorthy, Ireland. W. H. GRATTAN FLOOD.

'YET IN MY FLESH'

SIR,—It is hardly to be expected that you can lend your columns to theological controversy, but I trust you will allow me to say that it is most sincerely to be hoped that sopranos will *not* make the alteration in the above-mentioned text, as suggested in your last issue.

Our Lord Himself in His risen and glorified body said that He had flesh and bones (St. Luke 24, 39), and as we are told in 1 John 3, 2, that 'we shall be like Him,' it must of necessity be *in* our flesh that we shall see Him—certainly not *without*.

We now see things *in* our flesh *from* our particular viewpoint, and so it will be in our glorified bodies.

When we think of the many thousands who have been comforted beyond measure by this beautiful solo, I would submit that the change suggested is most unnecessary and harmful.—Yours, &c.,

41, Avondale Road, South Croydon. GEORGE DENHAM.

MOZART'S DIVERTIMENTI

SIR,—In the *Musical Times* for March (p. 225) reference is made to Mozart's Divertimenti for wind instruments. I am fortunate in having secured a copy of some very delightful Divertimenti for two clarinets and bassoon, which were published in 1905 by Breitkopf (Série xxiv., Supplement No. 62). I have recently tried to obtain another copy, but find they are out of print. The Divertimenti were mentioned in a paper read before the Musical Association by the late Oscar Street, who refers to them as models of part-writing, as indeed they are. They are simple and straightforward, the very thing for players in the early stages.

There is a long German preface to this edition, the gist of which I understand to be that some horn parts which existed in earlier editions were spurious, having been added afterwards, and are described as being 'unmozartisch' (blessed word!) and awkward ('ungeschickt').

These works ought certainly to be more widely known than they are at present, now that the study of wind instruments is becoming so much more general.—Yours, &c.,

Whitehall, Stroud. R. H. WHALL.

PIANISTS' HANDS

SIR,—In a recent Press article on musicians' hands, it was mentioned that famous pianists like Liszt and Rubinstein had 'freak' hands, and that the former could stretch an octave easily with his thumb and first finger. But, surely, there is nothing wonderful about that! Anyone with even moderately-sized hands can do the same, and I have a little girl pupil, aged thirteen, who can not only strike a ninth, but also reach a tenth with the same fingers.—Yours, &c.,

22a, Carlton Vale, N.W.6. ALGERNON ASHTON.

JOHN DOWLAND'S 'LACHRIMÆ,' ETC.

SIR,—In the March issue of the *Musical Times*, Mr. Heseltine, during the course of an excellent 'Note on John Dowland,' states that only one copy survives of 'Lachrimæ; or Seaven Teares figured in Seaven Passionate Pauens' (1605).

I beg to call your attention to the existence of another copy in the Henry Watson Music Library, Manchester. This was presented to Dr. Watson by Mr. G. W. Bebbington, in 1906, along with seven other music books of the same period, short titles of which are set out below:

Dowland, John. 'The First Booke of Songes or Aires,' newly corrected and amended (1603).
Dowland, John. 'The Second Booke of Songs or Ayres' (1600).
Dowland, John. 'The Third and Last Booke of Songs or Aires' (1603).
Hume, Tobias. 'The First Part of Ayres: French, Pollish, and others together' ('Captaine Humes Musicall Humors') (1605).
Hume, Tobias. 'Captaine Humes Poeticall Musicke,' 2 vols. (1607).
Jones, Robert. 'The Second Booke of Songs and Ayres' (1601). Incomplete: Two pages, J and J2 missing.

All the volumes are in excellent condition. Two are bound in full vellum with leather thongs, apparently a renovated contemporary binding, and the others are half-vellum with marbled paper sides. Presumably at some period the whole set was bound together into two rather bulky volumes, the unwieldiness of which restricted use and contributed to the present good state of preservation.—Yours, &c.,

Portland Street, Manchester. JOHN F. RUSSELL (*Librarian, Henry Watson Music Library*).

STANDARD PITCH

Sir,—Some seventy years ago there met an international commission to settle upon a uniform pitch for the whole world. I may assume on the part of readers a knowledge of the more than chaotic conditions which prevailed at that time. The result of this conference was the fixing of the pitch at 870 vibrations (435 double vibrations). The achievement of this result was felt at the time to be a boon and blessing. One might have supposed that those interested in music, professional musicians and lovers of the art, would have done all they could to see that this uniform pitch of 870 vibrations was adhered to. Such a supposition is erroneous. Those acquainted to any extent with modern musical circles are aware that we are well on the way to reaching once again the chaotic state of things that prevailed a hundred years ago. That this is so is a witness to the weakness of character—pardon the expression—prevalent in the present-day world of practising musicians.

The great orchestras of to-day are far from complying with the beneficent normal pitch. The standard most in use at the present time is a pitch of 882 vibrations.

The main cause of this evil condition of things is to be found in the general endeavour to raise the pitch, for every instrumentalist who uses a higher pitch finds his playing easier. The peculiarities and the limitations associated with this fact are known only to those who have had to work with orchestras and choirs for decades past. It might be good to enlarge upon this point later. One peculiar fact to be noted just now is that not only do single members of orchestras have a tendency to raise the pitch, but even the various large orchestras among themselves try their best to put the pitch as high as possible, in the supposition that the higher it is the better the playing sounds. There may be an element of truth in this opinion, but it should not be allowed to run to the point of making a uniform world pitch, which to every one acquainted with the essentials of the matter must seem a necessity, impossible of realisation.

The writer has thought it well to take up the task of bringing the question forward for treatment in the musical press throughout the world, and he invites all who are interested to co-operate with him in the matter. He considers the active collaboration of the entire musical press of the world to be an important factor towards the attainment of the end in view. For this object he invites all artists, lovers of music, and colleagues in the instrument manufacturing industry to a public exchange of views in the press.—Yours, &c.,

J. N. Mollenhauer
(Proprietor of J. Mollenhauer & Sons).

Fulda.

The Amateurs' Exchange

Flautist wishes to meet first-rate pianist for mutual practice, also violinist and 'cellist. Sonatas, &c., from Bach to ultra-moderns.—J. T. T., c/o 68, Princes Road, Middlesbrough.

'Cellist (learner), keen amateur, wishes to meet another, also accompanist, good reader, for mutual practice and trios. Croydon district, or near.—Cocks, 158, Morland Road, Croydon.

Tenor and baritone singers (young) wanted to join vocal group at Southampton. Enthusiasm rather than experience welcomed, especially for compositions of Bach and Palestrina.—R. E. W., c/o *Musical Times.*

Pianist (lady), moderate player, wishes to meet violinist, 'cellist, and vocalist for mutual practice. N. or N.W. London districts.—D. M. S., c/o *Musical Times.*

Good 'cellist wanted to join violinist and pianist for weekly practice of classical trios, at Grove Park, S.E.—N. H., c/o *Musical Times.*

Soprano vocalist wishes to meet pianist for mutual practice of classical works.—A. Santi, 66, Peckham Rye, S.E.15.

Lady pianist wishes to meet singer for mutual practice.—D. H., 95, Forth Avenue, Bordesley Green, Birmingham.

Violinists and 'cellist (medium ability) wish to meet pianist for mutual practice.—W. R. W., 7, Mayflower Road, Clapham, S.W.9.

Viola player wanted to join trio for quartet and quintet work. S.E. or S.W. districts.—A. V. H., c/o *Musical Times.*

Pianist (studying for L.R.A.M.) wishes to meet another for practice of duets and two-pianoforte music.—Miss M. E. Armitage, 101, Narbonne Avenue, Clapham, S.W.4.

Singers wanted to form double quartet (S.A.T.B.) to sing part-songs, &c. Also accompanist required. Rehearsals, Mondays, 7.30 to 9.30. S.W. London.—J. W., c/o *Musical Times.*

Violinist wishes to meet pianist for practice of classical music. Paddington district.—Violinist, c/o *Musical Times.*

Violinist wishes to meet keen chamber music players for mutual practice. S.E. district.—A. L. P., c/o *Musical Times.*

Young lady pianist (excellent sight-reader) wishes to meet vocalist or violinist for mutual practice.—S. or S.E. districts.—A. T., c/o *Musical Times.*

Young lady pianist (L.R.A.M., A.R.C.M.) wishes to meet other instrumentalists to form trio or quartet for practice of classical works.—Miss Rawlings, 7, Avondale Buildings, Bath.

A student of singing (soprano) wishes to meet good accompanist for mutual practice. Good reader essential. No ballads.—Miss Quint, 20, Hilda Road, S.W.9.

Pianist wishes to meet advanced violinist for mutual practice (Kreutzer Sonata, &c.). Also 'cellist for trio work. W. or N.W. London.—Gray, 5, Erskine Hill, Golders Green, N.W.11.

'Cellist required for practice with strings and pianoforte.—B. M. D., 19, Wyatt Park Road, Streatham Hill, S.W.2.

Violinist (male) wishes to meet pianist (male) for mutual practice, also with a view to forming trio.—C. Norris, 50, Cotleigh Road, W. Hampstead, N.W.6.

Sharps and Flats

Bereft of satire and parody, we are threatened by the boredom of the pompous manners resultant from the pose, the boresome cult of the blatant 'Big Bow-wow.' Without humour to leaven, choirs and audiences can bear a reiteration of such things as 'He gave them hailstones for rain,' until dull monotony converts the tonal missiles into mud-clods, and the mentality of performers and auditors emerges in correspondingly sodden state, if not the art of music itself.—*Leigh Henry.*

I never took up the study of music. Mr. Irving Berlin and Mr. Herman Darewski advised me not to do so. They knew I had many tunes in my head, and said that if I studied music I should lose my natural flow of melody.—*Marc Anthony.*

I think it would be abnormal, unnatural, to suffer willingly what seems to us the pretentious emptiness of Beethoven.—*John H. Culley.*

What is the musical world coming to when a correspondent, though he be only an obscure amateur, can have the outrageous effrontery to speak of 'the pretentious emptiness of Beethoven'!—*Algernon Ashton.*

Miss B—— sang very feelingly 'There's nae luck about the Horse.'—*New Zealand Paper.*

We know that horse.—*Punch.*

The notable reception accorded the Philharmonic Society was not only merited but deserved.—*Provincial Paper.*

The Pied Piper by Parry, the Revenge by Villiers Stanford, and Mendelssohn's Violin Concerto. . . . The last mentioned was a superb effort in which the chorus showed themselves at their best.—*Provincial Paper.*

It was hard to make distinctions between them all [works by Auric, Poulenc, and Satie]; one thought of Dr. Johnson when he was asked to decide between the poetic merits of Smart and Derrick,—'Sir, there is no settling the point of precedency between a louse and a flea.'—*Ernest Newman.*

All the summer Kubelik composes himself.—*Daily Paper.*
An executant's rest-cure.—*Punch.*

A Sonata by Pijper proved richly emotional without effusion, a music damask in fabric and broadly decorated in oxydised metallic motives.—*Leigh Henry.*

Is not 'Elijah' rather like the human appendix? Although omnipresent, it is of no use to anybody; but to cut it out is rather a painful process, and so one prefers to leave it where it is.—*Eric Blom.*

I detest Bach; Beethoven leaves me utterly cold; I abominate 'The Messiah'; Mozart and Verdi make me furiously angry, and I loathe Weber and Schubert. On the other hand, Vaughan Williams moves me to such an extent that sometimes I feel I can bear it no longer; Holst excites me so much that I could stand up and shout for joy; Elgar has many times moved me to the verge of tears; Ireland I find lovable. Now, why is this?—*John Read.*

ROYAL ACADEMY OF MUSIC

The last month of the spring term was remarkable for an exceptionally interesting students' chamber concert held in the Duke's Hall on March 3. Not only was the programme well put together—and programme-making in itself a difficult art—but many of the various items were extremely well performed. This was especially true of the first movement of César Franck's Quintet. The ensemble was excellent, as also was the grip the five players had of the work. Enthusiasm combined with imagination was plainly evident, and the performance was most enjoyable. There was some good Mozart playing in the Quintet in G minor, and the girl leader, Miss Eleanor Heine, is to be commended for her efficient command of her four boy colleagues. A young singer from Glasgow, Miss Jean Campbell Kemp, sang Schubert's 'Du bist die Ruh' and 'Das Lied im Grunen.' The choice of two such songs is a considerable trial for any vocalist, student or otherwise, but she came through the ordeal with infinite credit. Miss Kemp might with advantage cultivate a little more facial expression; the voice, however, is distinctly promising. Another voice of real possibilities was revealed when Miss Norah K. Moore sang two Lieder by Brahms, and in her case the production was noticeably facile, the general effect being marred only by a predilection for a marked sibilant pronunciation of such words as *ich*. A pleasing performance was given of 'Ondine,' from Ravel's 'Gaspard de la Nuit,' by Mr. Frederic Jackson. This pianist has not only an easy execution, but a fine sense of Ravel's music. Good violoncello players are the exception, but Miss Doris Vevers showed undoubted talent in her reading of the Prelude and Minuets Nos. 1 and 2 from Bach's first Suite in G.

Two Royal Academy instrumentalists, Messrs. Jean Pougnet and Harry Isaacs, gave an interesting violin and pianoforte recital at Grotrian Hall on February 17. Two of the Sonatas played demanded something more than mere executive ability. Reference is made to J. B. McEwen's 'Little Sonata,' and Delius's Sonata No. 1. Both have that elusive quality best described as atmosphere, and both artists realised it most happily. Furthermore, these two players were joined on March 10 by Messrs. Hugo Rignold and Douglas Cameron, and some very capable quartet playing was heard. They need only a little maturing to be quite first class. It was a pity that the Fauré Quartet had to be substituted at the last moment for the all too seldom heard Elgar Quartet, owing to the absence of Mr. Harry Berly on the Continent.

Miss Phyllis Browning-Turner, a contralto student from Perth, Australia, has gained the gold medal and silver challenge trophy at Bristol.

It is of interest to record in connection with the eighty-first birthday on March 7, of Mr. Edward Lloyd, the famous tenor, that his mother was King's Scholar at the Royal Academy in 1834, and her name is kept green for all time by the Louisa Hopkins Prize.

In connection with the Burney Centenary the Londoner's Circle will hold a commemorative gathering at Chelsea Hospital on April 11. Prof. J. C. Bridge will preside, and some of Burney's music will be played on the organ.

ROYAL COLLEGE OF MUSIC

Of the seven or eight concerts and recitals given during the last month, those devoted to chamber music were the most successful as well as the most varied. Brahms's Pianoforte Quartet in A major and Ernest Walker's Fantasia for string quartet were the noteworthy features of the instrumental ensemble works, and some Elizabethan Madrigals and Ballets, and vocal quartets by Ernest Walker, reflected great credit on the vocal ensemble classes. First performances of songs by College composers were also given, including three by Elizabeth Maconchy and three by Eric Freeman. The concerts of the second and third orchestras gave the usual opportunities for College conductors, a dozen or more of whom took charge in performances of symphonies, overtures, and concertos, as well as in a new Scena for voice by Frederic Westcott (student).

A student's recital given by Miss Edna Stanton, who is about to return to South Africa after completing her studies at the College, proved to be, if somewhat unusual in design, highly successful. Her programme was made up entirely of Fantasias (Bach, Mozart, Beethoven, Schumann, and Chopin), and yet was found to be full of variety and interest. The Schumann Fantasia, for instance, which can so easily be made to sound dull, was played with the vitality, sensitiveness, and feeling for colour that are associated with the mature and experienced artist.

The last Patrons' Fund Rehearsal of the term brought forward new works by British composers, viz., Percy Turnbull, Harold Rhodes, Edric Cundell, and Allan Sly.

The Ernest Palmer Opera Study Fund, established by Sir Ernest Palmer, announces that Mr. John Mottershead has been elected 'Ernest Palmer Opera Exhibitioner,' and that performances of Gustav Holst's 'At the Boar's Head,' 'Savitri,' and a Ballet founded on his 'St. Paul's' Suite will be given at the College by the Sandon Studios Society of Liverpool, and two performances of Monteverde's 'Orfeo,' by the Oxford University Opera Club, will take place during the summer term. The Fund has also arranged for the performance of the incidental music specially written by Mr. Herbert Howells, in the Royal Academy of Dramatic Art's production of Mr. John Masefield's 'Trial of Jesus.'

EAR, EYE, AND HAND IN MUSIC STUDY

On January 12, Mr. Ernest Fowles read a thoughtful and suggestive paper with the above title before the Musical Association at Central Hall, Westminster. He began by pointing out that it was possible to trace five phases in the comparatively recent development of the teacher's craft. There was the phase of experiment, brought about partly by the pressure of public opinion and partly from the desire in the hearts of teachers for better methods. Then there was the aural phase, which insisted upon attention to the needs of the ear. The third was the pianoforte phase. In the last twenty years pianoforte-playing had been reborn, and had become an extremely sensitive, ductile, and vivid form of personal expression. The fourth phase brought us into touch with psychology, and the fifth, the philosophical phase, was that vivid movement known by the not altogether suitable name, appreciation.

With respect to the appreciation of music, matters had now been brought to a head by the institution of wireless transmission. At the present time many thousands of those who listen have never seriously touched a musical instrument, and in all probability would neither have the time nor the inclination so to do. The fact placed the British public in two classes. To the first belonged all who studied or practised music; in the second were those who were musically unlettered and unattached, but who, nevertheless, listened to music. Though these latter might have much concern with the aural reactions, it was clear that they could have little to do with the reactions of the eye and hand. Consequently we must look into this question as it affected those who were actually engaged in the study of music. If our students were to appreciate music, to understand its full message, they must get right inside music. To achieve this they must attack it from every possible point of view, from every angle. They

must be continually discovering new phases of contact, new avenues of approach, and this they could not do until they had learned to discipline the senses through which, and by which, musical impressions were received and transmitted.

For musical needs the senses used were three in number, and the solution of every problem connected with musical mediocrity, musical dullness, or musical skill lay with a clear understanding of the operation of any one of the three, of any two, or of the three combined. Reaction was one of most real things in this world of Nature. The tendency of all human reactions was towards expansion and completion in the sphere of the mental. This was another way of saying that the sense-reactions of man started their career in a purely physical form, and were straightway transmuted into mental impulses. The physical reactions of man were beyond his power to control, though he could modify them by the application of science. The extent of the transference of the physical reactions into the mentality of man depended upon the receptiveness and perceptiveness of that mentality. Education might be defined as the force which developed the accumulative effect of every physical reaction, and which increased the number of sensations and associations possible to the individual mind.

Many a fine musician whose ear was alert, responsive, and perceptive, was totally unable to understand the man or woman in whom the aural powers were slow to react, halting in perception, and limited in area. One consequence of this inability to get within the circle of another mentality was to credit that mentality with powers it did not possess. It was, therefore, natural that the teacher should give little or no attention to their development. As regards students, do what you can in the invigoration of the rudimentary reactions by devices borrowed from the aural expert, but do not anticipate that the real message will gain an entry into a mind empty of all enthusiasms save those of music. The first lessons given to beginners, whether instrumental or vocal, should be devoted to the formation of the habit of listening. Throughout the whole of studentship, all mistakes should be referred to want of aural attention, all suggestions should bear directly or indirectly upon the needs of the ear.

Many students went to their instrument to reproduce sounds which, until then, they had not heard. By this means they formed the habit of referring the conquest of notation, not to the ear, but to a perfect correlation of eye and hand in which the ear had no part. Bad reading was the impoverished and degenerate child of poor listening. If the accumulation of aural sensations be left to the occasional aural class, and the habit of listening be not insisted upon as the first of all duties, progress in the accumulation of sensations received through the act of reading could not for a moment be anticipated. You must hear the written word before you could read it. You must hear the sound, chord, or phrase before its notation could be other than a barrier between music and yourself.

Turning to the tactual side of the subject, the lecturer said the issue must always lie with the difference between the simple tactual reaction which was merely conscious of the cold ivories of the keyboard or the muscular attack of the voice, and the touch or attack which was instantly transferred to a mental plane. The aural and visual faculties must be correlated with the tactual. There was a very important and ill-recognised difference between the last-named and the other two which could be summarized in the one word 'anticipation.' The aural and visual powers could not function until the sound or sign which set them in vibration was presented to them, but in its highly developed forms, the tactual power functioned before the actual physical act. Every player of experience knew that the hand prepared itself beforehand for every chord or passage. Every cultured vocalist knew that the muscles of the vocal apparatus pre-adjusted themselves to the coming sound.

The world at large—to say nothing of the professional world—was very imperfectly informed upon the points raised. It was our great desire that men and women, and parents in particular, should regard music as an integral part of education. To achieve this, we should be able to demonstrate the utility of music in the general life with logic and conviction. If we were agreed upon the main thesis, that was, upon the necessity for an equal development of the aural, visual, and tactual powers, did it not follow that no better way existed for testing the powers, potential or actual, of students? What was the exact difference between us and the men of finance and commerce? Was it not to be found in our possession of that trinity of attributes delineated in this lecture, and which we called musicianship, but which might well be described by a larger and more comprehensive name?

At the conclusion of the lecture there was a discussion by a number of members, including Dr. Yorke Trotter, who occupied the chair, Mr. James Swinburne, Mr. Ernest Fowles, and others.

Competition Festival Record

Bedford (March 1-12). — The first thing a writer feels bound to note in regard to this Festival is its amazing growth. The overworked term 'amazing' is, for once in a way, fully justified—for how else can one describe a rate of progress that in six years has made the Bedfordshire Festival the biggest in the kingdom? This year the entries numbered 2,063, and the competitors were 10,486—formidable figures that, we are assured, constitute a national record. Obviously a full report of such an affair is impossible in this journal. All that can be said is that, so far as our personal knowledge of this year's Festival goes—we spent two days and a-half listening to school choirs—the standard has risen notably. On the showing of the junior section this year the singing of the Bedfordshire schools, elementary and secondary, can now at least hold its own, in quality and quantity, with that heard anywhere in the country. This happy result has been brought about primarily through the encouragement given to the Festival by the county educational authorities—encouragement that takes the practical shape of grants in aid of travelling, and refreshment for the competitors who live in the more remote parts of the country. Without this, the skill and enthusiasm of the teachers would be of no avail; with it, the teachers have profited to the full from the experiences and adjudications of the past five years. The Festival is happy, too, in the support it receives from the public. Crowded audiences are the rule, and so the executive is spared the worries of making both ends meet. Dr. Harding (to whom, if we remember right, the Festival owes its inception), Captain Gedge, and his army of helpers have every cause for pride. But success on such a scale brings new worries, and it was evident at the recent Festival that the limit has been reached on the score of accommodation and time. Too often the day's work was so congested that adjudications had to be pared down to a point at which they ceased to have value; and there was too little opportunity for the combined singing and demonstration that constitute one of the greatest educational factors of a festival. Perhaps the best thing for the Bedfordshire meeting would be a few years without increase (or even with a slight decrease), in order that the ground so quickly and brilliantly won might be consolidated. Incidentally, we note with approval that the local press strongly urges the dropping of the title 'Eisteddfod' in favour of 'Competition Festival.' The event is English in every way, so why use a Welsh name?

Carlisle.—This Festival was held on March 6-11. A successful children's day included the massed singing of the cantata, 'Little Sir Hugh,' by Sydney H. Nicholson. Over a hundred choirs from the rural areas of Cumberland competed in tests that were mainly from Bach's 'Peasant Cantata,' and this work was performed at the evening concert. On the final day the choirs that distinguished themselves were Stanwix (Ladies') Choral Society, and, in the chief mixed-voice class, Carliol Choir.

Derry.—The Feis opened on March 8, the adjudicators being Sir Richard Terry, Mr. Wyren Reeves, Mr. Percy W. de Courcy Smale, and Mr. J. Smith, with Miss Louie Barnes (Coleraine) as official accompanist. Mrs. A. M. C. Stewart, than whom there is no more painstaking official, was again

hon. secretary, and Capt. J. C. Herdman was chairman of executive and hon. treasurer. The entries were larger than last year, but the choral competitions showed a lack of interest. Among the novelties were band competitions and songs, and chorus competitions for Boy Scouts and Girl Guides. Sir Richard Terry deplored that there were so few choral entries, and, strange to say, so few baritones. Only one candidate entered for the organ test (Class A), and two for Class B. Out of three entrants in the senior pianoforte test, Miss V. King, of Dublin, was awarded first prize. On the whole the Feis was a great success.

KETTERING. — The seventeenth Eisteddfod of the Kettering and District Sunday School Union (February 17-20) was one of the most successful of the series. There was a large entry, a capital standard, and crowded audiences. The only disappointing factor was the smallness of the choral entry. The few choirs that came, however, showed excellent form. The chief event for mixed voices was won by Mrs. Palmer's Choir, Bedford; the ladies' choir class, by Market Harborough Symington's (conductor, Mr. G. E. Remington); and the B mixed choir winners were Irthingborough Madrigal (Mr. W. E. Jacquest). Among the solo performances that of the winner in the soprano class deserves mention: Miss Margaret Hiscock, of Barton Seagrave, sang 'With verdure clad' with delightful purity and charm.

PEOPLE'S PALACE, E.—The Junior Competition took place on February 23 and 27, when there was a record entry of sixty-three choirs, mainly from elementary schools. The general level was good, with some outstanding work by the best schools. The beautiful tone and delicate singing of some of these East-End children's choirs made one wonder whether climate has much to do with tone after all. We have heard in hilly, bracing districts school singing not to be compared with that of these East-End youngsters. As a result of hard, patient work by the teachers, and nineteen years of People's Palace Festivals, environment seemed to matter very little. The chief results were: Elementary Schools, Boys (sixteen entries): Wilton Road, Dalston (Mr. W. C. Waterman); Girls (twelve entries): Woolmore Street, Poplar (Miss A. U. Lord). Challenge Class (nine entries): Wilton Road Boys, Dalston. In addition to winning their own and the Challenge Class, the Wilton Road Boys won the sight-reading with 100 per cent. marks, and the Challenge Banner for the best aggregate. Sight-singing was done by all the schools. A special word is due to the excellent class for violin bands, won by St. George's-in-the East, Central (Mr. E. Miller).

GREENOCK.—The Renfrewshire Festival, held here from February 26 to March 6, carried on the record of expansion and improvement made by the previous seven Festivals. The competition generally speaking was well supported and well contested. Some of the most interesting items were concerned with matters that are unknown or less known further south, such as Gaelic songs and psalmody singing. The chief choral awards were made to Linthouse Choral Society, Glasgow (Mr. W. A. Ronald), Greenock Male-Voice Choir (Mr. A. J. Gourlay), and Helensburgh Lyric Choir (Mr. T. H. Allwood).

PERTH.—The sixth Perthshire Festival brought about three thousand competitors for trial in some hundred and twenty classes on March 5-13. Every department produced good results, and by general consent the choral singing showed a decided improvement. The choirs that won first place in the three chief competitions were Errol Choral Society (ladies) (Mr. P. J. Porteous), Kilsyth Co-operative Male-Voice Choir (Mr. J. H. Gibson), and Auchterarder Institute Choir (Mr. David Martin).

SOUTHAMPTON.—Eight hundred entries were received for the first Southampton Festival, held on March 1-4 with a final concert on March 6. This readiness to support a new venture and the standard of singing and playing shown by all classes of competitors led the chief adjudicator to describe Southampton as a musical town, a compliment which seems to have been received with gratification. We regret that want of space precludes a full report of this interesting and well-managed event.

Other competition festivals that have been held recently are the BRISTOL EISTEDDFOD, SKIPTON (February 20 and 27), HAZEL GROVE (February 26 and 27), WITNEY (March 2 and 3), TAUNTON (March 3 and 4), TODMORDEN (March 6 and 13), MANSFIELD (March 12 and 13), NORTHAMPTON (March 12 and 13), and many others of one day's duration.

FESTIVALS IN LONDON

The GUILDHOUSE Musical Festival, held on February 15-20, was for the first time a combined Festival for the League of Arts, the Guildhouse, the City of Westminster, and the Borough of Chelsea. The result was that last year's total of a thousand competitors was more than doubled, and in every way the Festival proved a success. There were classes for solo singing and solo playing, and the concerted work of individuals, but the chief interest of the Festival was choral singing, especially the classes for girls' clubs and the like, which were very well supported. One of the Mothers' Meeting Choirs boasted a member eighty-three years old. A feature of the Festival was the prominence given to poetry-speaking competitions, judged by Miss Marjorie Gullan.

A Festival organized by the South Suburban Co-operative Society, and held at BROMLEY, terminated in the singing of 'The Silver Swan' and Dr. Harold Darke's 'England, awake,' by massed choirs from Bromley, Catford, Penge, and Beckenham, under Dr. Darke's direction.——Dancing competitions at Wimbledon are not confined to fox-trots. Greek, operatic, character, and 'semi-character' dance competitions were held in connection with the WIMBLEDON Music Festival in February. Elocution also occupied a prominent place in the syllabus. Prizes for choral singing were awarded to Wimbledon Church Choral Society, Wimbledon Central School (both conducted by Mr. F. Wilment Bates), Clapham Parish Church, and St. James's Girls' Club, Weybridge. —— Festivals were held at BECKENHAM (for the fifth year) on February 27-March 3; MILL HILL (the seventh Eisteddfod) early in March; ENFIELD (the eighth year) on March 6. The junior competitions of the SOUTH-EAST LONDON Festival were decided on February 13. The senior competitions of this Festival occur too late for record in this column, as also do the great LONDON Festival, and the ELIZABETHAN Festival, which must be reserved for next month.

Music in the Provinces

ACOMB.—A Coleridge-Taylor concert was recently given by the Choral Society, under Mr. T. E. Robinson. The principal works were 'Kubla Khan,' 'The Death of Minnehaha,' the 'Petite Suite de Concert,' and the Variations in B minor for violoncello, played by Mr. Douglas Bentley.

ALNWICK.—Stanford's 'Phaudrig Crohoore' and Brahms's 'Song of Destiny' were performed at the Corn Exchange on February 24, with the help of an orchestra that also added Mozart's 'Jupiter' Symphony. Mr. George C. Gray conducted.

BARNSLEY.—The Barnsley St. Cecilia Society, the Sheffield Amateur Musical Society, and the Chesterfield Musical Union joined forces on March 11 for a complete performance of 'Hiawatha,' under the direction of Dr. J. Staton.

BIRMINGHAM AND DISTRICT.—The last concert in the Max Mossel series brought a visit from the French composer, Maurice Ravel, to play some of his own pianoforte music and to accompany Miss Dorothy Silk in his 'Chansons Populaires.' An eager and representative audience gathered in the Town Hall, not a few to see what the famous composer looked like in the flesh, and some to acquire a deeper understanding of his music. Many listeners were a little nonplussed by the elusive, delicate beauty of the pieces he played, but before the evening was over they were won to enthusiasm. The 'Mother Goose' Suite proved especially acceptable. A new violoncellist, Mr. Gerard Hekking, played the Bach Suite in C, and

Signor Zino Francescatti showed himself the possessor of a brilliant violin technique, and the ability to play with passionate feeling on occasion. Miss Silk sang some Bach songs in her usual impeccable style.——It was felt by all music-lovers that Madame Gerhardt made a mistake in singing as her first item at a 'celebrity' concert on March 22, a set of Scottish songs arranged by Beethoven. The music is dull, and lacks the direct simplicity of the Scottish folk-song. A group of Schubert and Brahms songs were magnificently given. At the same concert the Léner Quartet played Mozart's B flat Quartet, the *Andante cantabile* from Tchaikovsky's Op. 11, and part of Schubert's 'Death and the Maiden' Quartet.—— On February 25, the City of Birmingham Choir and the Wolverhampton Musical Society joined forces in a performance of 'The Hymn of Praise.' The '5I.T.' orchestra, conducted by Mr. Joseph Lewis, gave us some uncomfortable moments during the evening, and when the choirs were in full swing its efforts went for little. Miss Carrie Tubb and Mr. Walter Hyde were the soloists. ——The singing of Mr. Charles Hedges in the Evangelist music was the outstanding feature of a performance of Bach's 'St. Matthew' Passion by the Midland Musical Society on February 21. His voice has the right lightness and ease, and when his diction equals his tonal beauty Mr. Hedges's vocal equipment for this part will be complete. Madame Parks Darby, Miss Elsie Napier, Mr. William Bennet, and Mr. Leslie Bennett were the other soloists. Dr. Darby conducted.——Mr. William Murdoch was the soloist at the Symphony concert of the City Orchestra on March 2. In the first movement of Beethoven's Pianoforte Concerto in C minor his playing bordered on the commonplace, but he got better as the work proceeded, and the final movement had a brilliant performance. A Dance Suite by Béla Bartók was the novelty of the evening, and was well played by the orchestra. Its amazingly intricate score and daring harmonic scheme aroused much discussion. Mr. Adrian C. Boult conducted.——The classical Bohemian composers were well represented at a Sunday concert on February 22, when Smetana's 'Vltava' and Dvorák's fourth Symphony figured in the programme. On this occasion the soloist was Mr. Andrew Clayton. He is the possessor of a fine tenor voice, and his singing showed real artistic insight.—— Mr. Joseph Lewis, the deputy-conductor of the City Orchestra, took charge of a performance of Schubert's 'Tragic' Symphony at a subsequent Sunday concert. He handled the score capably, and drew from the players a sound if not an inspired reading of the work. The remainder of the programme, conducted by Mr. Boult, included a Beethoven Scherzo and Ravel's 'Mother Goose' Suite.—— The Sunday concert on March 14 offered a somewhat miscellaneous programme. Miss Joan Willis played Tchaikovsky's Variations on a Rococo Theme for 'cello and orchestra. Always a good artist, Miss Willis's playing has improved technically as well as artistically since she was last heard in the city. Her *pianissimo* notes had special beauty, and she revealed her capacity for some finely emotional playing. Ravel's Introduction and Allegro for harp, string quartet, flute, and clarinet, and a Scherzo in C minor by Frederick Morrison, were also given. Mr. Sydney Lewis sang some songs by Korbay and a Handel aria extremely well. ——At a Mid-day concert on March 2, Miss Beatrice Hewitt and Mr. Johan Hock gave Beethoven's Sonata in A and the same composer's Sonata in C for 'cello and pianoforte. At another concert in this series the Philharmonic String Quartet played Schubert's 'Death and the Maiden' Quartet. Miss Kathleen Frise-Smith gave a mid-day pianoforte recital on another occasion, when her playing of Busoni's arrangement of Bach's Chromatic Fantasia was a thing to be remembered for its masterly style. The Organ Prelude and Fugue in D were equally good. It was only when she attempted to play Chopin that one could find serious fault with her general musicianship. Her interpretation did less than justice to the Polish composer's Polonaise in A flat.——The last concert in the Catterall series was given on March 10. The programme consisted of three Beethoven works—the Quartet in G, Op. 18, that in C, Op. 59, and the big Quartet in B flat, Op. 130. All these works were beautifully played.

Bognor.—Parry's 'The Pied Piper of Hamelin' and Stanford's 'The Revenge' were given by the Philharmonic Society at the Theatre Royal recently, under the direction of Mr. Norman Demuth, who also contributed a new 'Aubade' to the programme. Mr. Albert Sammons played the Mendelssohn Violin Concerto.

Bournemouth.—Programmes at the Winter Gardens have been maintaining a high level of interest and variety. Prokofiev's first Pianoforte Concerto on February 18 stood for the one and Stanford's 'L'allegro ed il pensieroso' Symphony on March 1 stood for the other. A new Suite by Dr. H. V. Pearce, entitled 'A Summer Night,' was introduced under the composer's direction.

Bradford.—The Bradford Old Choral Society gave its last concert in St. George's Hall on March 10. Mr. Wilfred Knight had chosen a mixed English programme for the occasion, the chief choral works being Elgar's 'The Music-Makers' and Coleridge-Taylor's 'Bon-Bon Suite.' Miss Astra Desmond sang the fine setting of the 150th Psalm by Granville Bantock.——The Bradford Permanent Orchestra took its farewell of the hall on March 13, when Mr. Julius Harrison conducted the 'Eroica' Symphony and Schumann's 'Genoveva' Overture.——A Triennial Festival of chamber music has been proposed, the originator of the idea being Mr. Keith Douglas.

Brighton.—Walford Davies's 'Everyman' was given at the Dome, on February 27, by members of the Brighton and Hove Harmonic Society, under the direction of Mr. Percy Taylor.——Mr. Basil Cameron came from Hastings to conduct a concert at the Dome on March 15, the programme of which included the Overture to Offenbach's 'Orphée aux enfers,' and 'Finlandia.'

Bristol.—The Women Students' Choir at the University gave its first concert on February 27, singing excellently in short choral works by Rootham, Schubert, Holst, and Walford Davies, and in folk-songs. Mr. Robert Percival sang several groups of songs, and Miss Dorothy Godwin played Pierné's Impromptu Caprice for harp solo. Mr. Arthur S. Warrell conducted.

Burton.—The Musical Society engaged the City of Birmingham Orchestra to assist at a concert on March 9, when the chief items were Brahms's 'Song of Destiny,' Parry's 'Blest Pair of Sirens,' the E flat Symphony of Mozart, and Max Bruch's G minor Violin Concerto, played by Mr. Harold Fairhurst.

Cambridge.—The Musical Society, which is looking forward to its three-hundredth concert, gave an exceptionally good performance of Brahms's 'Requiem' in February, under the direction of Dr. Cyril Rootham. The solo and choral singing were of high quality throughout.——The Philharmonic Society gave 'The Creation' at the Guildhall on March 10, Mr. J. F. Shepherdson conducting.——The Léner Quartet played at the Guildhall on March 11.

Cheltenham.—M. Maurice Ravel came to Cheltenham to take part in the last of the present season of Max Mossel concerts at the Town Hall. He played his 'Sonatine,' 'Le Tombeau de Couperin,' and, with Mr. George Reeves as second pianist, 'Ma Mère l'Oye.' Signor Zino Francescatti played the 'Tzigane' for violin, and three 'Chansons Populaires' were sung by Miss Dorothy Silk.

Chesterfield.—The Musical Union was assisted by Dr. J. F. Staton's other choirs from Barnsley and Sheffield in the performance of 'Hiawatha,' on March 2. There were two hundred and fifty voices in the combined choir.

Clare. — The old-established Choral Society, now eighty strong, recently gave Gade's 'The Erl-King's Daughter' and a selection from Gounod's 'Faust,' under Mr. E. Percy Hallam.

Derby.—At a recent concert of the Co-operative Choral Society creditable performances of 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' were given with the assistance of a small orchestra, Mr. F. J. Stevenson conducting.——Elgar's Quintet was played at a Municipal Concert by the Catterall Quartet and Mr. R. J. Forbes.

Exeter.—The programme of the Chamber Music Club for February 24 included Ireland's Phantasie Trio in A minor and Mendelssohn's Octet.

Guernsey.—The Festival of the Guille-Allès Choral and Orchestral Association was held on February 11 and 12. The works chosen were Brahms's 'Requiem' and Elgar's 'Caractacus,' both of which were excellently performed by a choir and orchestra of over two hundred, under the direction of Mr. John David.

Halifax.—Dr. A. C. Tysoe conducted the Halifax Choral Society in a mixed programme to end the season, the chief items being Cliffe's 'Ode to the North-East Wind' and Balfour Gardiner's 'News from Whydah.' The Leeds Symphony Orchestra played Vaughan Williams's Overture to 'The Wasps.'

Hanley. — The performance of 'The Dream of Gerontius,' given on February 25 by the North Staffs Choral Society, which may be considered to specialise in Elgar, was on a festival scale and at festival standard. The choral singing was beyond praise, the orchestral part was played by the City of Birmingham Orchestra, and the solo parts were sung by Mr. Steuart Wilson Miss Ivy Phillips, and Mr. Horace Stevens. Mr. John James conducted.

Hitchin.—The Choral Society made its first appearance in February, and gave promise of becoming an efficient body, under the guidance of Mr. W. E. Shepherd. The works performed included Stanford's 'The Revenge,' Cornelius's 'Surrender of the Soul,' and other well-chosen part-songs.

Hull.—The Harmonic Society concluded its season on March 5, with a performance of Bach's Mass in B minor, competently sung under the direction of Mr. Walter Porter. ——Mr. Porter's choral piece 'To-night' was part of the Vocal Society's programme a few days later. Dr. Coward conducted a miscellaneous programme, including his own 'The Secret,' and chamber music was interpolated by Messrs. Albert Sammons, Cedric Sharpe, and William Murdoch.

Ipswich.—German's 'Theme and Six Diversions' and the second 'Salomon' Symphony of Haydn were the principal works played by the Orchestral Society on February 16, under Mr. E. R. Wilby.——The Wind Quintet, who are five well-known London wind players, gave works of Holbrooke and others.

Leeds.—A four days' Festival of ancient chamber music was given at the University, on February 23-26, by Mr. Arnold Dolmetsch and his family. As usual all the music — Bach, French, English — was played on the instruments for which it was written.——Byrd's 'Great' Service was introduced to Leeds on March 3, by Dr. Bairstow and the Philharmonic Society. Dr. Bairstow gave a short explanatory lesson, the morning and evening portions were separated in the programme, the choral singing and the solo singing were performed with a proper sense of style, and everything was done to make the work thoroughly appreciated. —— Schumann's 'Rhenish' Symphony was conducted by Mr. Julius Harrison on March 6.

Manchester.—At the last four Hallé concerts under notice the chief interests have been Respighi's 'Pines of Rome' and Strauss's 'Till Eulenspiegel' (February 18); the second Symphony of Sibelius (February 25); Brahms's third Symphony and the 'Beatrice and Benedict' Overture of Berlioz (March 4); and 'The Apostles' (March 11). The solo singers in a sensitive performance of Elgar's oratorio were Miss Dorothy Silk, Miss Muriel Brunskill, Mr. Walter Glynne, Mr. Herbert Heyner, Mr. Dennis Noble, and Mr. Norman Allin. 'Hiawatha' was performed at the Brand Lane concert of February 13. Celebrities occupied that of February 20. At the next, Sir Henry Wood conducted a mixed orchestral, choral, and solo programme. Gerhardt and the Léner Quartet performed on March 13.—— The Catterall Quartet played Eric Fogg's Quartet in A flat on February 17.

Mansfield.—On March 3, under Mr. Frank Jessop, a successful concert was given by the local Choral Society. The programme consisted of Parts 1 and 2 of 'Hiawatha' and short miscellaneous selections.

Melton Mowbray.—The first of Elgar's larger choral works to be heard at Melton Mowbray was 'King Olaf,' performed by the Choral Society, under Dr. Henry Coleman, on February 24.

Newcastle.—The Chamber Music Society brought its season to an end on February 25 with a notable concert at which the London Wind Quintet played Klughardt's Quintet, Mozart's in E flat, and, with Mr. Edgar Bainton, Albert Roussel's Sextet.——Sir Henry Wood conducted Haydn's 'Surprise' Symphony in a good mixed, popular programme on March 3.

Norwich.—One of the first concerts of Stuart Hall, which seats four hundred and makes a useful small alternative to St. Andrew's Hall, was given by the Norwich String Quartet, on February 18. The programme opened with Mozart's Quartet in C.——The fourth concert given at St. Mary's Lecture Hall, by Mr. Cyril Pearce and his small string orchestra, had the following interesting programme: Suite for strings from Purcell's 'King Arthur' music; bass cantata, 'Amore traditore,' by Bach (Mr. T. G. Stringley); Serenade in E, Op. 22, by Dvorák; Suite for string orchestra, by Frank Bridge; Concerto Grosso No. 7, by Handel.——Dvorák's 'Requiem Mass,' a work far less often heard, or heard of, than the 'Stabat Mater,' was performed in the Cathedral, on March 4, by the Philharmonic Society, under Dr. Bates.——A successful recital was given on March 20 by Mrs. H. T. Case (vocalist) and Miss Molly Mack (violin). Mrs. Case was heard in a capital choice of songs by Wolf, Brahms, Strauss, &c.; and Miss Mack gave admirable performances of Sonatas by Franck and Brahms (A major), with an able colleague at the pianoforte in Mr. James Sherrin.

Nottingham.—The annual concert of the William Woolley Choral Society was held with great success on February 18. The chief items in a programme of part-songs and madrigals were Byrd's 'All hail, thou merry month of May' (six-part), 'While the bright sun' (four-part), and 'Lullaby, my sweet little baby' (five-part), Elgar's 'Serenade,' Bantock's 'Music, when soft voices die,' and other works of similar calibre in the second half.—— Macfarren's 'May Day' was performed by the choir of Derby Road Baptist Church on March 11, under the direction of Mr. C. E. Blyton Dobson.

Oxford.—The Rosé Quartet played at the Town Hall on February 25, the programme including Haydn's Quartet in B flat (Op. 76), Beethoven's first 'Rasoumovsky,' and Schumann in A.

Penryn.—The newly-formed Choral Society came out recently with a performance of 'Hiawatha's Wedding-Feast' that did credit to the conductor (the Rev. C. Daly Atkinson), the fifty singers, and the twenty players.

Plymouth.—With the help of the Royal Marines String Band the Madrigal Society gave an excellent performance of Brahms's 'Requiem' at the Guildhall (which was crowded) on March 3. Dr. Harold Lake was the conductor.

Reading.—A very successful concert was given on February 20 by University College Orchestra and Choral Society, under Mr. W. Probert-Jones. 'Jesu, priceless Treasure' and Vaughan Williams's 'Old King Cole' Ballet Suite were the principal features of the programme.

Richmond (Yorks).—The programme given on February 16 by the Richmondshire Choral Society, an enterprising body directed by Mr. Arthur Fountain, deserves to be quoted in full (the chamber works were played by the Yorkshire String Quartet): Choral Hymns from the 'Rig Veda,' Holst; Quartet in D, Op. 18, No. 3, Beethoven; 'Liebeslieder Waltzer,' Brahms; Quartet in F, Op. 96, Dvorák; 'The Spirit of England,' Elgar; 'Jerusalem,' Parry.

Seaford.—Purcell's 'Dido and Æneas' was given as an opera on March 3 by the Seaford Musical Training Society, conducted by Miss Strudwick. The work of Miss Dorothy Greenhill as stage manager, Miss Mabel Marks as dance mistress, and of the principals, chorus, and orchestra all contributed to a successful performance and the reward of singular local enterprise.

Sheffield.—The chief choral event to record is the concert of the Sheffield Musical Union on March 4, for it was the opening of Dr. Coward's jubilee year as a choral conductor. The four hundred voices of the choir gave him their most loyal support in the singing of a selection from 'The Flying Dutchman' and 'Hiawatha,' and a great reception was given to the popular conductor.——'King Olaf' was performed by the Victoria Hall Choral Society on March 13, under Mr. Arthur Burrows.——Schubert's 'Unfinished' Symphony and Brahms's Violin Concerto (Miss Jelly d'Aranyi), played by the Queen's Hall Orchestra under Sir Henry Wood, and the usual tour-programme of the London Symphony Orchestra under Sir Thomas Beecham, were the principal events of mid-February.——Debussy's 'L'Enfant Prodigue' was given a complete performance at one of the Misses Foxon's concerts. A later programme of the same series included Walford Davies's six Pastorals for four solo voices, string quartet, and pianoforte.

Stoke-on-Trent.—Mr. Ernest C. Redfern conducted the Choral Society in a performance of 'Judas Maccabæus' on March 11.

Truro.—The Cornwall Symphony Orchestra, conducted by Dr. Rivers, played Schubert's C major Symphony and, with Miss Kathleen McQuitty, Rachmaninov's second Pianoforte Concerto, at a recent Monday concert, having played the same programme at Camborne on the Sunday.

Ulverstone.—Singers from Kendal and Barrow and players from the Hallé Orchestra came to join in the performance of 'Elijah,' given by the Ulverstone Choral Society, under Mr. E. Telfer, on March 10. The choral singing was of high quality, and the occasion a great success.

Weston-super-Mare.—The Choral Society, which was formed three years ago as a successor to the old Philharmonic Society, gave a concert recently that was evidence of great enterprise on the part of Mr. Seymour Dossor and his singers and players. The programme, which was modern and all-British, consisted of Walford Davies's 'Everyman,' Holst's 'Two Psalms,' and Parry's 'Blest Pair of Sirens.'

Winchester. — Dr. Dyson provided an unusually interesting programme for the Music Club on February 24. The choral works were Palestrina's 'Stabat Mater' and a selection of choruses from 'Israel in Egypt.' Mr. Steuart Wilson sang the Aria from Bach's Church Cantata No. 85 and the Romance from Méhul's 'Joseph.'

York.—A Stanford concert was given by the York Musical Society on February 24. Dr. Bairstow conducted the choir and orchestra in masterly performances of the 'Stabat Mater,' 'Phaudrig Crohoore,' and 'Songs of the Fleet,' the last-named sung by Mr. Plunket Greene.—— The Old Priory Choir, conducted by Mr. J. H. Forster, sang Gibbons's 'Dainty, fine bird,' Wilbye's 'Sweet honey-sucking bees,' and a programme of part-songs, on March 10.

THE ÆSTHETIC VALUE OF THE ENGLISH MADRIGAL

At its meeting on February 2 the Musical Association broke new ground, for in co-operation with the Anglo-Belgian Union, it had arranged with M. Charles van den Borren, of Brussels, to deliver a lecture in French on 'The Æsthetic Value of the English Madrigal.' It is satisfactory to record that a large audience assembled to greet the distinguished visitor, who had travelled especially from Belgium, and that the room was crowded to capacity. The chair was occupied by the Rev. Dr. Edmund H. Fellowes.

M. van den Borren said that his first contact with the music of the Elizabethan period was accomplished not by the madrigal, but by virginal music, and in this connection he mentioned with appreciation the labours of Mr. J. A. Fuller-Maitland and Mr. W. Barclay Squire in their edition of the Fitzwilliam Virginal Book. To go through the pages of that collection was like exploring an unknown country. True there were arid tracts sometimes, but these did not take long to cross, and the oasis was always close at hand. There was in all this art an atmosphere of youth and of springtime. It was the work of pioneers who advanced with boldness to the conquest of new lands, and leaped over obstacles with the impetuosity of young colts, in their realisation of free and joyous life. What they loved above all was the dance and the popular song, which in their hands was decorated, coloured, and surrounded with a thousand devices. It was the art of adolescents, full of awkwardnesses and of absurdities; it was wild, undisciplined, but in it all there was a revolutionary, instinctive impulsiveness which overturned tradition.

Passing to polyphonic vocal music, the lecturer said that in the time of Elizabeth this was no new thing, and towards the end of the 16th century there existed in this country a well-established secular tradition of contrapuntal vocal music. Doubtless this tradition had experienced vicissitudes and anomalies with which one did not meet to the same extent in any other country. But if it seemed that the tradition had been broken by a kind of ill-explained lethargy during nearly the whole of the latter half of the 15th century, it was not less true that the whole of the 16th century was dominated in England by a school of polyphonists comparable in every way to the schools of the Netherlands and other Continental centres. In consequence of the dispersal of the great Netherlands disciples, and thanks also to the invention of music printing, polyphonic technique had become by this time a vast international reservoir, from which all the nations of Western and Central Europe came to draw.

After a brief critical analysis of the nature of the English sacred music of the period, M. van den Borren turned to the madrigal, which musically was a tentative liberation from certain literary forms which reduced the rôle of music to a strict minimum. Psychologically it was an effort to make polyphonic music serve subjective ends hitherto not apprehended. Of course, the inventors of the madrigal never dreamed for a moment of expressing their intentions in that way, but for us who could enjoy a bird's-eye view of the period, the evolution of the madrigal could be followed in the light of such a definition. The early efforts of the madrigalists after expression, often wore an almost puerile appearance. They invented a musical vocabulary which had its source in the word or in the visual image which it evoked rather, than in the sentiment which the text expressed. When this spoke of heaven, the voice ascended, when of the earth, it descended. The idea of distance occasioned wide intervals. Such expressions as 'laughter,' 'gaiety,' were interpreted by rapid and somewhat conventional passages. Words like 'hard,' 'martyrdom,' 'bitter,' 'harsh,' 'dead,' &c., led to dissonances in the harmony. But the ultimate progress of the madrigal showed clearly that the rhetoric was not, at bottom, so childish as might seem at first sight, and that it had in fact a mysterious correspondence between it and psychological reality. The difficulty lay solely in the mode of adapting a new vocabulary to an ancient technique, set in an expressive sense, which was quite different. This difficulty had been definitely overcome by the madrigalists of the period of 1560-90.

At the time when the madrigal began to obtain a foothold in England, it had reached its culminating point in Italy. The genre, become very fashionable, had crossed the sea and had been well received by English dilettanti. What characterized, before all, the English madrigal was that, despite its Italian derivation, it became in its beginning, and never ceased to be to the end of its career, a purely insular genus, in consequence of the unconditional adoption of the English tongue as the vehicle of the musical thought. What really constituted the great originality of the madrigalists of England was that, having received faithfully the heritage of the Italian madrigal and adopted the greater part of its technical properties, they had, through the medium of their own tongue, breathed into those ready-made formulas the poetic genius of their race, and created in that way works which left the impression of freshness, spontaneity, and novelty.

In comparing the work of the English madrigalists with that of the virginalists, one was struck by the many points in common. Nevertheless there was a fundamental difference between them; that of the virginalists was a beginning, while that of the madrigalists was an end. The virginalists had to invent everything: the madrigalists had only to avail

themselves of what already existed. Their rôle was the adaptation of new elements to a technique which had already come to its full maturity. Taken as a whole the English madrigalists played in their country a rôle analogous to that of Marenzio and Monteverde in Italy. They triumphantly closed the madrigal era by carrying the genus to its farthest degree of formal and expressive perfection. But they had one advantage over their Italian rivals, which sprang from the fact that they lived and worked at a period in which the poetic spirit of England attained its culmination. Those musicians really lived in the higher spheres of the art, and it was, in great part, that which gave to the least amongst them that skilful refinement and that supreme distinction by which their work was characterized.

The lecturer went on to refer to the services of Dr. Fellowes in publishing so many English madrigals, by which we were enabled to study them. M. van den Borren analysed the works of the principal composers, concluding with descriptions, given in English, of the illustrations to the paper. These were sung by members of the Morley College Choir, conducted by Miss Jane M. Joseph, and included 'Lullaby' (Byrd), 'O care' and 'Hence, care' (Weelkes), 'All pleasure' (Wilbye), 'Dainty, fine bird' (Gibbons), and 'Come, shepherds' (Tomkins).

Dr. Fellowes, in a brief but happy speech, voiced the appreciation of the meeting to M. van den Borren and the choir, the vote of thanks being seconded by Mr. W. W. Cobbett, who spoke in French.

Music in Wales

Aberystwyth.—On February 18, at the hundred and ninety-fifth concert, held in University Hall, the programme contained two Beethoven Trios—in B minor, Op. 9, No. 3, the first movement from that in B flat, and Brahms's Pianoforte Quartet in G minor.——On March 4, Dr. Vaughan Thomas lectured to the students on 'Schubert as a Song-Writer.' At the evening concert, in University Hall, the College Quartet was heard in Schubert's String Quartet in C.——On March 11, the College Choral Society sang four movements from Brahms's 'Requiem,' and the College Orchestra played the first movement from Beethoven's Symphony No. 2. Miss Sybil Eaton gave a much appreciated performance of Beethoven's Violin Concerto. Dr. David de Lloyd conducted throughout.

Bangor.—College concert programmes have recently included songs and a Violin Sonata by Madame Marthe Servine, a North Wales resident; the Pianoforte Quartet of Herbert Howells; and chamber music, including Boughton's 'Celtic Prelude,' for an audience of children. ——At the Musical Club's sixth concert Miss Isolde Menges and Mr. Howard-Jones played Elgar's Violin Sonata.——On March 6 Mrs. Gough's Orchestra, conducted by Ceridwen Lloyd, played Haydn's 'Oxford' Symphony and Corelli's Concerto for two solo violins, solo 'cello, and string orchestra, at St. Mary's College.

Caerleon.—'The Inchcape Rock,' a setting for baritone solo and male chorus, by W. M. Lewis, was given its first performance under his direction by students of the Monmouthshire Training College on March 11. Schumann's 'The Luck of Edenhall' was also in the programme.

Cardiff.—The second of a series of lectures inaugurated by the Cardiff Male-Voice Choir was given on February 26, by Dr. Hopkin Evans, at the Y.M.C.A. Hall. Dr. Evans spoke on 'The Choral Art,' and employed many illustrations.——On February 27, at Cory Hall, the Blue Ribbon Choir, under the direction of Mr. Jenkyn Morris, gave a performance of 'The Hymn of Praise' and 'The Death of Minnehaha' assisted by an orchestra.——On March 5 a concert was given by a massed choir of school children, directed by Miss Lumley, in celebration of St. David's Day.——At University College, on February 27, the Treharris Orchestra, under the conductorship of Mr. Oliver Eynon, played among other items Haydn's 'Surprise' Symphony, and 'Finlandia.'——At Park Hall, on March 14, the first performance in Wales was given of the Ninth Symphony. The performers were Mr. Herbert Ware's orchestra and the Cardiff Musical Society, assisted by the Misses May Blyth and Enid Cruickshank, Messrs. Parry Jones and William Michael (vocalists), and Mr. Ploteny Worth (violin). Mr. W. H. Reed was leader of the orchestra.

Llansamlet.—A performance of 'Judas Maccabæus' was given on February 22 at the Parish Hall. Mr. W. Bodycomb conducted, and Miss Jones presided at the organ.

Neath.—The Maria Street Congregational Church Choir, on March 3, gave a performance of Devant's 'David and Jonathan,' under the direction of Mr. Gilbert Harris, assisted by the local orchestra. Mr. D. J. Davies accompanied.

Newbridge (Mon.).—A performance of 'The Creation' was given on February 28, in the Workmen's Hall, by the Newbridge and District Choral Society, conducted by Mr. Archelaus Jones.

Newport.—Under Mr. Brinley Williams the Newport Musical Society gave a successful concert during the visit of the British Empire Exhibition at the Pavilion on March 3. The choir of eighty sang 'The Lady Oriana' and a selection of part-songs.

Rhos (North Wales). — A full orchestra, largely professional, took part in the performance of 'The Creation,' given on February 24 by the Rhos United Choral Society, a body of two hundred and fifty voices, under the direction of Dr. Caradog Roberts.

Swansea. — The Swansea Chamber Music Society arranged an interesting programme of purely Welsh vocal and instrumental works of Welsh composers, at Llemellyn Hall, on February 23. The works played were nearly all in manuscript, and therefore were quite new to the audience. As a first concert of the kind the event was a distinct success. The programme included examples by Walford Davies, Hubert Davies, Hebr Evans, Leigh Henry, F. Humphries, Purcell Jones, Fawe Jones, D. J. de Lloyd, Claudia Lloyd, Vaughan Thomas, Afon Thomas, and Gwyn Williams. The principals were: Mr. Hubert Davies and Miss Gladys Hayes (violins); Mrs. Russel Earl (viola); Mr. Purcell Jones ('cello); Mr. John Cockerill (harp); Miss Claudia Lloyd (pianoforte); Misses Megan Lloyd and Leonora Weeple, and Mr. David Brazell (vocalists).

Music in Ireland

Belfast.—On February 19, the thirty-seventh annual concert in connection with the Railway Benevolent Institution was held in Ulster Hall, and was an unqualified success. The principals were Madame Clara Serena, Miss Dora Labbette, Mr. George Baker, and Mr. Morgan Kingston (vocalists), Miss Margaret Fairless (violin), with Mr. Frank Mummery (pianoforte)—all of whom gave of their best.——Dame Melba, who had been staying for two days at Government House, Hillsborough, gave her farewell concert in Ulster Hall on February 2, and had a vociferous reception from an overflowing audience. The programme was practically a repetition of that at Dublin, and it only remains to add that the diva's 'Home, sweet home' will long be remembered.——At a meeting of the Ulster Society of Professional Musicians, at Belfast, on February 18, under the presidency of Capt. Brennan, two interesting papers, one by Dr. Norman Hay on 'The New Music,' and the second by Dr. Fitzsimons, on 'A Survey of Contemporary Music,' were read.——Madame Gerhardt and the Léner Quartet attracted a large audience at Ulster Hall on March 1. The Belfast critics found fault with Madame Gerhardt for 'vigorously shaking her head and shoulders, which does not enhance dramatic effect or passionate declamation,' but paid tribute to her fine voice; and they agreed that the Léner Quartet was delightful. ——The Bangor Operatic Society gave two admirable

performances, on March 1 and 2, in Dufferin Hall, of 'A Country Girl,' under the direction of Mr. E. H. Emery. On the second night there was a change in the cast.——Strauss's 'Riquetto,' a musical comedy, at the Grand Opera House, during the week March 1-6, drew large houses.

DERRY.—The Derry Philharmonic Society's second subscription concert, in the Guildhall, on March 5, attracted a crowded audience, the programme including Stanford's 'Phaudrig Crohoore' and selections from Haydn's 'Seasons.'

DUBLIN.—The R.D.S. chamber music recitals were given in the Members' Hall on February 15 (the Catterall Quartet), on February 22 (Esposito, Bridge, and Twelvetrees), and on March 1 (Sir Hamilton Harty's Chamber Music Orchestra—two brilliant performances, including Esposito's 'Neapolitan' Suite), attended by 4,536 persons, a record in the hall.——Dame Melba's farewell concert at the Theatre Royal, on February 20, was a huge success. Dubliners invariably give old friends a good send-off, and Melba's 'farewell' was no exception. Mr. Lionel Tertis, Mr. Hackett-Granville, and Mr. Harold Craxton lent valuable aid in a diversified programme.——Dr. W. H. Gater presided at a meeting of the Leinster Society of Organists and Choirmasters, on February 22, when Dr. H. G. Smith read a paper on 'The German School of Organ Music.'——The musical comedy, 'Riquetto' had six performances at Dublin during the week February 22-27, prior to its production in London, and was very well received.——The O'Mara Opera Company occupied the boards of the Gaiety Theatre for a short season commencing on March 1, opening with 'Tannhäuser' and closing the first week with the perennial 'Bohemian Girl,' under the baton of Messrs. Walter Meyrowitz and R. Gasnier. During the second week 'Lohengrin' (Mr. O'Mara's farewell appearance in opera), 'Rigoletto,' 'Maritana,' 'Faust,' 'Carmen,' and 'The Jewels of the Madonna,' received adequate treatment.——Dublin University Choral Society, under Dr. Hewson, gave a fine performance of Beethoven's Mass in C, on March 5.——The Army School of Music No. 1 Band gave a sacred concert at the Theatre Royal, on March 14, under the conductorship of Col. Fritz Brase, with Mr. P. Duffy as vocalist.——Much interest centred in the visit of the Cambridge University Singers, under Dr. A. H. Mann, who gave an interesting concert in the Examination Hall of Trinity College, on March 16. Included in the programme was an item specially composed for this visit by Dr. Charles Wood, and the works of John Dowland, of Dublin, the great Irish Elizabethan, were also drawn on. In addition, instrumental selections were given, including Brahms's String Quartet in C minor. For a man of seventy-six, Dr. Mann displayed wonderful vigour; he is now in his fiftieth year as director of the choir of King's College, Cambridge, and has many old friends in Ireland.

[We regret that our Scottish correspondent is unable to send Notes this month.—EDITOR.]

Musical Notes from Abroad

GERMANY

ALBAN BERG'S 'WOZZECK' AT THE BERLIN STAATSOPER

I have not so far had an opportunity to refer to a musical event which took place late in 1925 (December 14), and which has since aroused the greatest curiosity—viz., the first performance of 'Wozzeck,' by Alban Berg. I do not remember any new opera in the last decade so interesting from all points of view as this example by the Viennese composer. Happily, and unlike the greater part of modern operas, it has not disappeared soon after its *première*, and sustains a modest but ingenuous life in the repertory.

Alban Berg needs no introduction to readers of the *Musical Times*. He is known as one of the most ascetic of the younger composers of to-day, a distinction that he inherits as a pupil of the great ascetic, Arnold Schönberg. The Pianoforte Sonata and String Quartet that had been best known among this composer's output, would have led none to expect from him so passionate a score as 'Wozzeck.' All the force and energy spared in his former creative work appear to have been gathered into it. It is as though his imagination had found a powerful impulse in the drama of Georg Büchner, a revolutionary expressionist of the first half of the 19th century. This piece had been performed with great success at Berlin, and had then passed to a Vienna theatre, where Alban Berg was greatly excited by it. Büchner, an eloquent advocate of the human type impersonated in the figure of the soldier Wozzeck, has in some respect forecast the spiritual development of Germany after the war. Alban Berg had commenced his opera before the war, and it was finished under the greatest difficulties. The fact that the Berlin Staatsoper accepted it for performance is evidence of great courage on the part of the directorate, and was principally due to the enterprising spirit of Erich Kleiber.

Considering the musical part of the opera (although the work hardly deserves this designation), we find the score to present only the idea of pure music. The old forms, such as prelude, fugue, passacaglia, &c., have been filled with new substance. But this strictly musical architecture nowhere hinders the truest expression of what 'Wozzeck' means and says in its series of fifteen scenes. The last offspring of 'Tristan,' this score is nevertheless highly individual. Richard Strauss's naturalism and Debussy's impressionism have found striking unification in this work, and nature is made to speak a passionate language. Of course, so many virtues can but contain a weak point, and that of this opera is found to lie in its tendency to follow too logically the principles of Arnold Schönberg in treating the human voice, which leave nothing to the singer, however exacting they may be with regard to the expressive side of a single part. The consistency of the composer, who never makes sacrifices to the taste of the public, is astonishing. So far as the stylistic side is concerned, 'Wozzeck' may be considered as the most striking musical event in the history of opera since 'Pelléas et Mélisande.' The enormous difficulties of the score as well as of dramatic expression were overcome in unexpected fashion.

ALOIS HABA'S QUARTER-TONE CONCERT

Much has been said about the quarter-tone experiments undertaken by Alois Haba, the Czecho-Slovakian theorist and composer. But it was very important for him to show before a Berlin audience the results of his efforts. When the quarter-tone pianoforte built by August Förster, at Löbau, was exhibited in the Berlin Singakademie, the hall was crowded—musicians and non-musicians, enthusiastic music-lovers, and sceptical listeners, being attracted by the novelty. I doubt whether their curiosity was fully gratified. None of the items—played in masterly fashion by Erwin Schulhoff on this instrument of three keyboards—proved the necessity for the quarter-tone scheme, save one, a Fantasia by Haba himself. This at least proved that some new shades of dynamism may be produced by the use of quarter-tones. On the whole, it became evident that a further enlargement of tone material is not the first condition for a new and better art. While fully appreciating the analytical and technical skill alike of Alois Haba and of the firm which evolves his constructional devices, we yet hold fast to the idea that composers should address themselves principally to the enrichment of the essence of music.

A NEW MASS

Nothing is more consoling for the future of music than the fact that young composers, turning aside from experiments in instrumental music, are writing vocal scores—for the audaciousness of the modernist cannot but be hampered by the natural limitations of the human voice. Kurt Thomas, a young musician born at Leipsic, has written a Mass which, as an Opus 1, deserves the highest praise. Thomas has thoroughly studied modern music, and since this Opus 1 has written some purely instrumental

works, but he never forgets that the voice remains the basis of music. His Mass, performed for the first time at Berlin by the Dome Choir, under Prof. Hugo Rüdel, on February 23, is remarkable for some extraordinarily skilful vocal part-writing as well as for the complete freedom with which he handles his material. As is natural in the work of a beginner, not all the parts are of equal value, but there is no doubt that, far from being exclusively absorbed in technical work, Thomas here gives expression to some intimate thoughts. We may expect more and greater things from him.

RICHARD STRAUSS FESTIVAL

After a long interval, Richard Strauss again appeared at the desk of the Berlin Staatsoper. His conducting of 'Salome,' 'Intermezzo,' 'Rosenkavalier,' and 'The Frau ohne Schatten,' afforded a welcome opportunity for comparing his work with that of the younger composers. First of all, the manner in which he directed his own operas did not fail to excite the audience. Here we beheld a creative spirit gradually becoming familiar with ideas whose genesis he had willed, but which now lay behind him. In him, the conductor as a creator surpassed all the non-creative conductors whom we had seen and heard in the meantime. The orchestral performance moulded itself to the humour of the composer, and grew in excellence as Strauss came to feel the warmth and appreciation of his greeting. All this, however, cannot overshadow the fact that his later works display merely a masterly routine, and only occasionally have something important to say to us.

NEW MUSIC IN DIFFERENT PLACES

The German section of the International Society for Contemporary Music has for the active concert propaganda a local sub-section at Berlin, giving concerts at the *magazin* of Messrs. Steinway. The room is small, and the number of visitors consequently not very great; neither is the music performed always interesting. A Violin Sonata by Karol Rathaus, however, may be mentioned on behalf of the serious and successful way in which the problem of form has been attacked by the composer. In its outlines the old scheme has been preserved, but the texture has been enlarged and refined.

Orchestral and chamber music novelties are just now very numerous in public concert programmes. It is clear that Paul Hindemith begins to be infectious. A Violin Concerto played by Alma Moodie under the baton of Heinz Unger, on February 18, may be in some parts interesting, but does not reveal any new aspect of the composer. Much better, though rather weak from the standpoint of invention, are Hindemith's Serenatas, a romantic song-cycle with the accompaniment of viola, 'cello, and oboe. Of course this is, or pretends to be, a new kind of romanticism. The atmosphere in which the composition moves is that of a rather delicate melancholy. The November-Group continues to be very active in performing new German and foreign chamber music works.

Adolf Weissmann.

HOLLAND

The presence of Igor Stravinsky at Amsterdam and the large number of performances of his works during the time he has been here have for a week or so made the musical life of the commercial capital of Holland a kind for one-man festival, though opportunities have been given for comparing his music with that of his contemporaries and predecessors. Two performances of 'L'Histoire d'un Soldat,' under the sympathetic direction of Paul F. Sanders, have been given by the art-circle Kosmos in the Theatre Royal, and attracted almost as much attention for their histrionic effects as for those of the music. These performances and those by the Concertgebouw Orchestra of 'L'Oiseau de Feu,' the Pianoforte Concerto, with the composer as soloist, and 'Le Sacre de Printemps,' with several chamber music concerts, have aroused the very greatest enthusiasm, and Stravinsky personally has been one of the most popular figures here for a long time. His methods and ideas have won nothing but praise from both critics and public, and the former have contributed long articles as well as the usual concert notices. The only numbers which have received serious adverse criticism have been the 'Pièces enfantines,' which are generally regarded as clever but of no musical significance. Stravinsky himself also seems to have been pleased, and has written to the Dutch press a letter in which he expresses great satisfaction at being able to work with such an extraordinarily perfect ensemble as Mengelberg and his orchestra. After Stravinsky came Respighi, whose less strenuous but more colourful efforts have given rise to many interesting comparisons. Somewhat curiously, the work of the Italian seems to have created greater difficulties of understanding than did Stravinsky's. Respighi's Pianoforte Concerto, also with the composer as soloist, and the 'Concerto Gregoriana,' for violin, are admittedly works which a single hearing scarcely allows of any real appreciation, but these and others are described as being of too little universal interest. Nevertheless they were well received, and still more so were the 'Antiche Danze ed arie,' the 'Fontana di Roma,' and the 'Pini di Roma,' the last of which was conducted by Respighi himself. Other works which the Concertgebouw Orchestra has played recently have been Charles Martin Loeffler's 'A Pagan Poem,' which had a mixed reception, many people finding it dry and tiresome, and others a study in modernism they were unable to understand; Cherubini's 'Anacreon' Overture; Bruckner's second Symphony; and some light Berlioz. One of the most interesting concerts in the scheme of the Residentie Orchestra, under van Anrooy, was that in which Mozart's Pianoforte Concerto, in C minor, and the Nachtmusik, in G, were contrasted with de Falla's 'Nights in the Gardens of Spain' and the Introduction to Act 3 of 'Tristan,' the last of which gave an opportunity for hearing the fine *cor anglais* playing of Stotyn. The pianoforte soloist was Willem Andriessen, one of the best in Holland, and particularly happy in these lighter and more delicate kinds of music.

With a flood of chamber music performances, only a few of the most striking may be pointed out. One of these is that of the Concertgebouw Sextet, comprising pianoforte, flute, oboe, clarinet, horn, and bassoón. A very promising work for this combination was that by Silberman, a young Dutchman, who possesses qualities not often found in the young men of to-day—*i.e.*, fancy, a real knowledge of the characteristics of his instruments and their capacity for blending, a sense of tone-colour and form, and a knowledge of when he has said enough. When, in the 'Burleske,' he tries to be light he is less successful than when he allows his somewhat melancholy nature to express itself. The same programme included Paul Hindemith's 'Kammermusik No. 3,' for eleven instruments, and Poulenc's 'Rapsodie Negre.' The 'dadaistic' music and words of this last failed to make any good impression. Wolf-Ferrari's 'Kammersymphonie' also suggested that the composer was less happy in this than in his work for the stage. Hindemith's early Violin Sonata, Op. 11, No. 2, played by the American, Cyril Towbin, at his recital, served the purpose of showing the development in style and power of the German composer, though in itself it is a pleasant work suggestive of Brahms. The Music Society String Quartet performed here for the first time before large audiences, and evidently pleased all hearers. These players have certainly improved in matters of vigour and unity since I heard them a couple of years or so ago, and although they are still some distance from their objective of being one of the great quartets of to-day, they are decidedly in the right direction. Two Fantasies for four strings, by Purcell, created very great interest, and delighted and surprised many by their 'modern' feeling. Vaughan Williams's Quartet in G minor was a subject of more criticism, and the search for influences resulted in those of Debussy and Tchaikovsky being discovered by several critics. The Old English dance character of the *Finale* missed all of them, probably because their knowledge of old (or new) English music is less than that of the moderns. The Dresden String Quartet was content with familiar works, but played these with a fine sense of their character. Of new Dutch works

played during the last few weeks, there are to be mentioned two very short Sonatinas, of a somewhat experimental character, though not without real musical interest, by Willem Pijper, and a second Sonata by Sigtenhorst Meyer, which is one of his strongest and most personal works. The middle movement of this is particularly rich in its melodic and harmonic character. The Italian Opera brought a very successful season to a close with a performance of 'snippets' from some of the most popular works in the repertory, and 'Co-Opera-tie,' after a visit to Paris, is doing better than ever. As a return compliment the Parisians are sending the Grand Opéra Ballet to The Hague—this being, it is stated, the first time that the Ballet will appear outside France. The date is fixed for the third week in April, and the programme will include the 'Sylvia' and 'Coppelia' ballets of Délibes; 'La Péri,' of Paul Dukas; 'Les Abeilles,' of Stravinsky; 'Castor and Pollux,' of Rameau; and the ballet from Gounod's 'Faust.'

Herbert Antcliffe.

TORONTO

Two great pianists and two very great tenors have been with us since my last notes were penned—Paderewski, Friedman, Roland Hayes, and John Coates. As the ex-Premier of Poland chose an all-Chopin programme, and many hundreds failed to gain admission, all that has previously been written concerning the magnetism of Paderewski's art may be repeated—mentally. He came, and the hall rose to welcome him. He played, and the audience yelled. Somehow one feels it is more the world-war statesman and the man than the actual musician who now attracts. Yet what a stupendous vitality!

There followed Friedman, the 'master-technician,' the 'mechanically stupendous,' as he has been called, one of the most vital executants before the public eye, yet a pianist who somehow fails to draw the greater interest. It may be that his very super-brilliance in actual performance has deadened the spirit of the man and the interpreter. Somehow the art does not speak. Friedman's finest moments were realised in the Chopin B minor Sonata and the Schumann Fantasia.

Last year I drew special attention to the unusual perfection of the work of Roland Hayes, the negro tenor. This city has, at last, realised that Hayes is one of the greatest living lyric tenors, and has taken him to her heart. Certainly no vocal artist has ever gripped an audience here with so little appeal to sentiment and the dramatic instinct, and so great a demand upon the deeper sense of pure beauty and almost spiritual sincerity. Hayes is fortunate in possessing a perfect tonal quality and an irresistible personality.

Delightful, indeed, it was to welcome with a good audience John Coates, who showed us not only how English songs can be sung, but also what a wealth of almost unknown melody there is in our own land. And yet our vocalists sing the trash which they say the public demands! Coates, in fifteen minutes, won the whole audience to a type of song almost foreign to this operatic-aria-soaked community, and proved that personality, plus artistry, can touch the heart and the mind of even average obstinacy. Coates gave us what it is seldom possible to find here—cultured, soundly-trained artistry of the most sincere variety. Never will his interpretation of Thomson's 'The Knight of Bethlehem' be forgotten, nor his performance of Schubert's 'Erlkönig,' with such astounding work from his accompanist, Gerald Moore, whom we are proud to claim as our own.

A capacity audience turned out to hear Paul Wells play the Liszt 'Hungarian Fantaisie' for pianoforte and orchestra, at the forty-fourth Twilight concert of the New Symphony Orchestra. Orchestral offerings were the 'Lohengrin' Prelude and the last two movements of Tchaikovsky's fourth Symphony. The members of our own Hart House Quartet returned from one of their New York recitals to present three well-contrasted works to a powerful following—Brahms's C minor, Op. 51, No. 1; Haydn's G major; and Dvorák's F major, Op. 96, No. 5.

The National Chorus, under Dr. Albert Ham, recently gave further proof of an unusually high standard of choral efficiency, especially as regards tone, attack, intonation, and balance, at the annual concert, with Alberto Salvi (harp) assisting. Dr. Ham has taken infinite pains in training his choir for smaller choral works and part-songs, with the result that his programmes are quite unique in the season's activities. No other choral body at Toronto concentrates solely upon this type of work. Such numbers as Holst's beautiful 'Lullay, my liking,' were handled most effectively.

The Women's Musical Club is to be congratulated upon introducing the harpsichord to this city, in the form of a recital upon that instrument, and also upon the pianoforte, given recently by Wanda Landowska. Bach, Handel, Haydn, Mozart, and the French 17th-century composers were represented in the exceedingly interesting programme.

Although snow is still here, the fact that spring is whispering to us is brought home by the crowding of concerts towards the pinnacle of the season. Mischa Elman drew his customary thousands, and, as usual, pleased those who looked only for imposing tone and technique. Sophie Braslau, one of the few contraltos on this side with a soul and the mind of a musician, gave us one of her faultless programmes, and Edward Johnson, Canada's one great tenor, appeared with a young New England soprano, Joan Ruth (also of the Metropolitan Opera), in costume excerpts from operas of Puccini, Verdi, and Gounod.

Other news concerns the efforts of our own artists, except one item—a brilliant organ recital by Edwin H. Lemare. Two concerts have come from the New Symphony Orchestra, under Luigi von Kunits, two talented pianists taking part—Evlyn Howard-Jones, who made his début here with the Beethoven 'Emperor' Concerto, and a young Pole, Mieczyslaw Munz, who adequately expressed as much music as he could find in Liszt's Concerto No. 2. The orchestra enjoyed a variety of experiences in Berlioz's 'Carnaval Romain,' 'L'Après-midi d'un Faun,' the 'Egmont' Overture, and a beautiful, sensitive romance, 'The Temple of the Goddess,' by F. H. de Massi-Hardman. In a recital, Mr. Howard-Jones's dignified musicianship found expression in works by Bach, Beethoven, Brahms, Chopin, Debussy, Delius, and Ireland.

For chamber music we now rely solely upon our own Hart House Quartet, whose last concert afforded a feast of modern works both interesting and fascinating. The Goossens Fantasy and the Macmillan Quartets were familiar, but the Ernest Bloch 'Paysages' was a novelty we should like to hear again—for its distinctiveness if for nothing else.

Thomas J. Crawford has taken hold of the Eaton Choral Society this year (Eaton's at Toronto corresponds to Harrod's in London), and in a comparatively short time has drilled it into sound enough shape to produce 'Hiawatha's Wedding-Feast,' 'The Little Sandman' (Brahms), 'Pan's Holiday' (Bridge), 'A Border Ballad' (Maunder), 'Moonlight' (Faning), and 'The Banner of St. George' (Elgar). The soloists were Maria Kurenko, a famous Russian coloratura, and Allen McQuhae.

An outstanding addition to the Hambourg Conservatory staff has been made in Edouardo Ferrari-Fontana, a renowned operatic tenor from La Scala, who gave an introductory recital a few days ago. He was supported by Boris Hambourg ('cello) and Clement Hambourg (pianoforte), two artists who were also heard this month with Harry Adaskin (violin) and Reginald Stewart (pianoforte), in the first two Hambourg Concert Society programmes.

Other recitals are recorded by Geza de Kresz (violin) (works by Bach, Saint-Saëns, Trapp, and Ysaye); the William Hardiman String Quartet; Florence Singer (pianoforte); Elizabeth Campbell (vocalist); and Elsie Charlton (vocalist). It may be of interest to some readers to learn that the programme given by the London String Quartet from Station WEAF, New York City, on the Atwater-Kent Radio Hour, was received at Toronto (*viâ* Buffalo or Cleveland) as perfectly as could be wished, due allowance being made for local interference.

Two organ recitals at Montreal, by H. Matthias Turton, the newly-appointed organist of Erskine Church at that

city, included characteristic works by Bonnet, Bossi, Couperin, César Cui, Handel, Basil Harwood, Hofmann, Hollins, Hoyle, Jongen, Piatti, Purcell, Max Reger, and Russell. H. C. F.

VIENNA

BALLET AT THE REDOUTENSAAL THEATRE

One of the unsolved problems of the Staatsoper is that of the ballet. It is true that Heinrich Kröller, whom Richard Strauss brought to Vienna to produce his 'Legend of Joseph,' has done away with some of the most obsolete features of what was formerly known as the Viennese Ballet School, and the choregraphic feats of the Staatsoper's corps de ballet are, at least, no longer confined to tiptoe dancing and pirouettes. A few reforms have found entrance, but the Staatsoper's ballet work is still far removed from the modern ideas on dancing taught by Laban and Mary Wigman, and widely spread in the German Opera Houses even of smaller size and means. One of the chief ailments of the Staatsoper's ballet performances lies in the fact that Richard Strauss, during his directorship, relegated them to the Redoutensaal Theatre, the beautiful historical hall situated in the ex-Imperial castle — a gorgeous environment but, through its 'stylized' stage and primitive scenic possibilities, little suited for productions on a larger scale. Director Franz Schalk is now transferring the ballet productions back to where they belong — the big and excellently-equipped stage of the Staatsoper. The latest, and last, attempt to stage ballets at the Redoutensaal was the production of Heinrich Kröller's 'Tanzbilder,' an evening consisting of four ballets. Bizet's 'L'Arlésienne' Suite (interspersed with fragments from the 'Carmen' ballet) was conceived in the nature of a 'divertissement,' and the 'Wedding of the Doves,' from Braunfels's opera 'The Birds,' a ballet exhibition in old style. It is unfortunate that Kröller bestows time and work upon such insipid products, rather than coping with modern and interesting ballets and pantomimes, such as, *e.g.*, those of Bartók or Milhaud. His attempt to invest 'absolute' music such as Milhaud's 'Saudades de Brazil' with a sort of symbolical plot remained as unsuccessful as the still more dangerous undertaking to adapt Moussorgsky's 'Pictures from an Exhibition' (impressionistic programme music in itself, and purely pianistic in character) to an allegorical plot, in a doubtful orchestral setting. The talented dancers of the Staatsoper, of whom Tilli Losch, Hedy Pfundmeyer, Willi Fränzel, and Toni Birkmeyer are the most gifted and best trained, would warrant a better vehicle.

ORCHESTRAL CONCERTS

An orchestra notable both for size and perfection, assembled under Felix Weingartner's baton for what was frankly announced as a 'monster concert.' The big body, formed of the Philharmonic Orchestra and Symphony Orchestra, boasted a hundred and seventy-five members, among them a hundred and eight string players, including thirty-two first violins, and sixteen basses. The acoustic result was overwhelming, and Weingartner drew tremendous effects from his men in his own symphonic poem, 'Das Gefilde der Seligen,' and in the 'Tannhäuser' Overture, with its threefold repetition and attendant threefold climaxes of the 'Venus Song.' Still, the discriminate hearer will prefer subtler work to such mass effects, and delight far more in a performance such as the Philharmonic Orchestra, also under Weingartner's direction, gave of a 'Suite for Seventeen Wind Instruments,' by Franz Moser. This composer is a deserving member of the Philharmonic. He builds solidly upon tradition, rather than working as an experimenting modernist. The Suite is partly archaic, partly romantic, and partly operatic, but at all times a brilliant task for the fine wind section of the Philharmonic Orchestra. Also for seventeen solo instruments were three orchestral songs by another Philharmonic member (and also a double-bass player), Wilhelm Jerger. He is far younger than Moser, and more enterprising, and his songs are both very singable and finished in form.

The Workers' Symphony Concerts, which constitute so important a factor in the musical life of the city, brought Alexander von Zemlinsky (a Viennese, and now operatic director at Prague) back to his native city for what was not chronologically but in quality the first Viennese performance of Mahler's posthumous tenth Symphony. Zemlinsky—who has re-scored Ernst Krenek's first version of this fragmentary work—knows, probably better than any other conductor, how to carry concision into the seeming formlessness of Mahler's Symphonies, and in this particular piece to establish inner connections between the apparently detached portions. His performance of this work—Mahler's 'Parsifal,' in its mood of resignation—was one of the most beautiful orchestral productions heard here for years. As a composer, Zemlinsky proved rather classicistic in his '23rd Psalm,' composed in 1912, and distinguished more for its excellent treatment of the chorus than for originality. The last novelty of the programme was Hugo Kauder's new Violin Concerto, of which Franz Malcolm Höne, a young American violinist of supreme technical proficiency and of the unemotional type, gave a brisk and virile production. Kauder, who has long lost himself in rather speculative and pensive music, in this latest piece reveals a new vitality, but does not always succeed in evading the conventional.

The 'Concerto Grosso' No. 2, by Ernst Krenek, abounds in harshnesses, both orchestrally and harmonically, and the emphasis laid on rhythm over melody, in the 'obstinate' motives and 'rapping' themes built on only one tone, challenges opposition. But Krenek's talent and temperament captivate even the adversely disposed. Dr. Erich Cheirander, who gave this work its Viennese *première*, brought also an historical novelty, viz., the Overture 'The Destruction of Jerusalem,' by Carl Löwe, the famous German song composer. This piece, over a hundred years old, contains a principal theme virtually identical with a motive from Mahler's eighth Symphony; and the similarity to Mahler does not end there, but extends even to certain formal peculiarities.

RECITALS

Franz Steiner, the Viennese Lieder singer, introduced a 'novelty' by Franz Schubert—a song entitled 'Lied der Abwesenheit,' which has recently been unearthed and published in connection with three other unknown Schubert pieces for pianoforte solo. They are a 'Minuet' from Schubert's youth; a 'Ländler' whose time of origin is unknown; and a Waltz written about 1826. The latter had appeared in a collection printed at Vienna in 1825, and containing also a Waltz by Beethoven. The other three Schubert works are hitherto unpublished, the manuscripts being in the possession of one of Schubert's surviving grand-nieces.

The return of Jascha Heifetz, the widely famed Russian violinist, after a long absence, proved an admitted disappointment: a truly phenomenal technical equipment such as his could not atone for the complete absence of feeling, and what the Germans call 'style,' in classic compositions. Heifetz's very reverse is Eugen d'Albert, with whom pianistic technique has become a negligible quantity in recent years. D'Albert's gigantic conceptions of the great classics are still unsurpassed in their grandeur, but his failing dexterity has come to a point where it mars his interpretation. A notable pianist is Alexander Tcherepnin, a young Russian who served as interpreter for his own brilliant and grateful compositions. As a composer, Tcherepnin ponders little on problems, and allows his imagination to stream forth unaffected by intellectualism. His native Russian temperament affords a satisfying synthesis with an elegance of style and fluency of diction acquired in France, the country of his adoption. Still young, and also eminently gifted, is Erhard Kranz, one of the very few of our young musicians to covet the laurels of the organist. The modern orchestra with its advanced devices for colouring and shading, offers new scope to the organist with modern ideas, and this artist made full use of them. Paul Bechert.

Obituary

We regret to record the following deaths:

Thomas Ernest Plater, at Portsmouth, on March 5, aged forty-four. For the past twenty-six years he had been on the staff at Fratton Road Boys' School, the whole of the musical work being in his charge. Outside the school he laboured hard in the cause of music, being secretary of the Juvenile Welfare Association Festival and the Portsmouth Competitive Festival, choirmaster at Lake Road Baptist Church and at St. Simon's Church, and conductor of the Portsmouth Temperance Choral Union. With the last-named body he gained many successes in competitive festivals. Plater was not only a skilled vocal trainer; he had also a real genius for choral conducting. One of our most vivid recollections is the Choral Union's singing, a few years ago, of 'As Vesta was' and Elgar's 'Death on the hills.' In beauty of tone, poetic insight, and finished style the performances stamped his choir as one of the best of its size and type in the country. A genial and unassuming man as well as an accomplished teacher, Thomas Plater will be mourned by hosts of friends in the Portsmouth district.

Anton Sistermans, at The Hague, on February 6, in whom Holland has lost one of her ablest and best-known musicians. Sistermans was born at 's-Hertogenbosch, in 1865, and after a short time in business discovered that he had a voice of excellent quality. He studied under Stockhausen, and a brilliant first appearance in Verdi's 'Requiem,' at Strasbourg, paved the way for a tour of the whole of Europe, in which he won success wherever he went. Later he settled at Berlin as a teacher. In 1917, driven by the conditions obtaining there, he left Germany for his native country, and was invited to take charge of the opera class at the Royal Conservatory at The Hague. He also did other teaching, incidentally forming the 'Sistermans Ensemble,' which gave concerts in various towns. He was a great friend of Brahms, and an ardent admirer of all his works.

The Hon. Mrs. Robert Lyttelton, *née* Santley, on February 14, at St. John's Wood. She made her first public appearance at the age of sixteen, at Liverpool, with the Carl Rosa Opera Company in 'The Water Carrier,' and during the following eight years she was a brilliantly successful soprano. All the signs pointed to a career rivalling that of her famous father, but she retired from public singing on her marriage in 1884. She had an unusual distinction in having drawn the admiration of Jenny Lind for her singing, and Rubinstein for her pianoforte playing. During recent years she devoted herself unsparingly to philanthropic and religious work.

Albert Hannington, in his seventy-eighth year. He began his musical life as solo boy at various London Churches, including Brompton Oratory and the Italian Church, Hatton Garden. At the age of twenty he gave up the prospect of the Civil Service career for which he had prepared, and took a position in the Smith American Organ Company, later opening a branch of the business and carrying on also an extensive tuning connection. He also did much work as a teacher, and wrote many articles for trade journals.

Nicholas Phillips, on February 6, at Plymouth, aged seventy-three. He was principal of the firm of Turner & Phillips, music dealers of that town. Mr. Phillips was the first apprentice of John Brinsmead, and later became his factory manager. To his main business he added that of concert manager, in which capacity he served Albani, Patti, Paderewski, and other famous artists. He was a prominent figure in the West Country, not only in musical affairs but also in sport, being a famous swimmer and diver.

Thomas Cramp, on March 4, aged eighty. For nearly sixty-six years he had served as organist at Holy Trinity, Hastings, and though blind from birth had always found his way from his house to the church unaided.

John Millar Craig, at Edinburgh, aged eighty-seven. He studied singing in Italy, and on his return to Scotland won a high reputation as performer and teacher. He was very successful, too, as a choir-trainer, and among other bodies directed by him was the Glasgow Select Choir, which became widely known during his twenty-one years of office, touring in England and Scotland, and being for many years heard in London at St. Andrew's Day celebrations.

Miscellaneous

The Annual Report of the Organists' Benevolent League shows a flourishing state of affairs. The receipts for 1925 were £136 more than in the preceding year, and £447 more than in any other year but one since the inception of the Fund. Organ recitals for the benefit of the Fund showed an increase, but much more ought to be done in this direction. At present the Fund is in the happy position of being able to meet demands, but the committee looks forward to being enabled to increase the grants in necessitous cases. As the chairman, Mr. Sydney Nicholson, said at the annual meeting, it is highly satisfactory to find the League able to fulfil its object with the sole aid of organists themselves. A copy of the Report may be had from the secretary, Mr. Thomas Shindler, at the Royal College of Organists.

'The Music Trades Diary, Year-Book, and Directory for 1926' is a well-planned and informative companion for the musician's desk. It comprises an exhaustive dictionary of technical terms used by pianoforte makers, articles on the law of copyright, the care of player-pianos, the Shops (Early Closing) Act, Patents, Trade Marks and Designs, Hire Purchase Trading, &c., a list of musical instrument patents from 1924 to 1925, import and export statistics, various trade directories (home and foreign), &c., and the diary space is ample. An astonishing half-crown's worth. (G. D. Ernest & Co., Duke Street, Adelphi, W.C.2.)

It is proposed to hold a Three Choirs Festival for West Wales, at Carmarthen, on September 15, 16, 17, and 19. The performances will take place at St. Peter's Church and St. David's Memorial Hall. The programmes will include Bach's 'A Stronghold Sure,' Elgar's 'For the Fallen,' 'The Hymn of Praise,' 'The Messiah,' 'Elijah,' a work by Sir Walford Davies (to be selected), and a new work by J. Charles Williams, the conductor. Choralists wishing to take part should write to Mr. Williams.

In connection with sixteen Open Scholarships at the Royal College of Music, preliminary examinations will be held on May 26 in various local centres. The Scholarships are for composition (1), pianoforte (3), organ (1), violin (2), violoncello (2), singing (3), and not less than four among harp, oboe, bassoon, trumpet, and horn. Full information and entry forms may be had from the Registrar, Royal College of Music. Last day of entry, April 26.

The String Orchestra of the London Academy of Music gave a concert at Hampstead Conservatoire on February 18, playing works by Bach, Mozart, Beethoven, Mendelssohn, Grieg, and West, conducted by Mr. Carl Weber. Miss Madeleine Wermecke, a pupil of Mr. Charles Fry, recited admirably Shelley's 'Ode to the West Wind'; and Mr. Cecil Turner, pupil of Mr. Weber, showed great promise in Grieg's Pianoforte Concerto.

The Annual Dinner of the Musicians' Benevolent Fund will take place on April 15 at 7 for 7.30 at the New Princes Galleries, Piccadilly. Lord Darling will be in the chair, and among the speakers will be Mr. J. R. Clynes and Mr. Albert Coates. Tickets (15*s.* 6*d.*) may be had from the secretary, Mr. Frank Thistleton, 5, John Street, Bedford Row, W.C.

In the course of a lecture on his 'Brain to Keyboard' System at Grotrian Hall, on February 25, Mr. Macdonald Smith said that a lady who was asked to report on the strength of her ring finger replied crisply, 'None worn'; and another pupil, on being given a 'lunge' exercise, wrote pointing out that his lungs were 'Quite sound, thank you.'

An Oxford Festival of Music, in commemoration of the Tercentenary of the foundation of the Heather Chair of Music, will take place on May 2-8, under the direction of Sir Hugh Allen. The programme, &c., reaches us too late for details to be given. It may be had from Messrs. Charles Taphouse & Son, Magdalen Street, Oxford.

We have received, too late for detailed notice, the programme of the Bournemouth Musical Festival (April 1-11). The scheme is as attractive as usual, and we cannot imagine a more desirable Easter holiday for musicians than a fortnight at Bournemouth shared between the Winter Gardens and the beach.

Mr. Rhys Evans has conducted the Porth Harmonic Society for twenty-five years, and as a token of appreciation the Society and the Salem Welsh Baptist Church recently presented him with a handsome album and address and a selection of musical works.

Answers to Correspondents

G. L.—The Primers you mention will take you far enough for the A.R.C.O. paperwork, but we do not advise you to confine yourself to them. For Counterpoint add 'Diatonic and Modal Counterpoint,' by Ralph Dunstan (Novello), and 'Applied Counterpoint,' Kitson (Oxford University Press). Widen your views on musical history by reading standard biographies and the principal articles in 'Grove'; there is no more interesting way of adding to your all-round knowledge of the art. (2.) Mendelssohn's Organ Prelude in D minor: Your inquiry as to the treatment of the passage on the first page is answered by the composer himself. *Ad libitum*, he says. This does not imply (as you seem to think it does) a quicker pace. It has to do rather with rhythm, the point being the contrast between the free movement of the quaver interludes and the weighty groups of chords. A very little freedom will suffice; mere eccentricity would ruin the dignity of the movement. The player will show his taste and sense of style by the way he makes the chords and quaver passages *contrast* and *cohere*. A frenzied rushing of the quavers will provide contrast; a stolid strict time will ensure coherence. Only good playing will bring about the two. Organ music abounds in this alternation of free passage work and strict writing (chiefly because in the early days of the instrument such alternation was one of the few methods of obtaining variety); and much of the loose and unbalanced playing to be heard is due to a failure to apply this simple principle of contrast and coherence, or unity in variety. Too often one is obtained at the cost of the other. The pace of this Prelude should be brisk, say about crotchet=112. It may be worked up slightly towards the climax which leads into the last page, but in putting on the pace don't forget that the actual increase need be no more than slight, because the gradual change from the opening quaver duplets, *viâ* triplets, to semiquavers, produces a fine impression of accelerated motion. What a fine movement this Prelude is! Folk who sniff at Mendelssohn should study the organ, and play the D minor and C minor Preludes and Fugues and the best of the Organ Sonata movements.

E. B. P.—(1.) For the information you require about the Oxford degree you had better write to the University. (2.) You ask if the addition of three vocal parts to a given melody or bass (A.R.C.O. paper work) is to be regarded as a harmony or counterpoint test. In a sense the answer is 'Both.' The examiners would think little of a working that consisted merely of plain chords; a certain amount of independence in the part-writing would be looked for, and this of course means that the examinee must be able to write free counterpoint. An important point in the test would be the *style* of the writing—it should be vocal. We advise you to work such a test in three ways: (1) Add three plain parts; (2) three vocal parts; and (3) three string parts. All would be markedly different in style, but the contrapuntal element would be present in all, though only markedly so in the third. We suggest working thus in three styles, because too many students are content to produce part-writing that may be sung or played on a keyboard or by a string quartet, but which (as a result of this undefined and accommodating character) is not effective on either medium. Let every bar you write be for some definite instrument or combination. You will add interest to your task, and the result will gain in character, being music of sorts instead of mere paper abstraction.

H. A. R.—The R.A.M. list of books recommended for use in preparing for the L.R.A.M. examination does not include one on accompanying. A recently issued work that would probably meet your needs is Welton Hickin's 'Pianoforte Accompaniment' (Novello, 5s.). *See* also articles in the *Musical Times* of November and December, 1924, by Hubert J. Foss, on 'The Art of Accompanying Songs.'

Worried.—The trembling in the bow arm is probably due to involuntary stiffening of the muscles. As this occurs mostly in playing solos, the origin is no doubt nervousness. It is difficult to diagnose without exact information. Next time the trembling occurs observe closely whether the arm is moving as freely as it should. In all musical performance stiffness is a fatal enemy.

Nomen Belli.—(1.) Yes; harpsichords are still made in this country. They are costly delights, of course. Write to Mr. Arnold Dolmetsch, 'Jesses,' Haslemere, Surrey. (2.) We know nothing of Continental second-hand dealers in Roman Catholic Church music. Perhaps some of our readers can give us information. If so, we will send it along.

H. R.—Francesco Geminiani was a famous violinist and composer, *b.* Lucca, 1680, *d.* 1762. (His birth-year is sometimes given as 1667.) He lived much in London. He wrote many Sonatas, Concertos, &c., for violin; also pieces for clavecin and harpsichord; and some technical and theoretical works. A biographical article is in 'Grove,' vol. 2.

L. G. R.—(1.) Apparently the metronome about which you inquire was the 'Pinfold.' This was stocked by Messrs. Metzlers, but they tell us that it is no longer made. Write to them for particulars of other kinds. (2.) Chesters stock a good many photographs of musicians; ask them for a list, or say which ones you want.

C. M.—We cannot answer questions concerning a harmonic progression unless you send us the work in which it occurs, or, better still, copy out the passage. Nor can we advise on the interpretation of a piece unless a copy is sent.

A. McK.—(1.) We do not know the meaning of the letters 'A.P.N.Cons.L.' (2.) Our ignorance extends even farther, and we cannot essay a 'description of the academic costume of the A.R.C.M.'

E. C.—An article on 'The Immortal Hour' appeared in our issue for June, 1921. The writer was Robert Lorenz.

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TENOR.

Air — LORD, TO US THYSELF BE SHOWING ("Bide with us").
Recit. — WHY HAST THOU THEN ("My Spirit was in heaviness").
Air — FAST MY BITTER TEARS ,, ,, ,,
Air — REJOICE, O MY SPIRIT ,, ,, ,,
Recit. — THE MIGHTY GUARDIAN ("Thou Guide of Israel").
Air — HIS FACE MY SHEPHERD ,, ,, ,,
Air — AND WHY ART THOU, MY SOUL ("When will God recall").

ALTO.

Air — THOU, WHOSE PRAISES NEVER END ("Bide with us").
Recit. — THE FATHER HATH APPOINTED HIM ("God goeth up").
Air — MY SPIRIT HIM DESCRIES ("God goeth up").
Air — INTO THY HANDS ("God's time is best").
Air — REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

BASS.

Recit. — HE COMES, THE LORD OF LORDS ("God goeth up").
Air — 'TIS HE, WHO ALL ALONE ("God goeth up").
Recit. — IT IS NOT MINE ("God so loved the world").
Air — ON MY BEHALF ,, ,, ,,
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Air — WHOM JESUS DEIGNS ,, ,,
Air — YET SILENCE ("When will God recall").

SECOND SET.

SOPRANO.

Air — OPEN WIDE, MY HEART ("Come, Redeemer").
Air — FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
Air — COME, VISIT, YE GLOWING ("How brightly shines").
Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

TENOR.

Recit. — THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
Air — COME, JESU, COME ("Come, Redeemer").
Air — WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
Air — TUNEFUL HARPS AND VOICES ("How brightly shines").
Air — THOU ART MY GOD ("Lord, rebuke me not").

ALTO.

Air — GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
Air — JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. — INCLINE THINE EAR ("Lord, rebuke me not").
Air — THE LORD HATH HEARD ("Lord, rebuke me not").
Air — ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

BASS.

Air — THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
Air — DO THINE ALMS ("Give the hungry man thy bread").
Air — WITH JESUS WILL I GO ("Wailing, crying").
Recit. — AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
Air — BLESSED RESURRECTION DAY ,, ,,

THIRD SET.

SOPRANO.

Recit. — O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").
Air — HOW LONG, O LORD ,, ,,
Air — O PRAISE THE LORD ("O Praise the Lord").
Recit. — O JESU, OUR REDEEMER ("There is nought of soundness").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS ,, ,,
Air — THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

TENOR.

Recit. — LORD, WHY SO FAR AWAY ("Jesus sleeps").
Air — IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").
Recit. — O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").
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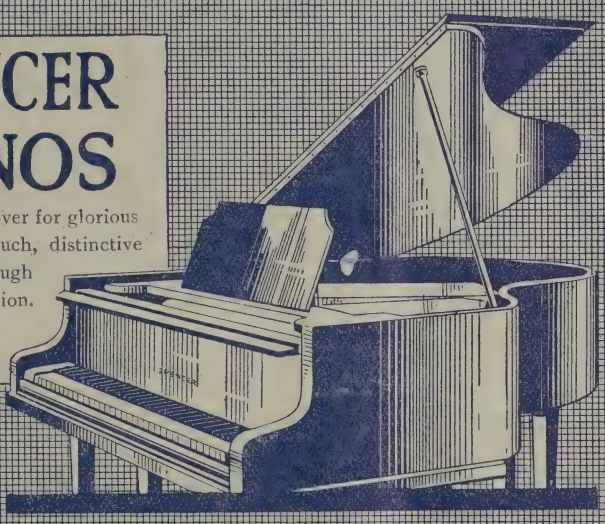

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2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918.
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3 F.R.C.O., July, 1920.	6 A.R.C.O., July, 1920.
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7 F.R.C.O., Jan., 1924.	9 A.R.C.O., Jan., 1924.
3 F.R.C.O., July, 1924.	10 A.R.C.O., July, 1924.
4 F.R.C.O., Jan., 1925.	8 A.R.C.O., Jan., 1925.
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1.	Chanson de Nuit ... ... Edward Elgar	7.	The Curfew ... ... Edward J. Horsman
2.	Alla Marcia ... ... Myles B. Foster	8.	Pastorale in E ... ... Edwin H. Lemare
3.	Minuetto ... ... Alexandre Guilmant	9.	Ave Maria d'Arcadelt ... ... Franz Liszt
4.	Lied ... ... H. Hofmann	10.	Cantique d'Amour ... ... Theo. Wendt
5.	Barcarolle ... ... H. Hofmann	11.	The Seraph's Strain ... ... W. Wolstenholme
6.	Spring Song ... ... Alfred Hollins	12.	Le Carillon ... . W. Wolstenholme

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4.	Bridal March ... ... Alfred Hollins	10.	Passacaglia ... ... John E. West
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4.	Pavane in A ... ... Bernard Johnson	10.	Prelude to Act III. ("Die Meistersinger") ... ... R. Wagner
5.	Harmonies du Soir ... ... Sigfrid Karg-Elert	11.	Allegro Pomposo ... ... John E. West
6.	An Eton Memorial March ... ...C. H. Lloyd	12.	Canzona ... ... W. Wolstenholme

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2.	Festival Prelude on "Ein' feste Burg" ... ... W. Faulkes	8.	Adagio Cantabile ... ...Edwin H. Lemare
3.	Legend ... ... Harvey Grace	9.	Fanfare ... ... J. Lemmens
4.	Allegretto Pastorale ... ... H. M. Higgs	10.	Intermezzo ... ... B. Luard-Selby
5.	Benediction Nuptiale ... ... Alfred Hollins	11.	Easter Morn... ... ... John E. West
6.	Sursum Corda ... ... John N. Ireland	12.	Finale in B flat ... ...W. Wolstenholme

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2.	Blest are they that mourn (Requiem)... ... ... Brahms	8.	O rest in the Lord ("Elijah") ... ... Mendelssohn
3.	Funeral March (Pianoforte Sonata, Op. 35)... ... Chopin	9.	Marche Solonnelle... ... ... Schubert
4.	Funeral March ... ... William Faulkes	10.	Marche Funèbre ... ... Tschaïkowsky
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No. 8 (Christmas Music).

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5.	December—Christmas Morn ... ... Frederic H. Cowen	11.	A Christmas Pastoral ... ... B. Luard-Selby
6.	Fantasia on Old Christmas Carols ... ... William Faulkes	12.	Fantasy on Two Christmas Carols ... ... John E. West ("The First Nowell" and "Good King Wenceslas.")

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4.	Benediction Nuptiale ... ... Alfred Hollins	11.	Serenade ("Schwanengesang") ... ... Schubert
5.	Bridal March ... ... Alfred Hollins	12.	Bridal Chorus ("Lohengrin"... ... ... Wagner
6.	Minuet Nuptiale ... ... Edwin H. Lemare		
7.	Spring Song ("Lieder ohne Worte") ... Mendelssohn		

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SCYLLA AND CHARYBDIS

BY ALEXANDER BRENT-SMITH

Readers of 'Alice-through-the-Looking-Glass' will remember that the white knight drew a fine distinction between the name-of-a-thing and what-a-thing-is-called. So though this essay is called Scylla and Charybdis, its real name is ''Twixt the Devil and the Deep Sea,' or, perhaps, 'On the difficulty of serving two masters.' These two real names I have rejected, the first because it might prove rather uncomplimentary in its application, the second because it is rather too circumloquacious. I prefer, therefore, to call this essay 'Scylla and Charybdis,' because though it does not quite fit my subsequent argument, it is an undeniably attractive name which in its application can offend no one.

Exactly who and what Scylla and Charybdis were, not even the professors of classical literature can tell us; at least Dr. Cobham Brewer, that world-renowned mine of information upon all matters of phrase and fable, tells us that Charybdis-and-Scylla were two whirlpools, but that Scylla-and-Charybdis, were two rocks—an explanation satisfactory perhaps to professors, but somewhat baffling to mere searchers after knowledge. Anyway, we may infer that they were two danger-points which the adventurous mariner had to face, and therefore I have chosen this classical myth as the title of my essay to suggest two grave difficulties which the adventurous composer has likewise to face. And these two difficulties are the difficulty of serving the general music-loving public, and the difficulty of satisfying the little band of critics and highbrows. It is here that the applicability of my title ceases, because the problem that faced the mariner was that of steering a safe course *between* the two dangers, whereas the problem which faces the musician is entirely different—that is, if he does not please the critics he will have no opportunity of reaching the general public, and if he does please the critics, he will assuredly fail to please the public; thus the composer, like the village batsman who was caught-and-bowled, is had either way.

Until the close of the 18th century, composers wrote for all classes of society, irrespective of rank, calling, or the intelligent altitude of the forehead. Thus the tunes of Mozart were hummed and whistled everywhere—in the Court of Royal Dames and in the Court of Criminal Appeal. Nowadays there is a distinct cleavage between the various classes of musical society and (more unfortunately still) between the composers who cater for these different classes. There is one class, a large multitude, which is catered for by gentlemen with friendly, and even familiar, names, such as Alf and Erny. There is another large class which is served by Bach, Handel, Beethoven, Mendelssohn, Chopin, and Brahms, and there is a small class which is served by the particular hero of to-day, or yesterday. The large multitude we may ignore, because its opinions are valueless. There remain, then, two classes—the large class of normal, healthy music-lovers, and the small class of hyper-æsthetical critics and much-too-frequent concert-goers. These two classes, the Highbrows and the You-and-I-brows, are the Scylla and Charybdis of the modern composer. Which is Scylla and which is Charybdis, I cannot with certainty state. Phonetically Scylla suggests stupidity, but that in itself does not determine its application. Charybdis, with its rather hard intellectual sound, seems to qualify for the part of the critic, and that being so, Scylla cannot choose but stand for the general public. Let us consider their natures and demands separately.

Scylla, the ordinary music-lover, is a healthy individual to whom music is an ornament of life, a comforter in his periods of distress, a creator of happy illusions, and an art which makes the beauty of the invisible as real and as ennobling as the beauty of the visible. He is not concerned with the theories of art, nor with all the subtle differences which distinguish the works of those two living masters, Tweedledum and Tweedledee, though, if anything, he prefers Tweedledum. He sets the greatest store upon melody, and awards the title Poet-King to the composer who can pour out naturally and simply the most heart-easing tunes. Next in importance to melody, he ranks rhythm; not rhythm for its own sake, but as an ingredient—as necessary to music as yeast is to bread. For colour, apart from design, he has but little admiration.

Charybdis, the hyper-æsthetical concert-goer, is of an entirely different disposition. He began life as a music-lover, enjoying all kinds of music in a healthy manner, but through his over-indulgence in concert-going his taste has become so spoiled and vitiated that he can no longer find any pleasure in the rich, warm music of humanity, but prefers, or thinks he prefers, the desiccated drivel which passes for the emotions of dolls, pigs, elephants, and marionettes. Melody he despises unless it mocks its own beauty. Architecture he despises as being antiquated. Colour for its own sake he loves:

> Like a monkey, peeping in a mirror,
> Admireth all his colours, brown and warm,
> And never once perceives his ugly form.

Extravagance is to him the hall-mark of originality, and if a man were fool enough to write an ode (wordless and toneless, of course) for soprano solo and two half-muted euphoniums, he would be hailed as a transcendent genius.

Now Charybdis, though in a minority, is a dangerous fellow, because through him the general public is advised of the happenings of to-day. To

please him performers give a first performance in England of some strange work which they think will tickle his sense of novelty, though they would much prefer to perform music which, in their inmost hearts, they know will endure long after these musical mushrooms, born of decaying soil, have crumbled into dust. To please him, conductors include in their programmes works which they know will empty the hall. To please him, composers with a real love of beauty and simplicity (qualities which will assuredly be respected by some) deliberately cacophonize their music in order that it may look progressive, and that they may be classed as misunderstood by their own generation.

Alas! to win the disapproval of the ordinary cultured man of to-day does not mean winning the approval of the cultured man of a hundred years hence. To be despised to-day does not mean to be honoured to-morrow, nor does appreciation to-day mean oblivion to-morrow. Handel, Purcell, Michael Angelo, and Christopher Wren were the glory of their age, nor has the passing of centuries dimmed or destroyed their fame. There is no more reason to believe that the Rima of Jacob Epstein will be considered sublime a hundred years hence because it is considered grotesque to-day than that the David of Michael Angelo should be considered grotesque to-day because a hundred years ago it was considered sublime. Let not Charybdis deceive himself. Scylla is no fool, and though the praise of a little mutual admiration society may be sweet to the taste, yet in the end the judgment of humanity will prevail.

Scylla, the general public, knowing nothing of the difficulties which beset the young composer's path, asks plaintively:

> Why don't you young composers give us something modern without being macabre, light-hearted without being grotesque; something which reflects the spirit of to-day as the music of Mozart reflected the spirit of his time.

Alas! poor things, they cannot, because Charybdis, ever seeking something sensational, says, 'No.' If perchance a young composer writes a gay and spontaneous little piece, as fresh in its way as the Serenade in G major of Mozart, his work is greeted with patronising smiles or undisguised contempt, while another piece, gloomy as the gallows and as long as a miner's holiday, is spoken of with an enthusiasm which transcends intelligibility.

How then is the composer who feels that he has some message to deliver to the world to encompass his object? The answer is obvious. It is by—but no, I will not reveal the secret, lest I deprive the aspiring composer of the joy of discovering it for himself. After all, the discovery of secrets like this is the test and the measure of the man.

We have received from the Library Association a copy of the December, 1925, issue of 'The Subject Index to Periodicals, 1922: Music'—a very useful work of reference. (Grafton & Co., 51, Great Russell Street, W.C.1. *2s. 6d.*)

PERSONALITIES AMONG MUSICAL CRITICS

IV.—FRANCIS TOYE

By Basil Maine

It is a nice question as to whether enthusiasm or cynicism is the more antagonistic to critical balance. I have heard it said that if two critics disagree as to the merits of a work, he who likes it is more certain to be right than he who dislikes it. I suppose this assertion is based upon the view that dislikes are formed of prejudice and inhibition, while likes are founded upon more general notions of what is apt and fitting. If so, the basis of the statement is faulty, for, of course, a man's likes are often as intimately bound up with his organic structure as his dislikes. Good digestion waits on appetite; many other things also wait thereon. But there is this at least to be said for the enthusiastic critic—he inspires more confidence on the whole than the other kind, that is so long as he is not discovered in the act of declaring an obvious goose to be a swan. Criticism, moreover, which reveals a desire to be well pleased, is not the least of the elements which make for efficient performance.

I remember an incident which was a revelation to me. A friend of mine was giving a pianoforte recital; after the first group, which was admirably performed, I went to the artist's room to congratulate her. At that moment her agent came bounding in, and in his haste, said excitedly: 'Mr. —— is here; yawning as usual.' Now, as Mr. —— happened to be the one critic who always strikes terror into the hearts of aspiring recitalists, this was a foolish, ill-timed remark. My friend was quite obviously frightened, and played very badly for the rest of the recital—as badly as Mr. —— could have desired in the evil of his heart!

There is a great deal to be said for big-hearted, unsubtle, roseate criticism. There is a great deal to be said for Mr. Francis Toye, for instance. Of all the musical critics I know he is the most zealous and kindly. Even his dislikes are expressed with a zest which tells you at once that the man is intensely in earnest. In earnest about what? Well, he is greatly anxious to improve the performance of English artists, and especially to rescue the singing art from mediocrity. He is keen about all kinds of music which can yield definite enjoyment—to him. Handel? 'What a splendid fellow!' Offenbach? 'I like his music enormously.' There's the word. Enormously! Toye can harbour no sneaking fancy or aversion. Cards on the table, gentlemen! Perhaps he does betray a little misgiving over his liking for George Gershwin's music. Between the lines I think I can detect a faint note of apology here. It is a pity, for it is the only flaw in a glorious consistency. It is surely no matter for shame to acknowledge Gershwin's genius for melodic invention—a genius which has given a new lease of life to legitimate musical comedy. His songs and choruses for 'Primrose' and 'Tell me more' are

important contributions to the preservation of a musical style, the existence of which has been threatened on all sides. His 'Rhapsody in Blue,' on the contrary, I find as disturbing and confusing as the headlights of some powerful car. But Toye is never disturbed or confused. If he is confronted with the glare of some newly approaching musical problem, he has one simple, effective method. When others are in the dark and trying to seek safety at the side of the road, he drives ahead, switches on his own intensely bright enthusiasm, and hopes for the best. So it is that all the swift problems and theorems of music pass him by untouched. Music is not for wordy discussions and fallible theories, but for enjoyment. It is an essentially English point of view.

What Edward Dent calls the 'Faust' element in music—the *problematisch* element—does not exist for Toye; he would say that it had no right to exist. German critics can use the derisive word *Kitsch* of certain kinds of music as much as they will; he will merely sit back in his chair and pity them for their lack of normal health. 'My dear fellows [I can hear him say], you may think yourselves mighty clever, but as a matter of fact you are undermining the very foundations of all that has hitherto been known as music. Your endless dialectic on musical form and concept is a weariness to the flesh. Music is set apart from the other arts to express unspeakable things. And for me, music which can do this is music in very truth; no other kind will I endure. *Kitsch*, indeed!'

There can be no denying that this epicurean point of view is an extremely useful element in contemporary musical criticism.

For the past ten years the world of music has been suffering from an excess of Puritanism. So severely have we denied the flesh, so vigorously have we disciplined the senses, that we have arrived at the paradoxical position of reacting with pain to a pleasure-stimulus. It is an age wherein everybody delights to confuse the ordinary plain concepts of Beauty and Ugliness, Good and Evil, Delight and Torture. Our case is exactly that of the man who steps into his excessively hot bath and cannot for the moment tell whether his foot is being scalded or frozen. At such a time we need such a one as Toye to put us right on these elementary points. His attitude is essentially that of commonsense, 'than which,' as Edwin Evans says, 'none is more rare.' I hope he will forgive me when I tell him that his consistency in this attitude brings forcibly to mind an incident in Mr. Harry Tate's music-hall sketch 'Motoring.' There is the inevitable break-down, and the mechanic attempts an elaborate explanation, drawing upon the binomial theorem, the co-efficient of the tangent, and πr^2 for his evidence. Mr. Tate is patient for a time, but finally breaks in with, 'I merely want to know why the car won't go; that's all I want to know.' It is a good point, and carries as weighty an implication as Toye's criterion: 'Does the music sound well? That's all I want to know.' Both are naïve, but profound, platitudes.

ON PLAYING WRONG NOTES

By J. A. Westrup

One of the fallacies with which a well-known choral conductor deludes his singers is the assertion that it is just as easy to sing the right notes as the wrong. The fallacy is successful. They believe him, and sing the right notes. But it is none the less a fallacy—for it is indeed painfully obvious that, there being many wrong notes and only one right, it is as likely as not that the unskilful will pitch on one of many alternatives. One finds that singers are specially prone to this error. The amateur vocalist, having sung a phrase a fourth too high, relies only on the feeling of uncomfortable height to tell him that he is wrong. So much established, he will turn to the amateur accompanist for verification. That worthy has been as much occupied in sifting out the accidentals in his own part as he has been oblivious of the misfortunes of the singer. The partners are thus equally dubious, and recapitulation is found the only remedy.

The instrumentalist is generally less at sea. His troubles are time (which never worries singers) and intonation. Mistakes in playing the actual notes are confined mainly to accidentals ignored and rapid passages insufficiently comprehended. The violinist sees a thick-set ladder of demisemiquavers, rushes into the breach and emerges in triumph at the top, dusty and shaken. Of course many seeds fall by the way-side. Equally the amateur is disposed to forget the key-signature, and to be puzzled by successions of awkward and unusual accidentals. Low F double-sharp is as momentarily embarrassing to the violinist as low B sharp to the organist. The trumpeter playing on a B flat instrument may forget that his part is for trumpet in F. The trombonist may read his part in the tenor clef instead of in the alto. How thick beset with thorns is the musician's path! Little wonder that the amateur orchestra leaves the concert room, if successful, with an air of hardly-won superiority; if otherwise, with the consciousness of having faced overwhelming odds.

Most of all is pity due to the bassoon player. He, according to the books on orchestration, is engaged in correcting the defects of an imperfect instrument. This seems unfair. He does not even start 'scratch.' Others may blame their instruments for faults of execution, but who will believe their report? We know that they can play correctly if they choose. The bassoon player, however, is not even expected to play correctly. If he does succeed in correcting the defects of his instrument it is a triumph, an event worth recording in his life as a bassoonist. The notes which he has played in tune are landmarks in his career. Many a 'cellist,

able to plead only an occasional 'wolf,' envies him his excuses.

The string-player after all has the hardest task. He knows that wood-wind players are reclining in profitable ease behind him with twenty bars or so to count, while he himself sweats through the worst part of an *Allegro con fuoco*. To add insult to injury, his part may be marked *brillante* or *energico*, or, still worse, *sehr energisch*. Again in the *tutti* he is embarrassed by the combined efforts of the brethren. So strange, so fearful, so incomprehensible are brass instruments to the string-player that he is often ignorant of what a horn or a tuba looks like. He can only tell you that it

> Came whiffling through the tulgey wood
> And burbled as it came.

It is not surprising that mistakes are made. Happy is the man who wields the cymbal or the tambourine. He cannot play wrong notes. His notes are made for him—the eternal taunt levelled at the pianist by the fiddler. And yet how many rehearsals are occupied with vigorous sallies between the conductor and the gentlemen of the percussion! One would have thought it was so easy to keep time and count bars.

In all this we have postulated the amateur. It is his misfortune to know his incompetence and to be reviled for it. But what of the professional? From him we expect perfection, even if he is a bassoonist. A mistake from him seems almost like sacrilege. With what righteous horror does the critic record a fault in the horns, a squeak on the clarinet, a drum out of tune! So it is that we come to regard professional players as demigods, sent to bring light to those who know it not. Not that the professional weds well with the amateur. Mutual suspicion is often fostered. There was an amateur double-bass player who incurred the grave disapproval of his professional partner for tuning his strings to G, D, G, D. The sound of a resonant E flat aroused all those bitter and jealous feelings which we suppose even deities to harbour. Yet the association with one sent from a higher sphere cannot but be ennobling and inspiring for the amateur with a moderate technique and abundant enthusiasm. More than this, a stiffening of professionals covers a multitude of sins. They are not blameless, but their errors are so exalted as almost to be capable of application as universal maxims. It is not of them we sing, but of the amateur orchestral player and his twin-brother, the chorus singer.

The epigram which so blandly remarks that

> Swans sing before they die ; 'twere no bad thing
> Did certain persons die before they sing,

always seems particularly applicable to the man (or woman) of whom it can only be said that he (or she) has had long experience of chorus work. Such folk will make mistakes by the score, yet their enthusiasm never wanes. Almost ferocious in their intensity, they form a living backbone to the choral societies in the suburbs of the metropolis and in the provinces. Their voices are generally worn out many years before they give up singing, but they never realise it. They make mistakes because they are not afraid of any difficulty. Singers of the opposite kind rarely make mistakes because they rarely try. Of both kinds, most conductors will agree that sopranos are the least intelligent and tenors the most virulent. Solid worth is generally to be found in basses and to a less degree in altos. Yet so like are they all to the sheep to which they annually compare themselves in chorus, that if one goes astray the many will follow.

Why should one sing or play wrong notes? Who can say? Through nerves, carelessness, inexperience, loss of memory, one cause or another, we all pass through the same valley of humiliation. Many a time we know the right note, and as we move our fingers or our lips, or whatever it may be, to play it, some little devil, some *poltergeist*, plays hobgoblin tricks with us, and before we are fully aware of it the wrong note has been heard. Organs whose pneumatic key-action is so up-to-date that the flick of a duster is enough to bring a whole medley of sound tumbling out of the responsive pipes, are a sore trial to the temper of the performer. He counts himself fortunate if he gets through Matins without serious mishap, or at least without public execration. Even on less sensitive instruments an incautious cuff (O heartless laundress!) will often recall the dreamer to his responsibilities. Mistakes once made, we frequently, in metaphor, go off the deep end. Error succeeds error. Who shall tell how oft he offendeth? Nor are the faults always secret. But companionship will cloak the less conspicuous blemishes. Hence the popularity of ensemble playing. Become wise after long wrestlings with quartets, quintets, or trios, we apprehend danger in advance and learn to 'cook' when experience tells us it is necessary. 'We have no time to practise,' we say. But we are past masters in the art of deception, so that even critical judges will pronounce us sound performers. And if there are occasions when, like Dr. Johnson, we 'have always been more afraid of failing than hopeful of success,' the discipline is salutary. We emulate the phœnix, and rise again from the ashes of a past catastrophe.

ADVICE ON PIANOFORTE PLAYING

By I. Philipp

(Professor at the Conservatoire, Paris)

Methods of instruction are continually being modified according to the age and ability, dexterity and enthusiasm of the pupils, whose complexity of temperament and intellect give occasion for the most varied counsel imaginable. It is the teacher's object to obtain the best results in the shortest space of time. Virtuosity has to become a means of expression, instead of being the main end and object of pianoforte study. The effort put forth should give an artistic result corresponding with the trouble taken. Appeal must be made to the pupil's reasoning faculties ; he must be compelled to work with his

brain even more than with his fingers, to think and to concentrate. He should be made to understand that mechanical work, lacking attention, gives no results. Above all else, it is important that he should be told *how* to work.

The first condition for the would-be pianist is for him to become assured that progress can come only by degrees, that things must be done with the utmost possible perfection, that mental and muscular effort go together, and work is accompanied by thought, that the purely mechanical repetition of a passage is merely unprofitable fatigue, and that the pupil's aim and object is to produce the maximum of progress with the minimum of effort.

It is a truism to say that technique is but a means, not an end. Everybody knows this perfectly well. The difficulty is in acquiring this technique. Good technique is only a beginning. Unfortunately, many regard it as an end in itself. The essential factor is the mental effort.

The style should be correct, natural, and simple, religiously observant of the various nuances and indications of a composer. On one occasion when a great pianist had just finished playing the fourth Ballade of Chopin, introducing nuances and movements of which Chopin had never dreamt, we discussed his interpretation, which he stoutly defended. All the same, he was unable to find a reply when I asked him the simple question : 'What would you think of a pianist who dealt with your own works in the way you have just dealt with Chopin?'

'I do not aim at originality,' said Mozart, 'and I should find it very embarrassing to have to define my method.' And yet, in these days, the most insignificant pianist distorts the works of the masters with the utmost effrontery in his efforts to be original.

Avoid fatigue, whether mental or physical. Stop playing as soon as you feel tired. It is difficult to appreciate instantaneously the progress which each day brings. This progress is very perceptible, however, when after an interval you resume a piece that has been carefully practised. You find yourself more at ease, the fingers are more obedient, and the ensemble more alive.

The studies must frequently be varied ; in each of them something fresh will be found. Digital dexterity will become more and more perceptible. Insist only on such difficulties as seem insurmountable. After working hard, however, lay aside these problems for others, and continue them later. I also recommend you not to spend too much time over a difficulty, but to attack it several times the same day.

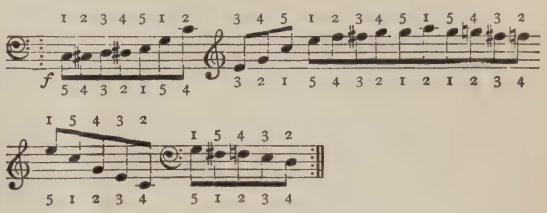
Always work the left hand alone, trying to play with the utmost possible accuracy—and faster than the piece really ought to be played. It is on the bass that everything rests. The basses can never be too decided or confident.

When working at a new piece, first read it without playing and analysing it, then read it on the pianoforte correctly. Afterwards work separately at all the technical or rhythmic problems. Then combine the whole, listening with the utmost attention. It is at this moment that we begin to exercise memory. There are three ways of doing this : by the eyes, by the ears, and by the fingers. I also recommend that passages particularly difficult to remember be written from memory when the student is away from the pianoforte. Unity of interpretation is afterwards easily acquired. Do not be indulgent towards your own playing.

Study of the scales, so necessary for speed and evenness of touch, should not be mechanical. To practise scales for hours together is profitless. At first the rhythms will give life to this study. But above all, the scales must be worked at with different nuances from *ff* to *ppp*, *crescendo* when ascending, *diminuendo* when descending, and vice versâ.

Work at the scales in all the tones with both the C and the regular fingering. Press very heavily, then very lightly. Work in thirds, in sixths, in tenths ; then *f* with one hand and *p* with the other ; *staccato* with one hand and *legato* with the other. Do not forget the chromatic scale.

Manual strength and dexterity are increased by working at contraction and extension in the same exercise. For instance :



You should frequently study fragments of *morecaux*, difficult passages, and so be in possession of a number of these, already mastered. Great variety is essential in working at exercises. If it is found that certain exercises give a particularly satisfactory result, they should be repeated many times. But as soon as you feel that a difficulty is mastered, it is good to aim at mastering something else.

Practise with changes of intensity of sound and movement and accent and rhythm ; first with similar action in both hands, then with different action—*f* in the right, *p* in the left ; smooth and continuous in the right hand, detached in the left.

Legato pp and slow is very difficult, because for smooth and continuous playing pressure is necessary ; on the other hand, to press is to play loudly. Pressure of the fingers should be strong enough to produce the *smooth* effect, and yet soft enough not to produce the *loud* effect.

Do not practise too strenuously. Everything should be free and supple ; body, shoulders, arms, wrists, hands—but the fingers should remain firm. Always choose that method of fingering with which you feel most at ease.

In practising any musical instrument, the most difficult thing, in my opinion, is to be able to listen to oneself intelligently. What wasted hours when a pupil works uncontrolled and without concentration ! We should endeavour to attain to the utmost degree of perfection even in the slightest details. Rather do we content ourselves with too little, and work too often without thinking. Why spend hours over difficulties which can easily be solved? Dwell upon the technical problem that worries you ; pass over what you can do naturally and without effort.

Real playing of the pianoforte is impossible without perfect technique ; this alone enables you to interpret a work with the requisite perfection. The best work of all is that of the brain ; it is from this that we obtain the greatest economy of time.

To obtain a beautiful sound [says Thalberg] one must, as it were, knead the keyboard with a hand of

velvet, the keys being felt rather than struck. The utmost possible suppleness of fore-arm, wrists, and fingers is indispensable. Avoid the method — so ridiculous and in bad taste—of delaying the striking of the song notes until those of the basses have been struck, thus producing throughout the piece continuous syncopated effect.

There should be nothing extravagant in the movements of the body, which, none the less, must be free and untrammelled. And there must be considerable repose in arm and hands, which latter should remain supple. It is a good thing to be always listening to oneself while playing, in order to learn to judge oneself with the utmost severity. As a rule, we play too much with the fingers, not sufficiently with the mind. To play too quickly is a most serious defect. It is far more difficult than one thinks not to hurry, not to play quickly. Some pianists use the pedals with such a lack of reason and logic that their sense of hearing is perverted and they lose all idea of pure harmony.

Pass gradually from a slow *tempo* to a quick one, and that rhythmically.

Sound is the most appreciable quality of the pianoforte. It should be worked at from the very beginning. What is the reason why we play *loudly?* Evidently because we are made to work hard. We should be made to play *piano*, or at most *mezzo-forte*. Articulation should be assured, and without the slightest violence, the soft finger-ends attacking. Immediately the result will be found to be excellent. The sound will improve and become more singing in quality. Methods of instruction are continually being modified, according to age and ability. The pupils' difficulties are not the same for all alike. One hand will quite naturally play a shake or double notes, which another can master only with great difficulty. Field, for instance, could never play a loud shake, in spite of his best efforts. By slow and concentrated work, however, listening to oneself the while, the pupil will always succeed in improving the sound-quality obtained from the pianoforte.

Too great insistence cannot be laid on the utility—nay, the necessity—of slowness: on this point the greatest masters are unanimous. Georges Mathias told me that Chopin forced his pupils to work slowly and *legato* at first, with a very full, effortless sound. Stephen Heller was fond of repeating the pregnant phrase: 'If work is very slow, progress will be very rapid.' And Saint-Saëns would often say in his humorous manner: 'Work slowly, then more slowly, and finally very slowly.'

Never lose patience at the necessity of very slow practice. Only thus do we attain the requisite sureness and accuracy. This slowness, which I regard so highly, necessitates incessant attention being bestowed on touch and on the quality of the sound resulting therefrom. Instead, therefore, of accustoming yourself to play fast, practise playing slowly; this is the only efficacious way of making progress.

Before beginning work, we must know what we want to do: think first, then play. A technical problem studied inteiligently, aiming at effective variants, brings speedy results and certain progress.

Accentuation in the language of music corresponds to punctuation in the language of literature. The whole theory of style is based on the analogy of music with spoken language, on the necessity of separating the phrases, of punctuating and graduating the strength of the sound:

> To play the pianoforte [said Stephen Heller] four qualities are requisite: will, reflection, expression, and intelligence. These four qualities create an artistic individuality. Play musically, work with the head more than with the fingers, think of the quality of sound you produce, play rhythmically. Rhythm is life.

He also said:

> The progress of a pupil depends more on the extreme attention he bestows on study than on the number of hours seated before the pianoforte.

The greater the speed you attain, the less should be the articulation. Remember that you distort a piece of music when you constantly play it fast; slowness is indispensable for perfection; too great a speed is invariably accompanied by inaccuracy.

The metronome is indispensable for fixing a movement and ascertaining its continuance at the end of a certain time of playing, and consequently for rectifying mistakes or discrepancies either in *accelerando* or in *rallentando*, and in increasing or diminishing speed by very short intervals.

Mozart said:

> It is easier to play fast than slowly. But is it good to do so? The listeners see the pianoforte played, but they hear only a noise incapable of inspiring them with emotion.

Does it not seem strange to maintain that virtuosity is opposed to beauty when Bach, Beethoven, Mendelssohn, Weber, Schumann, Liszt, Chopin, and Saint-Saëns composed specially for the virtuosi? Is any music more beautiful than the Studies of Chopin, more dazzlingly brilliant than those of Liszt?

Are not the Concertos of Saint-Saëns—the rhythmical and melodious character of which is suitable only for virtuosi—and those of Liszt—even in these days amazing in their variety, audacity, and ingenuity—works for virtuosi? And is not modern music, Debussy and Ravel, intended for them also?

I cannot bring these reflections to a close more fittingly than by quoting the following lines from a letter addressed to me a few months ago by Francis Planté, one of the noblest of contemporary artists:

> More than ever am I a scholar persevering in the search and pursuit of the *better*; that better which is calumniously called the enemy of the good when we advise lone to 'let well alone,' but which nevertheless constitutes the true essence of art.
>
> *(Authorised translation by Fred Rothwell.)*

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XVI.—William Daman

Of the creative powers of William Daman (whose name is variously written Damon, Dammon, De Man, and De Maunde), both as composer and arranger, ample evidence is forthcoming; but as to his biography, the most meagre details were absent until the publication of vol. 10 of the Huguenot Society's Publications. Not even in the second edition of Grove's monumental work is there any attempt at biographical detail, save that 'he was certainly dead before March 23, 1593.' Mr. Henry Davey's account of him is short, therefore I quote it in full:

> William Damon (Daman) was apparently one of the Royal Household. Besides the harmonized Psalter of 1579, and the contrapuntal one of 1591 (in which he is described as 'late one of Her Majesties Musitions'), he composed motets and anthems. There are five in the Christ Church part-books, and others in Add. MSS. 29,372-7 (Myriell's Collection), and in Paston's Lute-books.

One thing is certain: William Daman, though living thirty years in England, was a native of Liège. Mr. G. E. P. Arkwright suggests that Daman 'came to England between 1561 and 1565'; but a more definite date may be fixed from an entry, dated 1580, in the Huguenot Society's Publications (vol. 10, part 2, p. 370):

> Guillam Damon, one of her Majestes servantes, borne in Luke, *hath bene here xvij yeares*, and is of the Italian Churche. No denison. He hath v children, borne in England.

We can fairly assume that Daman was born *c.* 1538, at Liège, and came to England between the years 1561 and 1563. As his children—five in number—were all born in England, we can fairly assume that he married an Englishwoman. An entry of 1568 describes him as 'Gulielmo de Ammano of Liège.' Another entry in the Huguenot publications, under date of 1571, describes him as 'William Demawnde, musician, an Italian, and hath been in this realm x years.' He was then living in Broad Street Ward, in the parish of 'St. Peters le Poore,' and had, apparently, arrived in England in 1562, having been brought over by Thomas Sackville, Lord Buckhurst, who, according to the 'Dictionary of National Biography,' throughout his life 'entertained musicians the most curious which anywhere he could have.' Lord Buckhurst was created Earl of Dorset in 1567.

It is evident that Lord Buckhurst retained William Daman as a household musician from 1562 to 1579, and in the latter year he was taken into the service of Queen Elizabeth.

In 1579, at the request of his friend, John Bull, 'citizen and goldsmith of London,' Daman arranged an edition of psalm-tunes, entitled:

> The Psalmes of David to English meter with Notes of foure partes set unto them, to the use of the Godly Christians for recreatying themselves instede of fond and unseemly Ballades.

The Preface to this scarce volume was written by Edward Hake, one of those who had harmonized Day's Psalter of 1563. It is well to note that Daman himself more or less disowned the publication, which was put on the market by John Bull, and had not been revised by Daman, who roughly jotted down the four-part arrangement at his friend's house.

Daman retained his position as 'one of her Majesty's musicians' from 1579 till his death. Not unnaturally, as being of the Italian Church, he composed numerous Latin Motets, of which three are in Christ Church Library, namely, 'Confitebor tibi,' for five voices; 'Omnis caro,' for six voices; and 'Prædicabo laudes,' for six voices. One of his English Anthems, 'O Heavenly God,' for five voices, is also in Christ Church Library, as is also an instrumental piece in six parts. The British Museum (Add. MSS. 29,246-7) has a lute arrangement of Daman's sol-faing solo, and of his setting in Italian tablature of his 'Spem in alium,' in two parts (Add. MSS. 31,992), for five voices. One of his best-known compositions is his five-part 'Miserere,' which is praised by Dr. Walker in his 'History of Music in England' (1924) as 'sincere and expressive.' It is now easily accessible in Mr. Arkwright's 'Old English Edition,' No. 21.

Daman died early in the year 1591, and his nuncupative will was proved by his widow, Anna Daman, executrix, in the person of her proctor, Thomas Ashwood, notary public, on July 2, 1591, the inventory being sworn at £21 7*s*.

Curiously enough, a few months after Daman's death his best-known work was issued posthumously, viz.:

> The former Booke of the Musicke of M. William Damon, late one of her Majesties Musitions, containing all the tunes of David's Psalms, as they are ordinarily sung in the Church; most excellently by him composed into 4 partes. In which sett the highest part singeth the Church Tune. Published for the recreation of such as delight in Musicke, by W. Swayne, Gent. Printed by T. Este, the assigne of W. Byrd, 1591.

This 'sett' was published in four volumes, followed by another set of four volumes, being the second part of the work, and entitled:

> The second Booke of the Musicke of M. William Damon, containing all the Tunes of David's Psalms, differing from the former in respect that the highest part singeth the Church tune.

In regard to this publication, the learned Bishop of Truro (the Right Rev. Dr. Frere) tells us that it is 'the earliest systematic setting of the melody in the upper part in England,' and he adds: 'Two new four-line tunes appear, which were not in the earlier collection and are of present interest, Psalm 25, London (or Southwell), S. M., and Windsor (or Eaton).' Complete sets of these two publications are extremely rare.

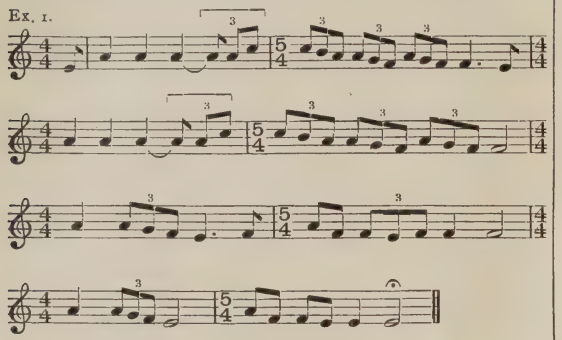
MUSIC IN ALBANIA

By Paul Edmonds

I found two kinds of music in Albania—the modern imported article as performed by a brass band in front of the President's house at Tirana, and the true music of the country, which is now played and kept alive only by gipsies. The brass band music was of the usual popular order—American jazz (the players had been trained in the States), the Barcarolle from 'The Tales of Hoffman,' the Toreador's Song, extracts from 'Faust,' and so forth—decently played, but uninspiring. The gipsy music, on the other hand, was extremely stimulating, and on the first hearing I became keen to learn, if possible, something about it. But it was not until I reached the ancient Mohammedan city of Elbasan, in mid-Albania, that a chance occurred. Here, however, I made the acquaintance of one, Lef Nossi, an educated Albanian who spoke English, and he, on my expressing a desire to know more about the music of the country, arranged, with the assistance of the gendarmerie, for some gipsy girls to come to the 'khan' at which I was staying and sing to me, in order to give me an opportunity of transcribing some of the tunes. Accordingly, one morning the gipsies arrived. There were four of them, two girls and two older women. The girls wore the traditional dress of the dancer—a short dark-coloured bodice of velvet, and Turkish trousers of an amplitude that would make the widest Victorian crinoline look meagre. Yards and yards of material must have gone to the making of them, and yards more to the numberless frilly petticoats which showed through the thin stuff of which the trousers were made. Brightly-coloured handkerchiefs were bound round their heads, and long braids of black hair hung loose. Neat shoes, pointed and high-heeled, peeped out below the vast trousers. The two girls, gathering the ample folds of their garments around them, seated themselves on chairs, while the older women squatted on the floor. All had big tambourines.

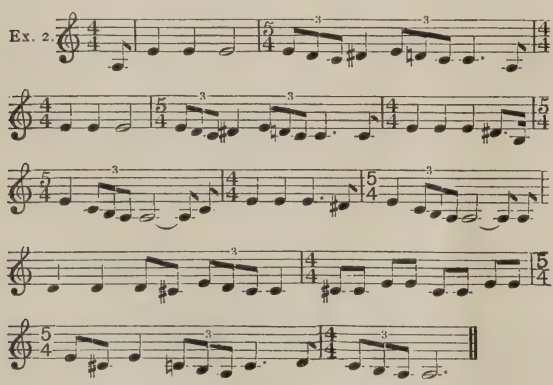
Then, as is customary in Albania, cigarettes were handed round and tiny cups of black coffee, of which we all partook—the gipsy girls, the gendarme, the owner of the 'khan,' M. Lef Nossi, and myself. These ceremonies concluded, the music began. Swaying gently from side to side and beating a rhythm with their fingers on the tambourines, the girls began to sing. I got out paper and pencil and tried to write down the tune, and after a good many repetitions evolved the following approximate transcription :

Ex. 1.



The song, I was told, concerned the adventures of a certain young man of Durazzo who was inveigled into a room by gipsy girls and robbed of all he possessed. I am afraid it was hardly a drawing-room song, and I refrained from asking for more details either of this or of a second song, of which the tune, as nearly as I could get it, was as follows :

Ex. 2.

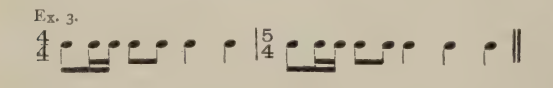


Of a third tune, which was exceedingly intriguing and which I should have much liked to transcribe in its entirety, I could secure only the opening phrases, and these but very roughly ; after that it became too intricate and too elaborate for my powers of transcription.

'Our music,' said M. Lef Nossi, 'is very difficult,' —and I heartily agreed with him.

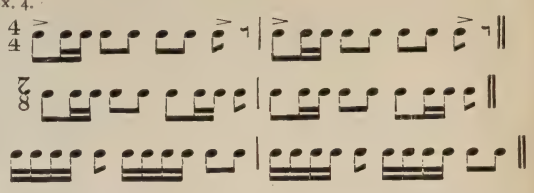
Another factor which added to the difficulty of transcription was the intricacy of the tambourine rhythms, and the fact that the voice part, on the contrary, was smooth and had no outstanding accents or strong beats whatever. A favourite tambourine rhythm was the following :

Ex. 3.



Other rhythms which I heard frequently on this and on other occasions were :

Ex. 4.



The voice part of most of the songs included unexpected progressions and scale-passages which appeared to belong to no particular key. There was in consequence no tonality, as we know it, and its absence gave the music a character and charm impossible to describe. Many Western listeners would doubtless class it vaguely as 'Oriental music,' and dismiss it as of no further significance, but there is a great deal more in it than such people may think, and it is well worth recording in Western notation.

RUSKIN'S PROGRESS IN MUSIC

By Eva Mary Grew

Of all the arts, music has been most often lowered to the position of providing merely amusement ; but as in Ruskin's phrase the end of art is as serious as that of all beautiful and significant things, whether in nature or in the world of thought, its function is a deeper office than to afford entertainment only. Therefore the serious views held by all great writers on the subject of music have a special value—though very few of the great writers have proved to be able exponents of its powers and spiritual essence, its profound meanings and educative influences. Ruskin grew but slowly into a realisation of the particular value of this art ; yet from the beginning it is interesting to note the many references he made to it, because he so frequently found music one of the clearest and most forceful means of illustrating ideas otherwise difficult to express.

His appreciation was hardly an instinctive matter. It was too much a matter of *reasoning*—of a philosophy derived from reading—to be of impassioned character or highly personal ; and it was not until late in life that he perceived the range of its power and its importance in that education which forms individuality. At first he was struck only by its purely sensuous and 'ear-tickling emotionalism' ; his love of painting held him captive, and though he could not arrest his slowly expanding regard for music and the 'power of sound,' that stronger love appears to have made him jealous of this art. Certainly, in his earlier years he refused to allow it to exert any important influence upon him : the 'intangibility of sound' fascinated him, and he was perplexed to find that he could not grasp the nature of its hold on him in the way he could explain the hold exerted by colour. Unlike Browning, he was never able to master music scientifically or technically ; yet eventually, with a curious confidence, he actually laid down the laws for composers.

In a long essay on the 'Comparative Advantage of the Studies of Music and Painting,' Ruskin sets painting far above music as a means both of education and of recreation :

> The power of enjoying music [he says] is like the power of distinguishing tastes in food, a naturally implanted faculty ; the power of being gratified by painting is either the acquired taste of a cultivated mind, or the peculiar gift of an elevated intellect.

Such a statement, made in a controversial discussion, would have to be met first with the challenge, Define 'music'; for there is much music that requires of its hearer as highly elevated an intellect and as exact an acquired taste as any painting. It is, indeed, the remark of a man who knows a good deal about painting but very little of music, the music he does know being of an elementary kind. Ruskin goes further, and says that as brutes can enjoy music, the faculty of appreciating music, being common to brutes and men, must be held inferior to the faculty of appreciating painting, which last is peculiar 'to him who is made after the image of God.' The rats of the legend certainly followed the piper out of the town of Hamelin; snakes are 'charmed' by musical sounds (or, it may be, by musical rhythms); dogs may howl in duet with a pianist or singer; and the cat who will stay in a room with a gramophone may leave it the moment the player-piano is made to operate. But none of these can be said to be enjoying or objecting to musical sounds, and still less to music as music. The truth of the matter is, that when writing in these terms Ruskin could perceive music only as a crude gratification of the senses, in which even the feelings were scarcely touched.

A second stage in his growth is indicated when he writes:

> I do not mean to depreciate music; let it be loved and reverenced as is just, only let the delight of the eye be reverenced more. The great power of music over the multitude is owing, not to its being less, but more sensual in colour; it is so distinctly and so richly sensual, that it can be idly enjoyed; it is exactly at this point where the lower and the higher pleasures of the senses and imagination are balanced, so that pure and great minds love it for its invention and emotion, lower minds for its sensual power.

Here Ruskin admits inventive (that is, creative) genius in music, and high feeling, and he allows that the music-lover may be the man of pure and great mind, 'made after the image of God,' and far removed from the brute. Lower minds, one can agree, love music solely for its sensual power and its excitement; but the same kind of minds love painting only in the same way and only to the same ends—they demand that every picture shall tell a story, or that it shall stimulate in them certain crude emotions.

The following personal record shows how some latent musical quality in him was eventually touched:

> It puzzles me that I have no recollection of any first sight and hearing of an opera . . . To be taken now to Paris to the feebly dramatic 'Puritani' was no great joy to me; but I then heard—and it will always be a rare, and only once or twice in a century possible, thing to hear—four great musicians (Grisi, Malibran, Mario, Lablache), all rightly to be called of genius, singing together, with sincere desire to assist each other, not eclipse; and to exhibit, not only their power of singing, but the beauty of the music they sang.

But the following expression of opinion shows how ignorant he was in his early and middle periods of the nature of musical creation:

> . . . consider the difference between a fine air and a fine painting. The first thing that strikes us is the proportionate time and labour requisite to produce them. The tune may be dashed off by the inspiration of five minutes; the picture is the result of the labour and thought of months.

Ruskin had probably heard that Rossini, for example, could hit on a good tune in a moment, and that Schubert wrote a song while waiting for his glass of beer to be brought into the garden; but he should have known that painters likewise enjoy the 'inspiration of five minutes,' and that a Beethoven would labour a 'tune' over a day, a week, a year, or half a life-time, while a symphony may take as long to make as the mightiest painting. And the following quotation (taken from the 'Essay on Literature and Letters') intimates that his musical tastes—when excited by surrounding conditions—could be what a refined musician of to-day would frankly call vulgar, or 'sensual' at least:

> I heard a noble service in one of the parish churches yesterday, and a hour and an half of magnificent organ and chorus—three organs answering each other—and the whole congregation joining—as Italians can do always—in perfect melody [here comes an ornate and glowing description of the interior of the church, and then the musical matter resumes], and every possible power of music used to its fullest extent—the best pieces of melody chosen out of standard operas and every variety of style, exciting, tender, or sublime, given with ceaseless and overwhelming effect, one solo unimaginably perfect, by a chosen voice thrilling through the darkness. All music should be heard in obscurity.

This, of course, is still the young man speaking; but it is the young man rather over-confident, and over-confidence becomes rather curiously condescending:

> Let both the arts be admired and encouraged, but let them never be considered as equal; let the musician be honoured, but the painter be revered.

As years passed, Ruskin grew to love, perhaps more than any other, the music of Mozart and Scarlatti, and he gradually realised that due study is necessary for the appreciation of the higher qualities in music. Like most critics, however, he held to the common opinion of Mozartean libretti, declaring those of 'The Magic Flute' and 'Don Giovanni' to be the 'foolishest and most monstrous of conceivable human words and subjects of thought.' And learning to play a little and sing a little, and at the same time turning his attention to matters of metre, prosody, and rhythm, he must needs compose songs as models for all present and future composers—these are given in his collected works, for the amusement, if not the instruction, of musicians.

In the end, Ruskin began to rate music almost sufficiently high, and he certainly set it above architecture as a thing of human value. He almost curses that general degradation which, in his time, had lowered music from the great office it filled educationally among the Greeks, 'to enlist it almost wholly in the service of superstition on the one hand, and of sensuality on the other'; and though his philosophy at the best was rather conventionally Hellenic, he eventually made many comparative illustrations, and uttered many thoughts of a truth that render them valuable for executant and creator. As a general example of this later condition, I quote a few further lines, now from the essay entitled 'Two Paths':

> A well-disposed group of notes in music will sometimes make you weep and sometimes laugh. You can express the depth of all affections by these dispositions of sound; you can give courage to the soldier, language to the lover, consolation to the mourner, more joy to the joyful, more humility to the devout. Can you do as much by your group of lines? Do you suppose the front of Whitehall, a singularly beautiful one, ever inspires the two Horse Guards, during the hour they sit opposite to it, with military ardour?

Yet Ruskin finally leaves the reader with the assured belief that, after all, he was a very muddled thinker about music; for when in his 'Fors Clavigera' he remarks on 'the demoralising effect of sad music,' he throws in the parenthetic declaration that Verdi's sad music is, for instance, the most corrupting type hitherto known. It is by his entirely *general* remarks, recommendations, and comments that he is of high value to us: it was Ruskin who declared that children should be taught to sing merrily when they are happy, and earnestly when they are sad; which is, I think, one of the wisest things ever said about the application of music to education; and it was Ruskin who, in what was probably his last recorded idea of music, said that it became in certain circumstances 'an expression of the purest hearts.'

THE HANDEL FESTIVAL, PAST AND PRESENT

Although the Handel Festival as we know it dates only from 1857, its genesis may be seen in the Handel Commemoration which began three-quarters of a century earlier and continued till 1791. Burney's 'Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June 3rd and 5th, 1784, in Commemoration of Handel,' is well-known as to its title, but the contents are sufficiently unfamiliar to justify quotation at the present time, when both the author and the subject happen to be topical. Our glance backward to the first large-scale Handel performances will lead naturally to a few words about the Festival fixed for next month.

First, a note on the actual origin of the Handel Commemoration. Burney says that in a conversation between Viscount Fitzwilliam, Sir William Watkins Wynn, and Joah Bates, at the beginning of 1783, Bates remarked that, as London contained at the time more eminent performers, vocal and instrumental, than any other city in Europe, it was a pity there was no periodical event at which they could be brought together for a performance 'on so grand and magnificent a scale as no other part of the world could equal.' It then occurred to the trio that the following year would mark the centenary of Handel's birth, and the twenty-fifth anniversary of his death: why not a Handel commemoration? Steps were at once taken, and a plan for a two-days' celebration arranged. But the King, who took a lively interest in the affair, pointed out that two days 'would not be sufficient for the display of Handel's powers, or fulfilling the charitable purpose to which it was intended to devote the profits.' A third day was therefore decided on,* and, for various reasons, the date was shifted from April to the end of May, a change 'which seems to have been for its advantage,' says Burney, 'as many persons of tender constitutions who ventured to go to Westminster Abbey in warm weather would not have the courage to go thither in cold.'

It is interesting and amusing to read that the first event of its kind, like so many of its successors, was damned in advance. After showing that the band and chorus was the largest on record, Burney says:

> The effects of this amazing band not only overset all the predictions of ignorance and sarcasm, but the conjectures of theory and experience. By some it was predicted that an orchestra so numerous could never be *in tune;* but even *tuning*, to so noble an organ, was, for once, grand and productive of pleasing sensations. [An effect that was after all not left for the Shah of Persia to discover!] By some it was thought that, from their number and distance, they would never play *in time*, which, however, they did most accurately, and without the measure being beat in the usual clumsy manner. By others it was expected that the band would be so *loud* that whoever heard this performance would never hear again; however, the sound of these multiplied tones arrived as mild and benign at the ears of the audience as they could from the feeble efforts of a few violins in a common concert-room. And, lastly, that no single voice had the least chance of being heard by those who had places remote from the orchestra; but, luckily, this was so far from being true that not a vocal breathing, however feeble by nature, or softened by art, was inaudible in any part of the immense space through which it diffused itself in all directions.

One or two comments suggest themselves here. Note first that this 'amazing' force was a smallish one judged by the standards of to-day. Players and singers together totalled a little more than five hundred, made up thus: first violins, 48; second violins, 47; violas, 26; violoncellos, 21; double-basses, 15; flutes, 6; first oboes, 13; second oboes, 13; bassoons, 26; double-bassoon, 1; trumpets, 12; trombones ('or sacbuts'), 6 ('these performers played on other instruments when the sacbuts were not wanted'); horns, 12; kettle-drums 3; 'double kettledrum,' 1—an orchestra of 250, in which the generous proportion of wood-wind is a striking feature.

Coming to the choir, we find a body of 275, comprising 60 sopranos, 48 counter-tenors, 83 tenors, and 84 basses. The choir was entirely male, except for about a dozen of the sopranos. Among the boys were 10 Chapel Royal, 10 St. Paul's, 8 Westminster, and 6 St. George's, Windsor. It seems odd to-day to think of the alto part in a Handel Festival being sung entirely by men. Each section of the choir, by the by, was allotted 'Principals,' like the various families of the orchestra.

Then, as now, hearers were surprised (some of them perhaps disappointed) to find that the effect of a large body of voices was, after all, very far from being deafening, though it was left to a later generation to discover that the chief thrill of a large choir lies in its *pianissimo*.

The conductor was Joah Bates, who conducted from a harpsichord connected (presumably by 'trackers') with the specially erected organ:

> The keys of communication . . . extended 19-ft. from the body of the organ, and 20-ft. 7-in. below the perpendicular of the set of keys by which it is usually played.

This must have been one of the first examples of the 'console' principle in this country. Burney adds that

> . . . similar keys were first contrived for Handel himself, at his oratorios; but to convey them to so great a distance from the instrument, without rendering the touch impracticably heavy, required uncommon ingenuity and mechanical resources.

The somewhat disparaging reference to the 'usual clumsy manner' of beating time is not isolated. Later Burney says:

> Foreigners, especially the French, must be much astonished at so numerous a band moving in such exact measure without the assistance of a *Coryphæus* to beat the time either with a roll of paper or a noisy baton or truncheon. Rousseau says that 'the more time is

* So great was the success, that two days in June were added.

beaten, the less it is kept'; and it is certain that when the measure is broken, the fury of the music-general, or director, increasing with the disobedience and confusion of his troops, he becomes more violent, and his strokes and gesticulations more ridiculous in proportion to the disorder.

And he goes on to relate (not without gusto) the fate of Lulli, who 'may be said to have *beat himself to death* by intemperate passion in marking the measure to an ill-disciplined band.'*

Bates was assisted by 'sub-directors,' who

> . . . arranged the performers and conveyed signals to the several parts of that wide-extended orchestra: departments which fell to the lot of Dr. Arnold and Mr. Dupuis, organists and composers to his Majesty, and Mr. Redmond Simpson, eminent and respectable professors of great experience, who may be said to have acted as *Adjutant-Generals* on the occasion; Dr. Arnold and Mr. Dupuis having been placed, on different sides of the orchestra, over the vocal choir, and Mr. Simpson in the centre over the subordinate instrumental performers.

There was only one general rehearsal for each day's performance, and the present custom of making Rehearsal Day a public occasion originated in the fact that at the first rehearsal held in the Abbey

> . . . more than five hundred persons found means to obtain admission, in spite of every endeavour to shut out all but the performers, for fear of interruption, and, perhaps, of failure in the first attempts at incorporating and consolidating such a numerous band. . . . This intrusion, which was very much to the dissatisfaction of the Managers and Conductor, suggested the idea of turning the eagerness of the public to some profitable account for the charity, by fixing the price of admission to half a guinea for each person.

It happened, too, that the intruding five hundred proved to be as many publicity agents: so great was their surprise 'at the small mistakes and great effects of this first experiment, which many had condemned by anticipation,' that their pleasure and astonishment 'were soon communicated to the lovers of music throughout the Town, to the great increase of subscribers and solicitors for tickets.' In fact the tickets (which had hitherto hung fire with the general public) sold with such dispatch that the subscription had to be closed,

> . . . which was done so rigorously that the author of this account was unable to obtain tickets of any kind on any terms for some of his friends who had neglected to give in their names sooner.

There was only one price for tickets, by the bye—a guinea.

The first performance (which was announced to begin 'precisely at Twelve') narrowly missed opening with a disastrous panic:

> Early in the morning, the weather being favourable, persons of all ranks quitted their carriages with impatience and apprehension lest they should not obtain seats, and presented themselves at the several doors of Westminster Abbey, which was advertised to be open at Nine o'clock; but the doorkeepers not having taken their posts, and the Orchestra [the platform, &c.] not being wholly finished . . . till near Ten o'clock; such a croud of ladies and gentlemen were assembled together as became very formidable and terrific to each other, particularly the female part of the expectants; for some of these being in full dress, and every instant more and more incommoded and alarmed by the violence of those who pressed forward in order to get near the door, screamed; others fainted; and all were dismayed and apprehensive of fatal consequences: as many of the most violent among the gentlemen threatened to break open the doors; a measure which, if adopted, would probably have cost many of the most feeble and helpless their lives; as they must infallibly have been thrown down and trampled on by the robust and impatient part of the croud.

However, 'except dishevelled hair and torn garments, no real mischief seems to have happened. In about an hour the Abbey was full, the doors shut to everyone but their Majesties and their suite, who arrived soon after Twelve'—Royalty being less punctual then than now.

The programme was divided into three parts, and was as follows: Coronation Anthem, 'Zadok the Priest'; Overture to 'Esther'; Dettingen Te Deum; Overture to 'Saul'; Dead March in 'Saul'; part of the Funeral March, 'When the ear heard her'; Gloria Patri from the Utrecht Jubilate; the Anthem, 'O sing unto the Lord'; and a short selection from 'Israel.'

In view of the present-day interest in Handel's operas and other secular work it is worthy of note that at the first of the Pantheon performances the programme included excerpts from the following operas: 'Orlando,' 'Sosarme,' 'Richard the First,' 'Julius Cæsar,' 'Atalanta,' 'Ptolemy,' 'Ætius,' 'Ariadne,' 'Otho,' 'Rodelinda,' and 'Alcina,' together with four Concertos; the choir had an easy time with four oratorio choruses, and the anthem, 'My heart is inditing.' Among these choruses was the 'Hailstone,' which was encored, as it seems to have been at every Festival performance since. Burney's note is worth reproducing:

> This spirited and masterly movement, which was clamorously called for a second time, is written *a due Cori*. It is one of the few Choruses composed by Handel in which there is no fugue or point of imitation, except in the echoes of the two choirs; but, *en revanche*, the instrumental parts are so active and full, without occasioning the least confusion, that if the eight voice-parts were silent, the accompaniment might be played with good effect, as a movement in a Concerto; a circumstance difficult to point out in the works of any other composer than Handel—

though not so difficult to-day, when Bach is beginning to rival Handel as a popular choral writer.

Financially the commemoration was a huge success, a profit of nearly £8,000 being made, £7,000 of which was bestowed in charity. It is of interest to see how the costs of so vast an undertaking (for that period) worked out, so here is the balance sheet in as condensed a form as possible:

RECEIPTS:	£	s.	d.
Three Westminster Abbey Performances	2,966	5	0
	2,626	1	0
	2,117	17	0
Two Pantheon Performances ...	1,690	10	0
	1,603	7	0
Admission to rehearsals	944	17	10
Donation from the King	525	0	0
Sale of books of words	262	15	0
Total ...	£12,736	12	10

* In beating time by striking his cane on the floor, Lulli injured his foot, causing a wound which mortified with fatal results.

Expenditure:	£	s.	d.
Building platforms, &c., in Abbey and Pantheon	1,969	12	0
Band, &c.	1,976	17	0
Rent, &c., of Pantheon	156	16	0
Advertising	236	19	0
Printing	289	2	0
Doorkeepers	102	1	6
Use of Organ	100	0	0
High and petty constables ...	100	5	0
Gratifications	167	5	0
Medals, tickets, porters, and other sundries	351	8	10
To the Society for Decayed Musicians...	6,000	0	0
To the Westminster Hospital ...	1,000	0	0
Balance	286	6	6
	£12,736	12	10

A fine sounding word is 'Gratifications' for tips!

This 'Account' of Burney is full of capital reading, but no more can be quoted here, as the available space must be given to certain new features and arrangements at the forthcoming Festival.

OPERATIC SONGS AND CHORUSES

Interest in the programmes will centre largely in the operatic extracts, which will be on a far more extensive scale than has been customary. It will of course be urged that the vast transept of the Crystal Palace is not a fitting place in which to demonstrate Handel's work in this line. As, however, the Festival promoters are taking the lead in recognising the growing interest in Handel's operatic work, it would be ungracious to complain on that ground, the more so as the initiative thus taken at the Festival is pretty sure to be developed elsewhere.

Sir Henry Wood tells me that he spent three days at the British Museum examining about forty of the operas, from which he chose five choruses and a number of arias. These have all been scored by Sir Henry, and the Italian text has been done into good singable English by Miss Helen Douglas-Irvine. The whole of Part 1 of the concert on June 8, and practically all Part 2, will be devoted to these operatic numbers. There will be nine arias, two choruses for female voices, three for mixed, and three instrumental extracts. The operas drawn on will be 'Admetus,' 'Rinaldo,' 'Tamerlano,' 'Rodelinda,' 'Deidamia,' 'Sosarme,' 'Alessandro,' 'Lotario,' 'Atalanta,' 'Acis,' 'Alcina,' and 'Xerxes.' The soloists will be Mesdames Carrie Tubb and Margaret Balfour, Messrs. Walter Widdop and Robert Radford. As this programme includes also an Organ Concerto (with M. Marcel Dupré as soloist) and ends with 'Zadok the Priest,' it is surely one of the most attractive in the annals of the Festival.

The remainder of the programmes are inevitably on more or less familiar lines.

THE CHOIR

Here are a few further details. The London contingent of the Choir was practically up to full strength by the beginning of April, and Sir Henry Wood began rehearsals on April 19. There will be a strong force of singers from Yorkshire (trained by Dr. Henry Coward) and another section from Wales. Sir Henry Wood has edited all the music, and Mr. Walter Hedgcock is again in the post he has so long and successfully filled as general musical director and organist. The changing of the hour of the Tuesday and Thursday concerts from the afternoon to the evening will no doubt tap a new public, as well as being more convenient for the Choir. These evening concerts will last from 6.30 to 9, with a fifteen minutes' interval.

The appointment of Sir Henry Wood as conductor adds enormously to the interest of the event. This country is rich in purely choral conductors, and almost as well off in regard to orchestral; but comparatively few stand out as conductors of large-scale works for orchestra and choir combined, and in this small group there is no more prominent figure than Sir Henry Wood. Under Sir Frederic Cowen the Festival showed the hitherto unsuspected potentialities of a huge choral force in subtlety and range of nuance. The best of the performances given under his direction did much to answer the old stock objection that the choral side of the Festival was mere lumbering, stodgy, musical jumboism. Sir Henry may be counted on to develop the choral singing to such a degree as to convert all but a handful of irreconcilables. For, after all, the proof of the pudding is in the eating, and if the Handel Festival, as a result of its unique blend of organization and control can give us a genuinely artistic result that is no less unique, it needs no further justification. The Festival has been killed over and over again—on paper. Its actual end will come when it ceases to give us fine music finely performed, and not before.

G.

THE LOST SYMPHONIES OF CLEMENTI

By Herbert Westerby

I was pleased to see in the *Musical Times* for February a letter from Mr. Carl Engel, the music librarian of the Congress Library at Washington, directing attention to the sketches of at least four Symphonies by Clementi, which are in the possession of that Library. Previous to this I had already received from M. Georges de St. Foix, of Paris, his pamphlet on 'Les Symphonies de Clementi,' giving an account of these manuscript sketches, and a discussion of the missing Symphonies in general.

I have translated and made a digest of the essential portions of the pamphlet, and trust it will be of some assistance in solving this problem of the lost Symphonies. M. St. Foix begins by pointing out that it is the misfortune of Clementi to be known nowadays as the composer of Studies and juvenile Sonatinas. As he says: 'Clementi, malgré tout son génie, demeurait l'auteur des trop célèbres *sonatines*' (the '*too celebrated sonatinas*'); in other words, that the outlook and musical knowledge of the average student is not really enlarged beyond that of his early days.

How many of those who learn 'music' know anything of Beethoven's Sonatas by the time they have 'finished' their 'musical' education? Probably not one in twenty. True, they may have heard of, and even tried the 'Prelude,' one or two of Mendelssohn's 'Songs without Words,' and Chopin's Nocturnes, and that, perhaps, is the limit of their subsequent musical knowledge. Who can blame them, therefore, if their vision in the case of Clementi should be limited to the 'too celebrated Sonatinas.' Personally, I never use sonatinas—the sonata-form, I think, should be avoided for the earlier stages of pianoforte teaching; but if sonatas *are* used subsequently, then the best of Clementi's are worthy to

stand with those of Beethoven, not to mention Mozart and Haydn. To resume :

> Auber [says M. St. Foix], had he not told the pianist Marmontel that the orchestral compositions of Clementi had only relative merit, and that they seemed very weak [*pâles*] beside those of the three great masters of the classic age?
>
> But now [says M. St. Foix] that the work of Clementi begins to be better known, and that it gives place to serious study, now that a remarkable biography (that of Paribeni, in Italian, 1922) allows a 'vue d'ensemble' at once serious and profound of both his life and his art, it seems to us that the moment has come to call attention to a discovery which we take to be indispensable for the musical biography of the Roman master in the first place, and very important as regards the history of the Symphony in general. . . . With the exception of two Symphonies written at the opening of his career, in 1787 (London: Longman & Brodrip), in a 'spirituel' style—a blend of light Italian with that of Haydn—all the orchestral compositions of Clementi had somehow disappeared, without leaving, strange to say, the slightest trace of their existence. . . . After long years had passed in vain research, we had begun to believe the hypothesis that Clementi in a moment of despair at the end of his career had done away with all his Symphonies, which the most famous orchestras in Europe had been eager to play.

M. St. Foix then relates how by a 'hasard providentiel' the Clementi manuscripts were revealed, and acknowledges his indebtedness to Mr. Carl Engel, of the Congress Library at Washington, whose letter (already referred to) appeared in the February number of the *Musical Times*. How that

> . . . after a sorting out, followed by a serious examination of a confused heap of unclassified manuscripts, often very difficult to read, covered with erasures, suppressions, and transformations, one could see emerge a work at once 'spirituel' and grandiose. These interesting manuscripts show us with what unwearied patience the old master, never satisfied, wrought his work to a high level, and how high was the artistic ideal which he aspired to in the latter years of his life.

Dr. Mansfield refers to the fact that

> . . . between 1785 and 1832 more than twenty of Clementi's Symphonies were performed in London alone, not to speak of performances at Paris and the various German musical centres.

Of these, Mr. Engel, in his note, says that

> . . . the greater portion of at least four Symphonies by Clementi, and a great many sketches of other orchestral compositions, all in the handwriting of Clementi,

are in the Washington Library, having been 'bought at an auction sale at Sotheby's.'

These manuscripts comprise a hundred and fifty-four sheets of music, the Symphony pieces containing about four hundred bars :

> Clementi, with his naturally critical and unsatisfied disposition, had never been able to decide about publishing any of his great Symphonies, and it is there that the discovery of the manuscripts at Washington sheds new light on a problem hitherto reckoned as insoluble.

Clementi would not attempt to destroy them, and

> . . . the truth is that he had not been able to consider his symphonic creations as sufficiently perfected. . . . He would not cease to improve and correct them, to suppress or readjust such and such a passage, and at the same time transfer such and such a portion of one Symphony to another! Also one sees him correcting orchestral parts which have already served in the orchestra, covering them with erasures or new sketches which makes the reading of his manuscripts almost impossible.

The margins had been cut, but where they still exist they contain curious notes. For instance, on the Symphony in D, in English, there is :

> Lent to Emma [that is, his wife, who was English] 50 + 5 − 10 sh. 110 + 50 + 15 + 4.

In another instance, Clementi, who was fond of the classics, has tried to scan in Latin verse, or to inscribe Greek words. What purposes the following served we do not know :

> Non cuicumque datum est habere nasum.

And, further :

> Risu inepto res ineptior nulla est.

But we can guess.

We read also :

> Pour ma Symphonie in G, two airs—'Vive Henri IV.' and 'Charmante Gabrielle.'

And it is interesting to note that these two airs, which had become National Airs under the Restoration Government, ought to figure in one or another of the Symphonies which Clementi had performed at Paris in 1816-17.

M. St. Foix says further :

> There are two periods, quite distinct, in the symphonic career of Muzio Clementi. The first work appeared in 1786, with the two Symphonies, Op. 18—all that he ever published. . . . This period ended about 1796, and should comprise at least *ten* Symphonies or Overtures performed between 1790 and 1796 at the great London concerts, where they alternated with those of Haydn and of his young pupil Pleyel, both of whom came to the English capital during this period. To gain some idea of these compositions (vanished, alas!), we must be content to read some of the great Pianoforte Sonatas, written by Clementi between 1790 and 1796. Of these there is, notably, one in G minor (Op. 34), of which we know, from a definite statement by his pupil Louis Berger, that it is only a transcription of a Symphony played in London between 1790 and 1796. This admirable and vigorous work impresses by the novelty of its form, the beauty of ideas, its wealth of development, and the 'Beethoven' influence which inspires it throughout. But in spite of all that, nothing, alas! can reveal to us the beautiful effects which the composer had been able to obtain from the orchestra, and the absence of any orchestral score of Clementi's from this period makes us all the more regret this disappearance, inasmuch as the style of the great master's Sonatas appears more grandiose, more noble, and more persuasive.
>
> These Sonatas, especially those in F major (of Op. 36), and G minor and D minor from Op. 40, are only, in our opinion, transcriptions of Symphonies, and the more one knows them the more he can explain how the contemporary press, in recording the performances of Clementi's great Symphonies, did not hesitate to rank them with those of Haydn and sometimes with Beethoven.
>
> One can admit without going very far that the accounts given, and the exceptional eulogies bestowed both in England and Germany, could not be prompted except by the appearance of works of real and exalted worth. . . . At first sight it would seem that the Washington MSS. belong to the second symphonic period of Clementi. This period opens with the year

1813 and closes in 1824, the date of the last Symphony, named the 'Grand National' Symphony. In 1813 the London Philharmonic Society was founded. This memorable event gave Clementi the opportunity to use an admirable orchestra, that for which Beethoven, in 1823, wrote the Symphony with chorus, which likewise figured in the programmes of the famous Society with the great Symphonies of Clementi. At once the old master (between 1813 and 1824), renewing his untirable strength and youth, begins a new symphonic cycle as rich and brilliant as the first; and this time, if the influence of Haydn is still noticeable in the themes of some of the *Finales*, one feels that the art of Beethoven, and the force of the Romantics, monopolises his thoughts. Ten great Symphonies and some Overtures followed during the course of these eleven years. One in 1813, for the foundation of the Philharmonic Society; the second, dated April, 1816, would be performed at the Italian Theatre, Paris, in December, 1816, and January, 1817; and a third played at the same theatre in the spring of 1817; then two other Symphonies were composed in 1818 and 1819, and performed in London on January 11 and March 1, 1819—this should be the first portion of one of those which are preserved in the British Museum. It consists of a sombre, slow, and somewhat 'Wagnerian' Introduction in D minor, and a big and powerful *Allegro*. The MS. bears the title 'Sinfonia 4a per grande orchestra di Muzio Clementi.' Max Unger thought this piece to be identical with one of which an analysis was sent to Breitkopf & Härtel, of Leipsic, on August 26, 1819, but it did not prove, on examination, to be so. It appears that the master, returning to work on these MSS. in D minor and D major, transposed them into the keys of C minor and C major in view of the performance of three *new* Symphonies for the concerts of the Gewandhaus at Leipsic in 1822. One should recognise them by the reproduction of the initial themes of two of the Symphonies on the saucer of a cup in Saxon porcelain, given as a souvenir to the composer by the directors of these concerts, which unfortunately has disappeared to-day. It is quite certain, however, that the manuscript entitled 'Sinfonia 4a' and the piece in D major prove that the London version is the earlier one.

A Symphony was played in November, 1821, at Munich, and, as we have said, three new Symphonies by Clementi from January to March, 1822, at Leipsic; their success was evident, and the reports very enthusiastic; their publication was considered by Breitkopf. They are written in the keys of G minor, D major, and C minor.

The following year, in April, 1823, a new grand Symphony (never played, however) was written for the Philharmonic Society, London, and on March 5, 1824, at the first of the concerts of 'Ancient and Modern Sacred Music' (a Society similar to our ancient 'Concerts Spirituels' at Paris, with a hundred and twenty performers under the direction of Rossini), was performed at the beginning of the second part of the concert. This should be one of the Symphonies previously heard, for it does not bear the description 'new.'

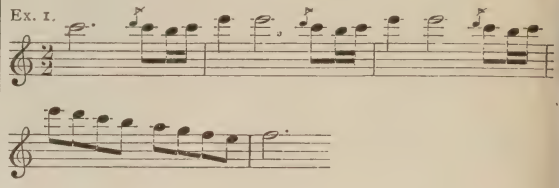
To resume. The following March 22, an Overture (MS.) was played at a 'première audition' to terminate the first concert of the Philharmonic Society, and it is probable that it acted as a real 'Overture'—in one movement only.

Finally, the last Symphony of Clementi, in which comes the British National Anthem, with canons and grand variations, and which gives to the work the title of 'Grand National' Symphony, was performed for the first time at the 'Concerts of Sacred Music Ancient and Modern,' on March 26, 1824.

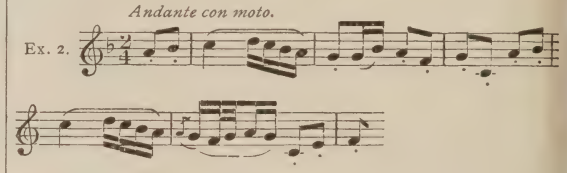
It remains now to give some brief indications of the MSS. at Washington:

Symphony No. 1 (in C)

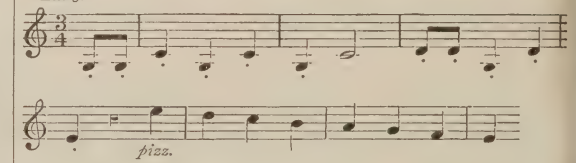
The initial part is wanting, but a re-entry of the first theme gives it thus:

Ex. 1.

The second movement, of a hundred and sixty-seven bars, is complete. It begins in the key of F:

Andante con moto.

Ex. 2.

It is followed by a *Minuetto Allegretto:*

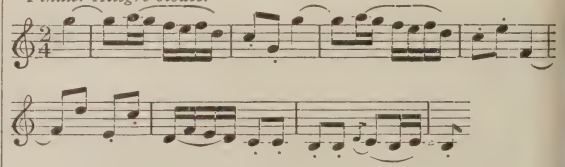
Ex. 3.



and the *Finale, Allegro vivace:*

Ex. 4.

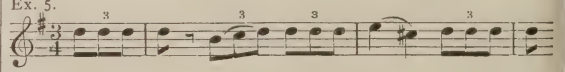
Finale. Allegro vivace.



Symphony No. 2 (in D)

The first movement is wanting. The *Larghetto cantabile* is, however, complete in the key of G:

Ex. 5.

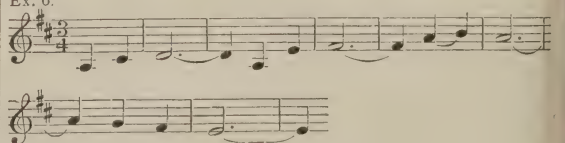


This Symphony was:

> . . . one of the two Symphonies of Clementi performed in London in 1819, and which the audience preferred, so it is said, to a Symphony of Beethoven.

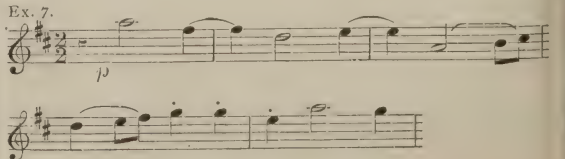
The *Menuet Pastoral* which follows, begins:

Ex. 6.



The *Finale Allegro* leads off with this—a piquant theme:

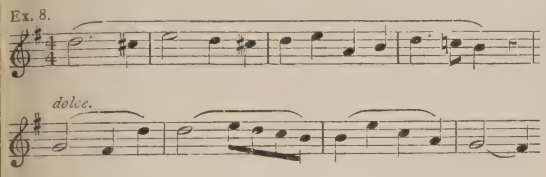
Ex. 7.

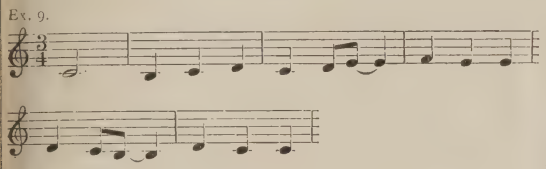


SYMPHONY NO. 3 ('National')

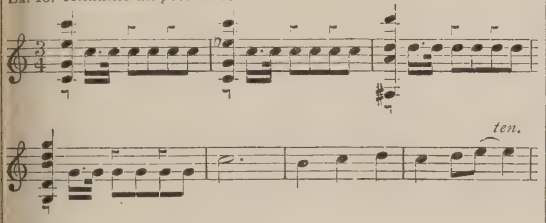
Of this, the last of the Roman master's, as played in London for the first time on March 26, 1824, only sketches remain of the first movement. One of these sketches contains the indication '*Suona il pianoforte*'—a reminder to direct the work from the pianoforte, as was then customary.

The first theme—an *Allegro*—reads:

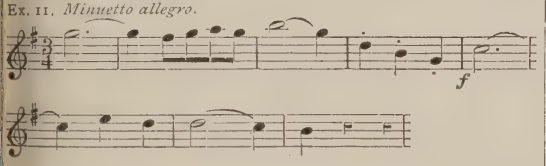
Ex. 8.

The *Andante* presents, by way of a Prelude, a curious inversion of the National Anthem:

Ex. 9.

followed by its principal theme:

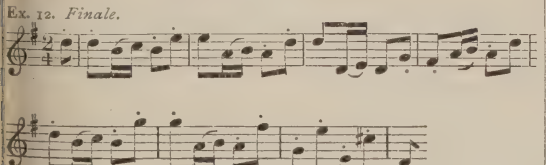
Ex. 10. *Andante un poco mosso.*



and the Minuet in G:

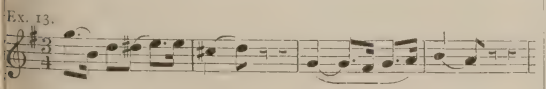
Ex. 11. *Minuetto allegro.*

The *Finale* is also in G:

Ex. 12. *Finale.*



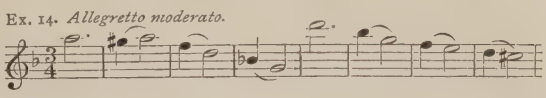
SYMPHONY NO. 4 (in D)

Of this Symphony there exists only a sketch of the *Finale*, *Allegro vivace*, which has three hundred and eighty-three bars. There are some fragments of the *Andante cantabile*, in G:

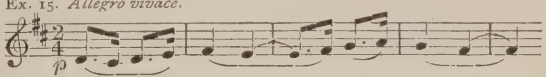
Ex. 13.

and a fine Minuet (*Allegretto moderato* in D minor), which has the direction, in English: 'This Minuet should come immediately after the first *Allegro*.'

Here is the theme of the Minuet:

Ex. 14. *Allegretto moderato.*



and of the *Finale*:

Ex. 15. *Allegro vivace.*

M. St. Foix has done his part well in focussing our attention on this problem of the lost Symphonies of Clementi, and it seems likely that the next discovery will be made in London, where the composer's life's work was mostly accomplished.

Ad Libitum

BY 'FESTE'

The marked popularity of the early classics, especially Bach, is being explained in a variety of ways. A leading article in the *Daily News* (what a good omen for the future of music, the growing frequency of such articles in the daily press!), headed 'Back to Sane Music,' says that the

> . . . re-discovery of Bach's beauty has given to many of our generation such a thrill as came to stout Cortez when he stood 'silent upon a peak in Darien.'

But is 're-discovery' the right word? Bach's greatness as a composer seems to have missed his contemporaries, who were more concerned with his gifts as a performer and improviser.

Evidence for this is seen in the almost complete oblivion that enveloped his compositions immediately after his death. The discovery of Bach is, after all, an affair of a mere generation, and the present enthusiasm is the natural fruition of the seeds sown by Mendelssohn in Germany and the Wesleys and Benjamin Jacob in England. It began in this country with organ music and the '48,' and its spread to the general public is due largely to the steady output of excellent editions of works that were hitherto practically unknown save by name—*e.g.*, the Chorale Preludes, and the Cantatas and other choral works; and to the work of conductors—above all, Sir Henry Wood—in familiarising the public with the concerted works. Even these factors, however, do not fully explain the present vogue. The *Daily News* rightly says that 'the secret of the triumphant return of these masters' (Purcell, Handel, and Bach) is due to a characteristic they share in common, 'a sane and serene vision of life, poise of spirit; and they carry their hearers into a larger and calmer atmosphere.'

Dr. Agnes Savill gets even nearer the secret in a recent article in the *New Health Society Bulletin*. After claiming that music is 'a valuable therapeutic agent,' she goes on:

> The curative value of music, in my belief, lies partly in the healthy physical effect of its rhythm, but still more important is its liberating effect upon the spirit. The music of the older masters—Bach, Mozart, Scarlatti, Haydn—appeals almost to everyone, partly because of its marked rhythm. Such rhythm appears to have a beneficial action upon both body and mind.

I think the case may be put simply in this way: One of the most marked of the psychological results of the war is a desire for movement. It shows itself not only in the dancing craze, but in the practical affairs of life—*e.g.*, the astounding development in transport, whether by land, sea, or air; and in sport we may see its effect in the speeding-up of all games. Thus, when you and I played football we got over the ground with some expedition, but the game was slow compared with that of to-day, when speed is cultivated, often at the cost of skill. I believe some of this feverish unrest has infected even so static a diversion as croquet! Naturally, the desire for movement is shown also in the things of the spirit, and in our particular art it is satisfied by two types of work. For the musical (whether so by instinct or training) there is the vitally-rhythmic music of the early classics; for the rest there is jazz. The latter soon exhausts its appeal—the life of the most popular examples is short—because it has little or no musical interest or variety, either melodic or harmonic. Even its touches of orchestration soon weary. As a vehicle for dancing it will have its use, and so long as people are dance-mad they will be to some extent jazz-mad. I say 'to some extent,' because signs are not wanting that many dancers would welcome something better.

The present appeal of Bach, then, is most probably due to the rhythmic vitality of his music. Its continuity, energy, and tunefulness count for much, too; and we may be sure that the crowds of new devotees who have become so mainly because of its obvious and external qualities will gradually appreciate its more subtle virtues. If so, the Bach vogue has come to stay, for no other composer has left so vast an amount of work in various fields, with so small a proportion of failures.

Another theory is put forward by Mr. W. J. Turner, in the *Illustrated London News*. First, it is to be noted that he does not speak of a 're-discovery' of Bach. He says instead that we are 'in the last stage of the great revival of Bach which began under Mendelssohn's leadership, and has continued ever since [my remark above to pretty much the same effect was written before I saw Mr. Turner's article] until it has now reached its apex in a popularity which would have astonished our grandfathers, who thought Bach good but dull.' And he continues:

> There is no greater magnet than Bach to-day to draw the musical public into the concert-hall. And the public goes to hear Bach, not at the dictates of fashion, but because it is genuinely thrilled and delighted by his music. It is a fact that the modern school-girl enjoys Bach, enjoys hearing Bach played, and enjoys playing Bach herself. This extraordinary revolution in public taste is the consequence of the increased pleasure in intellectual activity which is so marked a characteristic of our age. Bach fascinates the young because of the intellectual enjoyment they can get out of him.

I am afraid Mr. Turner is unduly kind to our age in crediting it with marked enthusiasm for intellectual activity. Such evidence as may be deduced from the enormous circulation of 'best sellers' of the 'Sheik' and Ethel Dell school, the stacks of journals of the gibbering, chattering type, and the prosperity of the section of the Sunday press that exists largely for the retail of salaciousness from the law courts, hardly supports so comfortable a belief.

The despised Victorian era contained fewer writers, because writing was a vocation, whereas to-day anybody and everybody can and does rush into print, from prize-fighters to cabinet ministers and their wives; and the proportion of people able to read was smaller than to-day. Yet I doubt if there is more intellectual activity now than at the time when such young late-Victorians as Mr. Turner and I were in the pothook-and-hanger stage of writing. So I don't think the intellectual side of Bach appeals much more than ever it did. After all, there were early composers no less brainy, but where are they to-day? They are forgotten because they had not Bach's variety and power of invention.

I write this after having come from Queen's Hall, where there were played at a sitting the six Brandenburg Concertos, with a violin concerto midway. Here was a test for a composer, above all for one who wrote at a time when orchestration as we know it to-day was an undiscovered art. Yet the last of the seven works found me as fresh as at the start, and, so far as one could judge, that was the feeling of the audience in general. And the reason for this extraordinary maintenance of interest lay, I felt, in the music's vigour, continuity, and rhythmic strength. I was conscious of no markedly intellectual reactions. There was tunefulness, expression, humour, thought, and cheerfulness amounting to jollity. At the back of all its moods, however, was rhythmic life and interest, obtained by a variety of means—insistent use of a figure, definite dance measures, cross rhythms and other devices, and perhaps above all by long stretches of typical Bach bass. Some of the most vital pages were founded on little more than the tonic chord. See, for example, what Bach does with the first and second viola parts in the opening section of the sixth Concerto—the first viola being chased at a quaver's distance by the second, while the lower strings, simply sawing out repeated chords of tonic, dominant, and subdominant, seem to be holding the ring. The jazz-mongers talk much of 'symphonised syncopation.' Bless their innocent transatlantic hearts! Bach and his fellows have them beaten hollow by devices that we can go on enjoying all our lives, whereas the 'Rhapsody in Blue' palls after a few hearings.

Yet another explanation of the Bach vogue is put forward by Mr. Carl Saerchinger in the *Musical Courier*. He says that

> . . . we have just reached the degree of musical intelligence which permits us to appreciate Bach. It is not that we are re-discovering him; we are discovering him, in his whole grandeur, for the first time.

I am not so sure that I agree with Mr. Saerchinger in his suggestion that the Bach cult is due to a revolt against sentiment and romanticism. For Bach has his share of these qualities, and the immense popularity of the Passions, the Mass, and the cantatas, is proof that we go to Bach for a good deal more than mere intellectual interest or lively patterning in sound. It must not be forgotten that Bach was the first of the romantics, and if, as Mr. Saerchinger and Mr. Turner seem to predict, there will shortly be a Beethoven revival, it will have little or nothing to do with Beethoven's having been a romantic. It will be the outcome of a re-valuation

of his work as a whole, and will involve (1) the scrapping of a good number of weak things that have been kept alive by pianoforte recitalists and other performers, and (2) a more frequent performance of such masterpieces as the Ninth Symphony (complete), the pick of the chamber music, the 'Missa Solemnis,' and 'Fidelio.' The revival may be attended by a new placing of the composer, for it will be seen that the proportion of incontestable masterpieces left by him is small when his huge output is taken into consideration.

One more theory calls for quotation. Mr. Compton Mackenzie in the April issue of the *Gramophone* says:

> I am beginning to revolt against this excessive worship of Bach at the moment . . . I fancy that the contemporary vogue for Bach is a revolt against noise. Modern composers have been trying to compete with railway trains, motor cars, and omnibuses. This is one reason why modern music is unpopular, for that it is unpopular one must admit. Moreover, people are still emotionally tired, and this worship of Bach is more likely to be the sign of a fatigued public than of improvement in its taste.

But this idea seems to be knocked on the head by the fact that among the safest draws in the concert-room at the moment are Wagnerian extracts, and such dramatic, dynamic, and emotional works as the C minor Symphony. There is plenty of noise in the 'Ride of the Valkyries,' and of emotion in the 'Liebestod,' but I have not observed any diminution in their appeal since the early days of the 'Proms.' when Wagner first got hold of us as we smoked our pipes and, tightly jammed, stood first on one leg and then on the other. And I seem to remember that among the most crowded nights at last season's 'Proms.' were those devoted to Wagner.

Mr. Mackenzie, by the way, responds to 'Discus's' recent challenge, and defends 'Traviata'—very ingenuously. He admits that the accompaniment is mere 'rum-tum-tum,' but holds up as an excuse the fact that 'there is a good deal of rum-tum-tumminess about the libretto that Verdi was using':

> To be bored by the tunes and rum-ti-tum of 'Traviata' means that the listener is bored by the memory of his own youthful folly, or that he is too young to think that he could ever be so foolish himself. To be bored by 'Traviata' is either to admit that the arteries are hardening or that one hasn't any arteries worth hardening.

The case is really far more simple. To be bored by 'Traviata' is no reflection on one's arteries; it merely means that one finds the music poor and lacking in interest.

> Verdi wrote the tunes that 'Traviata' required. To have supplied it with the music he wrote for 'Otello' would have been ridiculous.

The objection to 'Traviata,' however, is less on account of its tunes than of its orchestration. But let us take Mr. Mackenzie's own ground of debate: Verdi wrote the tunes that he was capable of writing at that stage of his development. Had the dates of 'Otello' and 'Traviata' been reversed, 'Otello' would have been weak and 'Traviata' a masterpiece, in spite of the rum-tum-tumminess of its libretto:

> Puccini appears to do something more elaborate with 'Bohême,' but there's plenty of rum-tum-tummi-ness in his melodious bass. Charpentier tried to be too clever in 'Louise,' and the result is that 'Louise' is already falling behind 'Traviata' and 'Bohême' in its appeal to an audience. After all, that finally is what an opera must do, and that is what 'La Traviata' does.

C

'Louise,' I fancy, never appealed much on this side of the Channel. Its hold to-day is certainly small, and the cause lies in its musical weakness. The last time I attended a performance I left half-way through, bored to fury. As to that 'appeal to an audience,' I don't know how 'Traviata' stands, but I fancy its performances are not very frequent. Even if they were, however, the fact would not prove its merit, for the 'Bohemian Girl' and the 'Lily of Killarney' draw steadily in the provinces.

Mr. Mackenzie is a newcomer to music, and naturally his taste is unformed. (I say this with no desire to be offensive.) One has only to read his monthly outpourings on gramophone records to see that. Of course those outpourings are full of life and interest, because literature is his job. But imagine a man who, having spent his life in composing, or as a music teacher, had suddenly become at middle age as susceptible to the appeal of literature as Mr. Mackenzie has to the appeal of music. Imagine this musician at once starting a literary monthly and contributing critical reviews. Should we not find some queer *obiter dicta?* Think out a few of the astonishing critical statements the sudden enthusiast would make—among others, that a failure to appreciate 'Sketches by Boz' is due to some defect in a reader's arteries, followed by an explanation that Dickens wrote the 'Sketches' in that style because it was the style that suited them; had he used the style for 'David Copperfield' it would have been ridiculous. I dwell on this point because it is one more manifestation of the present-day tendency to attach too much importance to the views of amateurs whose set of values has been arrived at hastily after a few years of casual concert-going, or gramophone orgies. Their views are interesting and occasionally instructive, and their freshness has a charm, but actually they have little weight beside those of critics who have lived with music all their working lives, and who have acquired that historical perspective without which no sound criticism is possible, whether of literature, painting, or music. As Paul England says in his new book, 'Fifty Favourite Operas,' 'Traviata' 'is perhaps the most faded of all Verdi's surviving operas, containing few numbers of outstanding beauty, and several that show the composer at his worst.' It is poor because Verdi as yet showed little of the genius that was later to give him a place beside Wagner himself. Mr. Mackenzie's liking for it is no evidence as to the flourishing state of his arteries; it merely shows that his musical taste is undeveloped.

The limit in the attaching of 'programmes' to well-known music is surely reached in a recent article in the *Etude*, entitled 'Chopin's Preludes as Interpreted by Liszt.' The author says he is indebted 'to one Laura Rappoldi-Kahrer, a pupil of Liszt, for the main items.' It is a pity he is not more explicit. We should like to know exactly how to share the responsibility for the fantastic 'interpretations' between Liszt and his pupils—for the author tells us that the evidence of Laura Rappoldi-Kahrer is supported by Madame de Kalergis and Wilhelm von Lenz. Here is the programme of No. 12 (the suggested title is 'Duel'):

> Chopin was very jealous of George Sand, who gave him all reason for so being. Here we have another one of those scenes in which the duellists attack one another. Compare, for example, the groups of two

notes in the right hand in ascending motion, which depict the encounter of the combatants, who withdraw a few paces after a bit. At the *fortissimo* (measure 21) the clashing of shields is plainly audible. The opponents take better aim, swords flash (short chords in the left hand). Chopin is wounded. Help comes to him (eighth notes in the right hand). Confusion arises. The wounded one is carried away.

A miniature Battle of Prague!

In No. 15, 'Raindrop,' I like especially the detailed references indicative of the bad state of repair into which the house had been allowed to fall:

The tones on A flat, which are later changed enharmonically to G sharp, are to be played, according to Liszt, most evenly, from the standpoints of both rhythm and dynamics; for raindrops are uniform as to size. Only the melody is to express soul-full-ness. The mood of the second part is quiet, even though there is the sultriness preceding the storm. The wind is heard in the fire-place (C sharp minor part). The storm draws nigh, lightning flashes. There is a peal of thunder, the lightning strikes (E major portion), while the rain now falls in torrents. The sky again darkens, lightning and thunder alternate, and the rain comes through sundry crevices in the ceiling. It is heard coming through holes in the roof. The enharmonic change signifies a brightening of the sky. The first melody is again heard. Finally, the dropping ceases altogether. Chopin, with candle in hand, looks whether the rain is still falling. In his dreams he seems to hear the rain still dropping, though round about him everything is at rest.

However, this is not the only example of bad weather. In No. 24, we are told that

. . . the left-hand figures portray an intense storm, while the right hand gives expression to a dramatic motive. Lightning rends the firmament. A tree is felled. Everything is illuminated by the frequent electrical displays. Again the force of the storm is renewed, only to become more demoniacal. Still no rain falls. In the distance are heard gloomy sounds (C minor portion). They draw nearer and nearer (D flat major). All of a sudden (A in the right hand) an electrical display illuminates the entire scene. The storm draws near until a cloudburst (chromatic scale descending)' transpires. Trees are uprooted, the thunder peals, lightning [why not 'electrical display' once more?] continues until the close. Everything is annihilated!

This programme makes considerable demands on the pianist. He has to get off the mark promptly with 'an intense storm,' and to show its becoming more demoniacal almost at once; clearly the storm is directly overhead, as the firmament is rent, everything illuminated, and a tree felled; yet a moment later the player has to show the storm drawing near; and all the while he has to keep something up his sleeve for the cloudburst, the uprooting of more trees, and the final annihilation of everything.

It is a relief to go indoors and witness a discussion, evidently between husband and wife. This is illustrated by No. 22, called 'Ill-humour':

A forceful melody in the left hand represents an individual, who begins in the bass, impatiently pushing his way forward, while the right hand represents another person seeking to quiet him. The angry tamping of feet is heard (*fortissimo*), which becomes ore and more violent. Impatience reaches its ight, and both parties slam the door in each other's es.

dently the impatient stamper who began in the ent from bad to worse, and finally got so 'het o become the actor in No. 18, 'Suicide':

An unfortunate person is seen climbing a high tower, in insane excitement. The precipice lies yawning at his feet. As he looks into the depths he is overcome by dizziness. Still he continues in his mad career. Now he has reached the tower (eighth notes). One step, yet another—only four more remain; then comes the fall, and his body is dashed to pieces (trill with figure). The spectators are awe-stricken, and shudderingly turn away from the terrible sight. Two short chords, and the tragedy is brought to a close.

Let us pursue the adventures of this 'unfortunate person' to the bitter end—No. 16, 'Hell':

The jaws of Hell open up. A bevy of noisy devils jump out, pushing one another with vigorous strokes. By and by they return to the awful abyss. At the *stretto* there is a general scuffle, as if all wanted to descend simultaneously. Finally, one of the imps reappears. All of a sudden (B flat major) he jumps into the air with a rushing noise and falls again; the others follow suit, and then all together enter the nether world. The jaws of Hell close upon the scene.

(What perverse imp makes me associate that 'bevy of noisy devils' with certain hard-hitting pianists?)

One would have thought that the climax of gruesome 'interpretation' had been reached in 'Hell.' It is, however, beaten by No. 9, 'Vision,' a product of sheer stupidity and diseased imagination that must be read to be believed:

Chopin is convinced that he cannot write any more music and attempts to locate the spot in his brain where new thoughts are conceived. In order to do this, he splits his skull in twain. It is imperative to differentiate sharply between the sixteenth and thirty-second notes. In the third and fourth measures the trill in the left hand represents the blood trickling. The master is desperate not to find anything (measure 5). The blows of the hammer grow more and more intense, until at the A flat portion (measure 7) he succeeds in discovering his lost power. Calmed thereby, he puts the parts together again, and closes in satisfied mood.

Being in one of my literal frames of mind at the moment of writing, I feel that the main weakness of this programme lies in the impossibility of a man splitting his own skull, investigating the contents, and afterwards doing the necessary repairs. Such an operation could be managed only by a second party. I suggest a much more feasible scheme—'Explaining a Joke to a Friend':

Chopin finds that a joke he has made is not fully comprehended by a friend. In order to bring about the desired result he splits his friend's skull in twain. (It is important to differentiate sharply between the sixteenth and thirty-second notes, the former representing the sharpening of the surgical instrument, the latter the nervous forebodings of the friend.) In the sixth and seventh measures the *staccato* semiquaver chords, *pianissimo*, show the friend furtively counting the loose change in his pocket before losing consciousness. Chopin finds his drastic method of explaining a joke far less expeditious than he had expected (measures 12-20), and his efforts become more and more intense (measures 20-25). At the 27th measure one half of the split head smiles faintly, while the other murmurs, 'Hoots, mon!' Relieved by these signs of dawning intelligence, Chopin puts the parts together again, and a few hours later a further remark, 'Och, aye!' shows the operation to have been entirely successful.

Silly? Of course it is, but not a bit more so than the 'interpretations' put forward above.

Seriously, I hope that Mr. Calvocoressi or some other authority on Liszt will be able to assure us that he was innocent of these ridiculous 'interpretations.'

Points from Lectures

Amusing things about choir-boys were said in the course of an address at Bristol, by the Rev. J. H. White, vicar of St. Mary's, Tyndall's Park. One boy, on being told he would be given a penny a service, rejected the penny, like the labourers in the vineyard, but decided to join the choir on condition that he received all the choirmaster's cigarette cards. Whereas the average boy enters the 'sacred edifice' as the pressman calls it, with a certain degree of awe and trepidation, after wiping his boots and removing his hat, the choir-boy enters as though he had bought the place, or at least with the assurance that it could not continue its chequered existence without his patronage. School was barely reached up to time by boys who, when they became choir-boys, were seldom less than half an hour to an hour before the time for practice or service. A specimen of letters received by vicars called attention to the pandemonium caused by choir-boys:

> Not content with walking along my wall and swinging on the garden gate three times a week, this evening a section of the boys tied a sky-rocket to my wife's tortoiseshell cat. She has not returned: I refer, of course, to the cat. I must ask you by virtue of these presents either to indemnify my wife or return the cat.

Although by report choir-boys have been guilty of every form of wickedness, they never seem to come within reach of the arm of the law. This is through no lack of complaint, but it would seem that the seeing eye and the hearing ear of the police constable are directed towards the top of the spire when passing a church on practice nights. Yet the choir-boy is a very lovable creature, and we owe more to him than we are wont to concede.

In Scotland, books, sermons, and bitter discussions used to be devoted to the question of the introduction of the organ into divine worship. One of the Baird lectures of the Rev. Dr. Wauchope Stewart manages to summarise the situation in these few lines: The question was whether or not there was Scriptural authority for the use of the instrumental music. The position taken up by the opponents was, that if the Christian Church accepted it from the Old Testament, it was logically committed to the whole sacerdotal system. It was not by the superiority of their arguments in the Scriptural discussion that the champions of instrumental music gained the day, but by the pragmatic test of its value as an aid to devotion.

Concluding his series of Aberdeen University music lectures, Mr. Willan Swainson propounded two questions, the answers to which are rather involved—in fact, verbally polyphonic: (1) What did polyphonic practice achieve in itself? and (2) What influence has it had on subsequent art, and what may it be expected to have in the future? Polyphonic art, he said, had given us the most serene and lofty expression of religious aspirations that the world had known. The greatest change at the time of Bach was the turning from modal tonality to the entirely different harmonic one. The stages of development are understood by musical readers. Mr. Swainson sees that in the present day the process is being begun all over again. And it might almost be said with certainty that the music of the future would lean even more strongly to the polyphonic side. Everything we know about the artistic framing of words to music we had learnt from the polyphonic age. In that particular, our most successful song-writers to-day are going back to the methods of the polyphonists, and finding therein a new freedom.

Musicians could not do without audiences. On this theme, Mr. D. Breen told students at the Cork Municipal School of Music that if music of the symphonic kind was composed in Ireland, composers would find very few people to listen to it. The three men of Irish birth who made the greatest mark in the history of Irish music had to go to England simply because they could not make a living in Ireland.

That Reading has a musical history is appreciated from the fact that 'Sumer is icumen in' originated there; but in a lecture given to the local Literary and Scientific Society, Mr. S. T. Chamberlain establishes other claims. Extracts from old Church accounts showed that mystery or miracle plays were early performed at Reading, and that the town was not behind in the provision of organs, and therefore of choirs. The musical festivals held there were said to be the forerunners of the Three Choirs Festivals. Early experiments of John Curwen in connection with Tonic Sol-fa were made while his father was the minister of the Congregational Church in Castle Street. Dr. F. J. Read was associated with the town, and one of his most worthy pupils was Sir Hugh Allen.

'To announce a Bach concert is to make certain of a full hall.' This fact had surprised Sir Henry Wood, so Mr. Rutland Boughton told an audience at the Birmingham Midland Institute. Mr. Boughton theorised that it was the post-war revolt against emotionalism which had caused the present generation to seek its musical solace in two directions, one being to endeavour to write music that was free from emotionalism, and the other to search back into the past for music such as that of Bach to minister to their need. Yet it was wrong, he thought, to regard Bach as an unemotional and frigid constructor of permutations and combinations in sound, guided solely by a regard for musical mathematics. The polyphonic energy displayed was so great, and the forms adopted so trying to his hearing, that the beginner failed to grasp the nature and substance of the material offered him. Yet the Bach student of to-day might listen to the master's concertos, and marvel at the beauties of their slow movements. When he heard the greatest works, such as the B minor Mass and the 'St. Matthew' Passion, there was both an appeal to the emotions and the dramatic sense of the audience in those massive compositions. Certain it was that the re-discovery of Bach was a genuine thing. Bach was a Church musician (added the report of 'C. F. M.' in the *Birmingham Mail*), and naturally he devoted a very great part of his time to music for the Church, but he did not confine himself to it. He did not wrap himself in mysticism, and express that in his music, but he was a man of every human attribute, and his humanity revealed itself in his compositions. He was gifted with a sense of humour of the homely German type, as the 'Peasant' and 'Coffee' Cantatas and 'Phœbus and Pan' showed us. And he did not disdain the ordinary affairs of life—for was he not a keen business man?

Taste in music was discussed by Mr. S. E. Lovatt at the Newcastle Clef Club. Speaking of musical criticism, he said that the newspaper musical criticism of this country was unsurpassed in the whole world for the soundness of its judgment, its sanity, and its sincerity. Musical critics, like doctors, sometimes

disagreed ; but as a corrective for those who criticised the critics, he advised them when next they went to a concert to sit down and write an account of the performance, setting out in good English their impressions, and having due regard for the music and the performers, while keeping in the background as well as they could their own prejudices. J. G.

Occasional Notes

The June issue of the *Musical Times* will be the thousandth number. There will be some special features, literary and pictorial, and the Supplement will include a facsimile of No. 1.

The April *Musical Times* contained a brief announcement of the Oxford Festival of Music in commemoration of the Tercentenary of the foundation of the Heather Chair of Music. We are now able to give some particulars. The Festival will open in the Cathedral on Sunday, May 2, with a performance by the combined choirs of New College, Magdalen, and Christ Church, directed by Drs. W. H. Harris, H. C. Stewart, and H. G. Ley, the programme consisting of anthems, &c., by Charles Wood, Stanford, Ouseley, Crotch, Croft, C. H. Lloyd, and the conductors. On May 3, an orchestral concert will take place (Birmingham City Orchestra : works by Haydn, Balfour Gardiner, Ernest Walker, Butterworth, &c.) ; there will be a Bach concert on Tuesday (Oxford Bach Choir and Oxford Orchestral Society : 'The Spirit also helpeth us,' 'Sing ye to the Lord,' Overture in D, &c.) ; on Wednesday the Oxford Orchestral Society plays works by Borodin, Dohnányi, Franck, de Falla, &c. ; on Thursday, following the presentation of Honorary Degrees and the Heather Oration by Sir Hugh Allen, the 'Weekly Practice' instituted by Dr. William Heather will be taken by the Choragus, the music being drawn from Elizabethan composers ; on the evening of the same day there will be performances of Vaughan Williams's 'Shepherds of the Delectable Mountains,' Bach's 'Coffee' Cantata, and 'The Gentleman Dancing-Master,' a ballet adapted to music by Purcell (this programme will be repeated on Friday and Saturday evenings) ; a choral concert is down for Friday, when Vaughan Williams's 'Sancta Civitas' will receive its first performance, and Parry's 'L'Allegro' will be heard ; and the Festival will wind up on Saturday with folk-dancing and folk-music in New New College Gardens. There is a capital list of soloists, and the Festival will be under the general direction of Sir Hugh Allen, Heather Professor. The agents are Messrs. Taphouse, Magdalen Street, Oxford.

A tablet in memory of Dr. William Heather will be unveiled in Westminster Abbey at a special service on May 11, at 5 p.m. by the Chancellor of the University of Oxford, Viscount Cave. Admission is by ticket.

We have been much interested by an account of the doings of the Bombay Symphony and Chamber Orchestra. During the five years of its existence it has given twenty symphony concerts, ninety-eight chamber-orchestra concerts, eleven chamber music recitals, and one promenade concert. The repertory comprises about two hundred compositions, including many symphonies, concertos, and other large-scale works.

This admirable record has been achieved in the face of great difficulties — chiefly financial. Rehearsal problems are sometimes acute, and much of the work has to be done sectionally. The conductor, Mr. Edward Behr, and his fellow enthusiasts, have their reward in a regular and appreciative audience (there is a free gallery), and in the encouragement and help from occasional visiting soloists from Europe. We wish them continued success in their excellent work.

Judging from inquiries we receive on musical copyright and kindred matters, the work of the Society of Authors, Playwrights, and Composers Incorporated is not so well-known to musicians as it ought to be. Perhaps the usually shortened form of the title ('Society of Authors') has misled them into regarding it as a purely literary organization. It is worth while pointing out, therefore, that the Society comprises various committees, that which looks after the musicians' interests (called the Composers' Committee) being made up of nine well-known musicians, among them Howard Carr, Nicholas Gatty, Armstrong Gibbs, Katherine Eggar, and Sir Richard Terry, with Thomas F. Dunhill as chairman. The Society, in return for a modest subscription, helps its members by advice in regard to copyright, agreements and contracts, performing rights, collection of fees, &c. The prospectus and other information may be had from the secretary, Mr. G. Herbert Thring, 11, Gower Street, W.C.1.

The following letter of greeting to the Bach Cantata Club was received by the secretary, Mr. Hubert J. Foss :

Leipzig-Thomaskirche,
Good Friday, 1926.

In order to express our pleasure at the presence of Prof. C. Sanford Terry in Leipzig on the occasion of the performance of J. S. Bach's Matthaus Passion in the Thomaskirche this evening, conducted by Dr. Straube, we the undersigned send heartiest greetings to the Bach Cantata Club.

(Sgd.) Dr. Karl Straube, Thomaskantor ; Prof. Walter Seidel ; Dr. Heinrich Bach, sen. ; Dr. Nipcke ; Dr. Heinrich Bach, jun. ; Dr. Johannes Wolgart ; Bernard Muller ; Dr. Fritz Marburg.

Apropos of the Bach Cantata Club, we are glad to hear that the public response has been so hearty as to place the Club in a secure position among musical organizations. We are asked to announce that membership privileges and admission to the remaining three concerts (May 25, October 26, and November 23) can be had at reduced rates. For particulars write to the secretary, Oxford University Press, Warwick Square, E.C.4.

Among the lectures to be given at the Royal Institution of Great Britain (21, Albemarle Street, W.1) during the post-Easter session are two by Prof. P. C. Buck on 'The Song Form in England, as represented by Stanford and Parry' (May 1 and 8, at 3) and three on 'The Acoustics of Public Buildings,' by Dr. G. W. C. Kaye, Superintendent of the Physics Department, National Physical Laboratory (May 11, 18, 25, at 5.15).

Music in the Foreign Press

By M.-D. Calvocoressi

CONTEMPORARY DANCING

The March-April issue of the *Musikblätter des Anbruch* is devoted to dancing and dance-music. It contains useful essays by twenty-six writers, among whom are Paul Stefan, Hugo von Hofmannsthal, Andrei Levinson, Erwin Felber, Egon Wellesz, and R. St. Hoffmann. Victor Belaiev deals with stage dancing in Russia, André Cœuroy with the spirit of the French ballet. A symposium on the distinctive characters of modern dance-music enables Casella, Krenek, Wellesz, Schulhoff, Petyrek, Rieti, and others to express their views. The number contains a quantity of photographs of dancers (most of them German or Austrian), some of which are extremely attractive, and show the results of original and intelligent work.

RUSSIAN MUSIC

The March *Melos* is a special 'Russian' number containing articles by Igor Glebov, on Musical Science in Russia; A. Finaghin, on Glinka's forerunners; Roman Gruber and A. Finaghin, on various problems of musical form, with special reference to the Russian school.

SMETANA'S TEACHERS

In the February *Auftakt*, Dr. Ernst Rychnovsky gives interesting information on this little-known topic:

> We know little about Johann Chmelik, Smetana's first teacher; and comparatively little about Franz Ikavec, who gave him lessons in singing and in playing the violin, the viola, and the pianoforte. We know absolutely nothing of two other teachers with whom he worked, Matucha and Batka. Fortunately we are not in the dark with regard to Josef Proksch, to whom Smetana owed all his theoretical knowledge. Proksch was born in 1794; at the age of thirteen he was stricken with blindness. He died in 1864. He was a keen musician and an excellent instructor. Smetana studied four years with him (1843-47), and benefited by his influence.

KEY RELATIONSHIP IN BACH'S 'ST. JOHN' PASSION

In the March *Zeitschrift für Musik*, Walter Flath, considering the tonalities used in the recitatives in Bach's 'St. John' Passion, comes to the conclusion that practically every key, major or minor, is used by Bach with a definite expressive purpose—*e.g.*, B flat major is associated with contempt, E flat major with coldness and callousness, E major with warmth of heart, C sharp minor with sin, C minor with hatred and malice, and so forth. The examples given by the writer are convincing enough; and an analysis, chord by chord, of Recitative No. 28, confirms the impression that his conclusions are founded on facts.

OLD HUNGARIAN VIRGINAL MUSIC

The third instalment of Benedikt Szabolcsi's essays on old Hungarian music (March *Zeitschrift für Musikwissenschaft*) is devoted to 17th-century virginal music:

> The Kájoni Codex (1634-71) contains two transcriptions of native folk-tunes. A manuscript dating from the second half of the 17th century contains some more elaborate pieces, which are genuine virginal music, and interpret native tunes far more fully. The Codex Vietoris (1680) contains a wealth of typically Hungarian examples, many of which the writer quotes. It is very doubtful, he adds, that these examples are really the work of Johann Vietoris.

A WORK BY MOUSSORGSKY RE-DISCOVERED

In the February *Musik*, Andrei Rimsky-Korsakov describes a manuscript in Moussorgsky's handwriting which recently turned up among papers preserved in the Leningrad Public Library. It is a comic scene, written in 1866. The music consists of ninety-one bars, and is live and picturesque, although it does not represent Moussorgsky at his best. Parts of it were used in 'Boris Godunov.' This work, entitled, 'Pachómich's Adventure,' will shortly be published.

TONAL AND ATONAL MUSIC

In the same issue, Werner Karthaus avers that atonal music is the negation of most of the principles to which music (tonal music) owes its significance:

> It ignores the tension and relaxation from chord to chord which is so marked in tonal harmony. It exploits not the simplest available efforts, but the most complicated, and also the least rich in contrasts.

THE SAME, CONTINUED

In *Le Menestrel* (March 12), Stravinsky is reported to have said in the course of a recent interview:

> I am not modern; I am altogether incapable of understanding atonal music.

BOIELDIEU

The February *Revue Musicale* is devoted chiefly to Boieldieu. André Schäffner writes on 'La Dame Blanche,' G. de Saint-Foix on Boieldieu's pianoforte music. A number of Boieldieu's letters appear for the first time in print.

GIURO EISENHUTH

The *Sveta Cecilija* (Zagreb) contains an article by Dr. A. Goglia on this composer:

> Eisenhuth was born at Zagreb in 1841, and died there in 1891. The catalogue of his output comprises two hundred and twenty numbers, among which are choral and symphonic works, and a couple of operas. He was a professor of violin at the Zagreb Conservatorium.

JULI GARRETA

The December *Revista Musical Catalana* contains articles by various writers on this Catalonian composer (1875-1925), among whose works an orchestral 'Pastorale' and a Suite (both introduced by the Casals Orchestra in 1922 and 1925 respectively) come in for high praise.

CZECH MUSIC

The February *Muzyka* (Warsaw) is devoted to Czech music and musical activities. Z. Nejdely shows how in the 18th century Czech music influenced Polish music, whereas later Chopin's influenced Smetana's. Jan Lowenbach expresses the opinion that the best among contemporary Czech composers are Förster, Novák, Suk, and Janáček.

KARLOWICZ

The March issue of the same periodical is devoted to the Polish composer Mieczyslaw Karlowicz (1876-1909), whose tone-poems are described as the mainstay of the orchestral repertory of modern Polish music.

New Music

CHORAL WORKS

The revival of interest in Handel, especially on the secular side of his work, is unmistakable. The appearance of 'Semele' in an abridged edition is therefore opportune, the more so as its many attractive features were revealed by the stage performances at Cambridge last year. The aim of the new edition just issued by Messrs. Novello is to provide choral societies with a practicable version for concert use. In its complete form 'Semele' was too long; moreover, the proportion of recitative and solo numbers was unduly liberal for a performance unaccompanied by stage action and properties. A good deal of the solo work has therefore been omitted, among the 'cut' sections being the whole of the part of Athamas (very inconveniently written for a male alto). The choral portions remain intact, and there is a connected story, which gains rather than loses by the dropping of the subsidiary episode of the love of Ino for Athamas. The only textual alterations are the transposition of a few bars of recitative in order to ensure satisfactory joins where 'cuts' have been made. Thus shortened, 'Semele' takes about an hour and three-quarters in performance, plus an extra ten minutes if all the repeats in the Overture are made. Act 1 (which may be had separately) is suitable for performance as a short choral item (thirty-two minutes). It calls for two soloists—soprano and bass. For the whole work the customary four solo voices are necessary. The orchestration is for strings, two oboes, two bassoons, two horns, two trumpets, drums, and continuo. A specially written continuo (pianoforte) part has been provided, in which appear all the essential notes of the oboe and horns; the bassoon parts contain no independent features; and the trumpets (which occur only in the final chorus) and the drums (used only in three numbers) may be dispensed with. The work may thus be performed with strings and pianoforte only. Certain passages left unscored by Handel have been added to the string parts in case the use of pianoforte is inconvenient. It will thus be seen that everything possible has been done to make this delightful and unfamiliar work practicable for choral societies of all kinds—large or small, rich or poor. It should be added that the choruses consist of straightforward, four-voice writing, with no division of parts. One would prophesy for 'Semele' a new lease of life but for the fact that the expression can hardly be applied to music that has been consistently neglected. In fine, here is a Handel creation that is virtually new, sprinkled with a few airs already popular (*e.g.*, 'Where'er you walk' and 'O sleep, why dost thou leave me?'), and others that should speedily become favourites.

Gone are the days when a reviewer could pass an opinion on a new choral work from a mere study of the vocal score! Faced with such recent examples as Vaughan Williams's 'Sancta Civitas' and Honegger's 'King David,' he can do little more than sit on the fence and hope for a chance of hearing them performed. In the case of the former, two such opportunities will shortly occur, one at Oxford, the other in London. All that need be done now is to give a general idea of the scope of the work. Sancta Civitas' is for baritone and tenor soli, chorus, semi-chorus, distant chorus, and orchestra—a scheme that will at once suggest the need for a highly-skilled body of singers. The subject is the Heavenly City of the Apocalypse, and the words are drawn from the Authorised Version, with some additions from Taverner's Bible and other sources. A note directs that the semi-chorus should sit behind the full chorus, and should consist of about twenty voices (6-6-4-4); the distant choir—of boys' voices, if possible—should be out of sight, with a special conductor. There is also a distant trumpet which should be placed with this body. The idiom is that blend of plainsong, strings of consecutive triads, false relations, sudden transitions, and enigmatic dissonances that we now expect from the composer. On paper there seems to be some monotony, but actual performance, with its nice adjustment of balance and texture, may of course remove that impression. Clearly there is much beauty of an aloof, otherworldly type, and an imposing climax is built up towards the end. The actual close, like the opening, should produce a striking effect of remoteness. It is worth noting that the composer calls the work an oratorio—a courageous step to-day when that form is rather too readily assumed to be dead. Of course it will prove to be as much alive as the sonata, symphony, and fugue, for composers who have something vital to say. The length of 'Sancta Civitas,' however, suggests that 'cantata' would be a more suitable title. (Curwen. Pp. 50. The number of pages in the vocal score is given as some guide to length.)

Honegger calls 'King David' a symphonic psalm, and bases his work on the drama by René Morax. The various numbers are separated by passages read by a Narrator. The music is a curious mixture of styles. There are naively simple vocal solos accompanied by extreme dissonances, some passages of straightforward diatonic choral writing suggestive of conventional oratorio, a touch of the German chorale, barbaric instrumental pages (such as the three Marches, the Incantation of the Witch of Endor, a final chorus, 'The Dance before the Ark,' &c.), and even an 'Alleluia' Chorus with a tuneful subject which is almost threatened with fugal treatment. The 'Dance before the Ark' is a lengthy movement, arranged for pianoforte duet. Here, as elsewhere, there is much that one can imagine to be vividly effective when played by orchestra. The libretto has been done into singable English by Edward Agate. It is a pity, however, that the text of some beautiful passages could not have been given in their familiar English form, *e.g.*, 'Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower,' appears as 'Man that is born of woman lives but a little while. Whichever way he turn, the path he must pursue is heavy to his feet. He cometh up like grass, which in time shall be mowed down.' One examines this work of Honegger's with great interest. It has abundant strength—sometimes of a brutal kind—and imagination. Apparently the chief defect is a lack of unity. A performance would be welcome. Perhaps the always enterprising Philharmonic Choir will oblige. (But see what comes of the constant leg-pulling by 'the Six.' It is impossible to avoid a suspicion that some day we may be told that 'King David' is merely one more attempt to *épater le bourgeois*.) (Edition Fætisch, Lausanne; Chester. Pp. 90.)

[A report of a performance of 'King David' at Rome appears on p. 459.]

We return to normality in Rutland Boughton's 'Pioneers,' a setting for tenor solo, mixed voices, and orchestra, of Walt Whitman's well-known poem. The orchestra called for is of the 'small' type, but the string parts are so cued that performance is possible with string band only, or with strings supplemented by such wind instruments as are available. The music is attractive, and of reasonable difficulty (Curwen. Pp. 42).

Rather more off the beaten track is 'The Dancing Seal,' a setting by Edgar L. Bainton of a poem by Wilfred Wilson Gibson. This is picturesque, both in text and music, and fairly difficult. No soloists are required, and apparently a full orchestra is essential (Oxford University Press. Pp. 44).

From the Oxford University Press comes also the latest of its issues of the Bach Cantatas—the Motet, 'Jesu, Priceless Treasure,' edited by Dr. Whittaker. Both notations are given, but the advantage of this is somewhat discounted by the crowded appearance of the page.

Armstrong Gibbs's 'Songs of Enchantment' is a short work (pp. 28) for soprano solo, mixed choir, and small orchestra—a setting of three little poems by Walter de la Mare. The music would suit a small choir accustomed to modern music and able to sing with delicacy (Curwen).

We have received also vocal scores of Purcell's 'Dido and Æneas,' newly edited by Edward J. Dent, with a German translation by Dr. Anton Mayer (Oxford University Press); a short concert version—thirty minutes—of 'Carmen,' arranged by Maurice Besly (Winthrop Rogers); and 'Lionel and Clarissa,' the ballad opera by Dibdin and others, arranged by Alfred Reynolds, which was so successful at the Lyric Theatre, Hammersmith (Elkin).

H. G.

UNISON SONGS

Joseph Williams issues two tiny songs by Harry Farjeon, under one cover—'Ewes' and 'Arundel.' These have the advantage of Eleanor Farjeon's neat words. The first song, 'slow and sleepy,' is less fresh than the piquant 'Arundel.' Sustained slow singing is asked for in the same composer's 'St. Leonard's Forest.' Tongue, lips, and teeth must be neatly used.

In Novello's School Songs, No. 1163 is a transposed version of the 'Messiah' air, 'Come unto Him,' in A flat. This is a fine *cantabile* exercise. The triad might have been omitted on page 3, since children will not, of course, attempt it.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Dr. H. D. Statham has arranged two Plantation songs ('Uncle Ned' and 'South Carolina') for S.S., with two violin parts, which can be played on the pianoforte when strings are not available. There are solo bits, and a rousing chorus. Clubs and 'Cubs' would enjoy these (Curwen).

A. Brent-Smith's 'Choral Dance' is a pleasant, easy song for S.S., about a 'glade enchanted.' His 'Fear no more the heat o' the sun' has good, broad melodic lines (S.S.C.), and is not difficult (both Elkin).

Alec Rowley's 'Dreamland calling' (S.S.) is a light, dreamy little thing, pleasant, if rather conventional (Novello).

MALE-VOICE

Curwen's batch includes a light, graceful trifle, 'Through the glen,' by Markham Lee, a simply-arranged old melody to 'Caleno custure me,' for baritone solo and chorus, by S. T. Harris, and Armstrong Gibbs's 'Fol dol do' (words by de la Mare). This last trips lightly, at speed.

Elkin's list contains Rowley's 'The Songster' (gentle, mild, and very easy), Henry Coleman's arrangement of 'Drink to me only' (rather too many chords here and there; otherwise pleasant), and Leslie Woodgate's setting of the negro song 'I got a home in-a dat Rock.' A few chromatic touches seem rather out of the picture, which is in other respects pleasant to look upon. The chorus in all these pieces is in the usual four parts.

MIXED-VOICE

Martin Shaw's vigorous 'Easter Alleluia' on the tune 'Orientis partibus' (S. & T. solo, S.A.T.B. chorus) is intended for unaccompanied singing. Its bell-like heartiness is attractive. The music is simple enough (Curwen). From the same firm comes another 'Alleluia'—Boughton's Prelude to 'Bethlehem.' This is plain, wholesome fare, also. The same phrase might be applied to Vaughan Williams's Magnificat and Nunc Dimittis, for village choirs. The part-writing is very simple, and in case of need the tenor part can be omitted altogether. Boys' voices alone may be used, or men's alone, or boys' and men's in octaves. The bar-lengths vary, but there are no complications. A certain stark strength, characteristic of the composer, is seemly here.

Some repetitions slightly mar the progress of Herrick's quaint lines in 'Amarillis,' set by Leslie Woodgate, with a good sense of style (Elkin). 'Slow, slow, fresh fount' is more conventional, though very singable. There is good instruction here for young choirs, in matters of simple, unforced expressiveness and easy tone-production. These, and Denis Wright's setting of Scott's 'Pibroch of Donuil Dhu' (straightforward, if not notably fresh), are for S.A.T.B.

'The love of comrades' is a setting by Felix White of a Whitman poem (Schirmer; Hawkes). It has a bold fling, matching the poet's conception. Some of the rather Scriabinesque harmonies are a bit far-fetched, but most of them are worth fetching. He divides the three lower parts several times. I like the tang in this piece.

The Winthrop Rogers pieces mentioned in last month's notes are to be had of Hawkes, now agents for this edition. (In my second line, under the heading 'Unison Songs,' I wrote 'stock *times*,' by the way, not 'tunes.')

W. R. A.

Vol. 3 of 'Songs of the North,' the words edited and written by Harold Boulton, the Gaelic edited by Neil Shaw, and the music arranged by Robert McLeod, has just been issued by Cramer. The set contains twenty-seven songs. Owing to the large page, thick paper, and stout cloth binding, the volume is perhaps inconveniently substantial; and the cost (21*s.*) seems heavy for a collection of the kind to-day, when so many excellent arrangements of folk-songs can be obtained at an average cost of a copper or so apiece. Our concern here is with the music, and while we are not unappreciative of the many picturesque touches in Mr. McLeod's arrangements, we wish he had avoided certain chromaticisms

of the weaker type. The Preface anticipates criticism on another ground by saying that 'The academic musician may find what he would call a mixture of styles in several places, but these mixtures have been intentional.' But the hearer, whether 'academic' or not, is merely concerned with the effect, and he is not likely to be reconciled to a lack of unity (which, after all, is a serious fault in style) by being told that it is intentional. In regard to the use of chromatic harmony, one need not be a purist to object to some details of Mr. McLeod's harmonizations. For example, in his Preface he alludes to an *arpeggio* figure used in the cadence of a 'Highland Pastoral,' and explains its point. We agree that the figure is excellent, but we wish he had avoided the D flat in the cadence of F major. There is surely no more threadbare progression than such cadential use of the flattened submediant. It has vitiated more than enough music already; let us keep it out of our folk-songs, or at least use it far more sparingly than is the case in this collection. Such fine expressive tunes need no such inexpensive garnishing. H. G.

EASY PIANOFORTE MUSIC

Of a number of pianoforte albums for elementary players one of the best is E. Markham Lee's 'The Windy Hill' (Hawkes). This is a little suite of five pieces—'Sun and Shower,' 'Wild North-Easter' (*Vivace*), 'Noontide Rest,' 'Harebells' (*Tempo di Valse*), and 'Down we go.' The pieces are well contrasted, attractively written, and admirable for technical purposes. The left hand is well catered for. Two short pieces—(*a*) 'Pastorale,' (*b*) 'Evening'—by Hubert Hales (Joseph Williams), are melodious and good practice for *cantabile* playing in both hands. Another set of two pieces—'Sunbeams' and 'The Rivulet'—under the title 'Slender Themes,' by R. H. Walthew (Paxton), may also be recommended. The first is a charming little *Allegretto*, with some graceful flowing writing in which both hands are equally interested.

Young people who like playing well-known tunes will doubtless be attracted by George A. Armstrong's easy arrangements of Folk-Songs of the British Isles and Songs of England (Forsyth). The seventeen tunes in the book include such favourites as 'The British Grenadiers,' 'It was a lover and his lass,' 'John Peel,' 'The Vicar of Bray,' 'Golden Slumbers,' &c. The arrangements are usually extended, so as to give the left hand a share in playing the tune. For this reason the book will be found useful as well as entertaining. Musically, however, the pieces as a whole would have gained in interest and value had a little more enterprise been shown in the choice of harmonies. One or two are particularly crude in this respect.

Colin Hood's 'Jungle Tunes' (Forsyth) are imaginatively and skilfully treated, and make an attractive set. The tunes are ten in number, and are widely varied in style. Besides being musically interesting they are of considerable technical value. Thus, No. 3, 'Tree-top Chatter,' is excellent for phrasing and *staccato;* No. 5, 'The Kangaroo,' is a little study in rotation; No. 10, 'March of the Beasts,' is good in rhythm, and so on.

Six little pieces under the title 'Day Dreams,' by Herbert Dennison (Joseph Williams), are written in single notes. They are tuneful and flowing in style, but the treatment, generally, lacks the distinctive quality that is found in some of the pieces noted above. The composer's persistent use of *legato* also lessens the value of the music educationally. Charles Vincent's 'Three Short Greetings' (Hawkes) are 'Good Morning' (a bright little piece in $\frac{6}{8}$ time), 'Good Afternoon' (a quiet piece made up of simple chords in each hand), and a brief 'Good Night.' They are attractive and quite simple.

Some recent additions to the Oxford Pianoforte Series, edited by A. Forbes Milne (Oxford University Press), should find favour with teachers. They are mainly of about Elementary or Lower Division standard, though a few examples exceed this. Ethel Boyce's 'Cinderella' is a charming little suite issued in two books. Particularly bright and attractive are the last three numbers of the first book. Five little pieces under the title 'Wayside Pictures' (Set 2), by Arthur Baynon, are excellently written, and are admirable for technical purposes. Gordon Slater's 'Three Little Pieces' are for elementary pupils. They are written in two parts, and give useful work for the left hand. Well-varied and attractive fare will be found in Jane M. Joseph's 'Suite of Five Pieces' (Minuet, Bourrée, Sarabande, Air, Jig). The treatment of these little dances is distinctive, and the Suite should interest both teachers and pupils. Eric Mareo's 'Storyettes' may also be cordially recommended. These five pieces are imaginatively treated, and should appeal to young people. More difficult are Felix Swinstead's 'Two-part Inventions.' These comprise a Polonaise, Air, and Gigue. The last calls for a neat *non legato* touch, the Air is an excellent study in syncopation, and clean phrasing and nimble finger-work are required for the Polonaise. These characteristic examples of Mr. Swinstead's work provide admirable material for developing hand independence.

From the same publishers come two works by Tobias Matthay. The 'First Solo Book' is intended for use as a supplement to Books 1 and 2 of 'The Pianist's First Music Making,' and 'The Child's First Steps.' In a Preface, entitled 'The Main Cause of Bad Technique, Pianistically,' the writer remarks that:

> . . . most of the mischief must be laid at the door of the now happily out-of-date so-called 'Tutor.'

After discussing the difficulties that beset the teacher of the beginner, he goes on to say:

> To write musical studies and pieces in accordance with this knowledge of the technical pitfalls in the path of the beginner, manifestly implies a set of formidable restrictions and a severe problem for any composer, however gifted. . . . The present set of little studies (for the first year, or the second or third year studentship) were written as tentative examples of what should be striven for. . . . My main purpose has been to endeavour to stimulate and prompt composers of perhaps higher genius than myself to provide the educative material on these lines so urgently needed.

In 'Playthings for Players, Young and Old,' Book 2—which includes the Preface referred to above—Mr. Matthay has provided eight little pieces more advanced in difficulty, which should prove interesting, musically, to pupils of any age. G. G.

PIANOFORTE DUET

Four-handed works of unusual interest are the 'Quatre Sonatines Françaises,' by Charles Kœchlin, issued in separate numbers by the Oxford University Press. They are a curious and fascinating blend of simplicity, complexity, economy, and audacity. The

simplicity and economy are in the thematic material and texture, the complexity in the highly ingenious polyphonic and canonic writing ; and the audacity in sudden spasms of dissonance. Technically they are deceptive. Often the players are lured along an apparently easy path, only to be brought up standing by some snag of an unconventional type. At such moments one half-suspects a touch of malice on the part of the composer. Certainly he seems to take a delight in awkward transference of parts from hand to hand and from player to player ; and the *secondo* player who is inclined to be—shall we say ?—globular in build will see something approaching personal insult in the frequency with which he is called on to play with his left hand in territory that is usually the preserve of his colleague. It is all excellent practice, and often good fun ; and although some of the harmonic perversities may never become convincing, there are enough pages of unmistakable beauty to make the Sonatines appeal to all but the most conservative. The *primo* and *secondo* parts appear on the same page—a plan for which there is much to be said, but which is not always convenient in this instance, owing to the type being rather small (though beautifully clear), and to the fact that, much of the music being in irregular time, with dotted bar-lines, the players are apt to be bothered by complicated passages that occur on the outside edge of the page. But these are details that should hinder no four-hand enthusiasts from enjoying this unusually fresh and original music. Perhaps its quality is best described by a wretched, over-used word that one writes with an apologetic shudder : it is 'intriguing.'

Augeners have just issued a couple of Schubert's duets—'Divertissement à la Hongroise,' Op. 54, and the Fantaisie, Op. 103, edited by A. Roloff. The latter seems to be by far the better work. True, it suffers from Schubert's besetting sin of repetition, but there is a lot of good, vigorous stuff. A couple of well-advanced pupils would benefit from it, as the editor has fingered it fully.

PART OF A SONATA FOR VOICE AND PIANOFORTE

Medtner's Sonate-Vocalise (Zimmermann, Berlin ; Novello), is an interesting essay in a new path. A casual glance suggests a work for violin (or flute) and pianoforte. Indeed, the Sonata would probably stand a better chance in that form, seeing that most instrumental players can keep time, whereas most vocal soloists can't—or won't. The composer gives the singer full directions : the vowel most used should be the broad *a*, especially on loud or long notes ; for comparatively unimportant notes less open sounds should be used, preference being given to *e*, both in its long and short forms ; transition from vowel to vowel should be gradual, and so forth. The voice part is very singable, and the pianoforte part not unreasonably difficult ; but there is need for careful study in ensemble. The vocal compass is modest for a work on this scale—from middle C to A flat above the staff, the latter appearing only once, lightly touched. There are, however, plenty of high G's, some of them long-sustained. The music is less craggy than one would expect, judging from some previous essays of Medtner's ; in fact, there are moments verging on the conventional. Let us hope that this attractive and interesting experiment will soon be heard in public.

CHAMBER MUSIC

Sir Richard Terry has edited three Old English pieces (Curwen) to add to his notable collection. 'Almaine,' for string orchestra, by Richard Dering (1575-1630) ; 'Almaine,' for string trio, by W. Cranford (17th century), and a third 'Almaine,' by Thomas Forde (1580-1648). It is unnecessary to discuss again here the importance of these publications of some of the earliest chamber music ever written. Their value is nowhere questioned in Europe, and our comments concern not the Editor but the publishers, whom we would beg to be a little more generous and refrain from printing the score on the back of what should be the cover. We feel sure that no purchaser would hesitate to pay a bigger price to have an essential part of the music duly protected. And perhaps the curious would be grateful to Sir Richard for some indication of the original scoring.

B. V.

SCORES

Orchestral players will be glad to hear that Mr. Holst has followed up the two Suites from Purcell's 'Gordian Knot' with another, drawn from 'The Virtuous Wife.' It consists of six movements—Overture (*Andante maestoso*, leading to a capital fugal *Allegro*), Slow Air, Hornpipe, a couple of Minuets, and a final *Allegro*. The arrangement is for strings, but Mr. Holst has added parts for flutes, oboes, clarinets, bassoon, horns (two), trumpets (two), and drums, any or all of which may be added at will. Fresh, engaging music, this—the very thing for orchestras of all sorts and sizes (Novello).

The 'Oxford Orchestral Series' grows rapidly. An enterprise of unusual interest is that undertaken by Dr. Whittaker, the general editor. He proposes to issue all the purely instrumental numbers from Bach's cantatas except the few that Bach himself drew from the concertos. Some of these cantata preludes have not hitherto been published in orchestral parts, appearing only in full score in the Bach-Gesellschaft volumes. A large number of beautiful and unknown movements will thus be made available for the first time, and should prove a boon to orchestral societies that are unable to tackle the concertos. Dr. Whittaker has made the edition thoroughly practical, suggesting substitutes for obsolete or infrequently used instruments. Where possible the arrangements are adapted for use by chamber-music parties, or small, incomplete orchestras ; bowing and tongueing marks are added ; and each number is prefaced with a note as to its source, methods of performance, &c. Some half-dozen of the series have been issued, and players interested should write to the publishers—The Oxford Press—for a list. From the same house come also a Suite—Toccata, Aria, Minuetto, and Giga—by Alessandro Scarlatti, and a set of four pieces by Domenico Scarlatti, arranged by Michele Esposito for strings, with *ad lib.* parts for flute, bassoon, and timpani ; the well-known chorus from 'Sleepers, wake' (familiar in Bach's own version as a chorale prelude), arranged by Dr. Esposito for strings, wood-wind, horns, and trumpet ; Bach's Violin Concerto in G minor, transcribed by J. Bernard Jackson for strings, with an optional part for pianoforte designed to take the place of the customary harpsichord ; and a Suite for chamber orchestra by Robin Milford.

In the Curwen edition appears Thomas F. Dunhill's 'White Peacocks,' for full orchestra, including harp

and glockenspiel. A special horn part is provided for use where only two horns are available.

Under the title 'Masque Suite,' Mr. Dunhill has arranged for string orchestra six short movements from Handel—a collection that would be specially useful for school bands. This comes from Curwen's, as does also Carl Ruggles's 'Angels,' for six muted trumpets. With the full score is bound up an organ version by Lynnwood Farnam. The piece is quite short, and apparently contains more dissonance to the square inch than any other work of recent times. It is impossible to hear the effect of the trumpets mentally, but the keyboard version suggests an order of supernatural beings very different from those mentioned in the title. It will be remembered that this work was produced at the Festival of the International Society for Contemporary Music, at Venice, in 1925, and report told us that even the elect made disrespectful noises at its close.

Among the miniature scores of chamber music received are a String Quartet by Egon Kornauth, Op. 26 (Vienna Philharmonic Edition); a String Sextet by Otto Siegl, Op. 28, and Serenade for string quartet by Franz Ippisch (Ludwig Doblinger, Leipsic); a String Quartet by Delius (Augener); a Serenade for flute, violin, viola, violoncello, and harp by Albert Roussel, and a String Quartet by André Pascal (Durand); a Poem for string quartet by John Beach; and Poème, 'Le Pavillon sur l'Eau,' for violin, viola, violoncello, flute, and harp, by Timothy Mather Spelman (Chester).

Adam Carse's Waltz Variations for full orchestra should meet the needs of well-equipped amateur bodies on the look out for new light music of good quality (Augener).

The Oxford University Press issues Vaughan Williams's Romance, 'The Lark Ascending,' for violin solo and small orchestra (two flutes, one oboe, two clarinets, two bassoons, two horns, triangle, and strings). The work is so cued that it may be played also by chamber orchestra of reduced strings and single wind instruments. An arrangement for violin solo and pianoforte is also published. H. G.

STRINGS

Fashions come and go, and after the death of Grieg there has been no one to claim his inheritance. This month, however, two composers come forward with Scandinavian melodies: a true-born Norwegian, Inga Lærum Liebich (if Liebich be a Norse name), whose 'Romance' is issued by the Norsk Musik Forlag of Christiana, and a Briton, Fred Adlington, whose four Norwegian Tunes are published by Paxton. Adlington's work, however, has another connection with Norway besides that of its title, for the four melodies are dedicated to the 'memory of days with Edvard Grieg.' Whatever the composer of to-day may have learnt from Grieg, he has not assimilated that composer's happy turn for saying things in a striking way. Perhaps to-day's fashion, which has certainly not reacted favourably upon Grieg, makes us look upon these modest essays with other eyes. But when all allowance has been made for the times and our own changed outlook the fact remains that we can read 'From Old Norroway' from cover to cover without finding a single one of those slight but finished touches which delighted so the dilettanti at the close of the last century. On the other hand, these pieces are easy to play, and hence fall into a category to which the violin music of Grieg never belonged. They may thus be looked upon as commendable efforts to put something with a foreign flavour before the budding fiddler. Inga Lærum Liebich's 'Romance' is not quite so easy to play, yet its heart is the heart of the child. Some little attempt has been made to give it harmonic distinction—not altogether successfully, however.

More interesting than these is Medtner's 'Second Canzona with Dance' (Zimmermann, Leipsic) in spite of the neologism in its title. Medtner is never extravagant harmonically. He gives us just enough modernity to make us think that we are gay sparks, but no more. He may place chords in such a way as to produce an impression of unconventionality, but he is not afraid of a perfect cadence; he gives us a very unusual rhythm in the Canzona ($\frac{11}{8}$), but then the dance goes back to the measure of the old waltz—often with a plain, strong accent on the first beat. He strikes us as a man who can and does make the best of two worlds, and if he does not say anything very profound—well, that is perhaps one of the penalties of easy success. B. V.

The Musician's Bookshelf

'Monographien zur Russischen Musik. Band II.: Modest Petrovitch Moussorgsky.' By Oskar von Riesemann.

[Munich: Drei Masken.]

This book (of over five hundred pages) is the first of its kind in which part of the wealth of materials concerning Moussorgsky which cropped up during the past fifteen years or so is utilised and made available in a language other than the Russian. Hence it will be found very valuable.

In his preface the author emphasises the difficulty of writing on Moussorgsky without having access to Russian public libraries and private archives—a serious situation, indeed, and one in which most of the writers who are keenly interested in Moussorgsky find themselves nowadays. He apologises with engaging simplicity for the unavoidable shortcomings of his work.

It would be both ungracious and unfair to dwell upon these shortcomings rather than upon the merits, which are considerable. However, let it be pointed out that the author remained in ignorance of the true date of Moussorgsky's birth, a date established in 1911 by the publication in the *Russian Musical Gazette* of Moussorgsky's baptism certificate. It seems hardly credible that he should not have penetrated to one single document giving the right date. In fact, since he reproduces the full catalogue of Moussorgsky's works which appeared in the special Moussorgsky number of the *Muzykalny Sovremmenik* (1917), he must have had access to this special number in which the real date is given.

His bibliography of materials in the English language is preposterously inadequate, consisting merely of the mention of three articles published in one periodical. And it would have been desirable to draw more freely on Moussorgsky's correspondence; especially on his letters to Stassov, referring to 'Khovanstchina.'

But such as it is, the biographical part of the book is both serviceable and readable. The author has succeeded in providing interesting sidelights on

Moussorgsky's surroundings, on the influences he underwent (the non-musical influences: the problem of the musical influences remains to be solved), and the public he wrote for.

The critical part is subsidiary. Herr von Riesemann often tends to steer a middle course to reconcile the point of view of Moussorgsky (or of his enthusiastic supporters) with the point of view against which Moussorgsky was up in arms. This is almost an impossible undertaking. Let it be remembered that not a single one of Moussorgsky's brother composers was able to consider his achievements from his own point of view: neither Balakirev, nor Rimsky-Korsakov, to say nothing of Tchaikovsky. And, perhaps, in order to do so, it would be necessary to forget all Moussorgsky's theoretical utterances (on truth *versus* beauty, on the inanity of working-out, &c.) as completely as one should forget the commonplaces of music-making. Then only will it be possible to see Moussorgsky's music as it really is, and to learn the lesson which it embodies.

Herr von Riesemann, now and then, is well on the way—especially, perhaps, when he discusses Rimsky-Korsakov's re-arrangement of 'Boris Godunov.' Most of the people who go praising this re-arrangement will be surprised to see how definitely he sides with the few writers who, knowing both the original and the revision, consider that Rimsky-Korsakov deserves anything but praise. He writes, *e.g.*:

> As things are, it is difficult not to feel irritated by Rimsky-Korsakov's doings. . . . He took up his pen with the set intention to correct. Unfortunately, he was often struck with temporary blindness, and his pruning-knife wrecked a few of Moussorgsky's finest inspirations.

Very rightly, Herr von Riesemann points out that Rimsky-Korsakov's orchestration, however brilliant it may be, is not always in keeping with the musical style of 'Boris Godunov'—a remark which I have not yet seen in print, but which I heard as early as 1908 from the lips of a Russian conductor who knew Moussorgsky's music well, and was a great admirer of Rimsky-Korsakov.

But, after criticising freely and pointedly, Herr von Riesemann says the fairest thing that has ever been said on the matter:

> The merit of Rimsky-Korsakov's revision remains that it helped to popularise Moussorgsky's masterpiece.

Having served its purpose, this revision should now be discarded in favour of the genuine version—of which one scene is given at the end of the book.

M.-D. C.

'The Melba Method.' By Dame Nellie Melba. [Chappell, 6*s*.]

The essence of this treatise lies in its opening sentences:

> It is easy to sing well, and very difficult to sing badly! How many students are really prepared to accept that statement? Few, if any. They smile, and say: 'It may be easy for you, but not for me.' And they seem to think that there the matter ends. But if they only knew it, on their understanding and acceptance of that axiom depends half their success. Let me say the same in other words: 'In order to sing well, it is necessary to sing easily.'

Nobody can listen to the singers of to-day without being painfully conscious that whatever qualities they may possess, ease is rarely present. Listening to their painfully-achieved high notes, unsteady tone, and laboured phrasing, one can prophesy for them no such long innings as that of Dame Nellie, Ben Davies, and a few veterans of the past. A short vocal life, and a not over merry one, is the fate of too many.

'The Melba Method' is comparatively small in bulk, its letterpress consisting of but a few pages, and its exercises are far fewer and far simpler than those in most singing primers. But nothing necessary seems to have been omitted. The studies range from sustained notes to the various graces; the three pages of 'My Daily Exercises' are simplicity itself; and the work closes with some straightforward vocalises for low and high voice. A few words of advice are attached to some of the studies. Here, then, is the method by which a great singer has achieved success spread over a long career—at all events, as much of the method as can be expressed on paper. The rest—perseverance, patience, and that concentration without which (as Dame Nellie says) no practice should ever take place—lies with the student. This is obvious, of course; but the fact is generally obscured by sheer bulk of technical exercises, anatomical diagrams, and cloudy verbiage. A singing treatise that from first to last lays stress on the importance of concentration, ease, and naturalness, and that deals with the fundamentals of singing (which after all are few) briefly and simply, is a welcome novelty. The fact that the Method has produced a Melba is no guarantee that it will produce another; but its diligent study may be counted on to save the public from vocal efforts of a type that make present-day singing the least satisfactory branch of executive music.

'Mozart: The Man and the Artist revealed in his own words.'
'Beethoven: The Man and the Artist revealed in his own words.' Compiled and Annotated by Friedrich Kerst.

[Geoffrey Bles, 5*s*. each.]

These little books are made up of quotations from letters, diaries, &c., of the two composers. No doubt there is much in Mr. Kerst's claim that more is to be learned of the composers' personality from such intimate sources than from voluminous biographies. The reader, however, must be on his guard against being misled by brief pronouncements torn from a context that might conceivably modify them considerably. Both books provide excellent reading, especially the Mozart, which is full of liveliness and good sense. The temptation to quote liberally must be resisted, but here is a pronouncement on *rubato* that is of interest, as it anticipates by many years a familiar saying by Chopin (or was it Liszt?):

> Herr Stein sees and hears that I am more of a player than Beecke—that without making grimaces of any kind I play so expressively that, according to his own confession, no one shows off his pianoforte so well as I. That I always remain strictly in time surprises every one; they cannot understand that the left hand should not in the least be concerned in a *tempo rubato*. When they play the left hand always follows.

A note to this extract tells us that Mozart 'learned this principle from his father, who in his method for the violin condemned the accompanists who spoiled the *tempo rubato* of an artist by waiting to follow him.' We must assume, however, that the deviation from strict time at that period was far slighter than that of some eminent and erratic pianists of to-day;

otherwise an inflexible left hand (or accompanist) would be playing one harmony while the melody required another.

'Bach: The Cantatas and Oratorios.' Books 1 and 2. By Charles Sanford Terry. ('The Musical Pilgrim Series.')

[Oxford Press, 1*s.* 6*d.* each.]

The two latest additions to the admirable 'Musical Pilgrim' handbooks give in a highly-condensed form practically all the available information concerning Bach's cantatas. In Book 1, Dr. Terry discusses the cantata form and its place in the Lutheran Service, and gives two tables: (1) The whole of Bach's Church cantatas in numerical order, with particulars of the structure, scoring, solo voices, amount of chorus work, &c.; (2) The relation of the cantatas to the Church year. Book 2 deals with the libretti and chorals of the Church cantatas, gives a list of the secular cantatas (with a prefatory note), and ends with two sections of great interest and value, dealing with Bach's orchestra, and the part played by various keyboard instruments in the accompaniment of his choral works. These closely-packed and scholarly booklets are indispensable to the Bach student.

'Orchestral Music.' By F. Stephen Clark.

[Arthur H. Stockwell, 2*s.* 6*d.*]

The quality of this book may be judged from the following samples:

> Double-basses and 'cellos . . . keep the rhythm . . . but they are seldom entrusted with a melody.
>
> The clarinet is used for solos, harmonizing, &c.
>
> The French horn is the only brass instrument which can lay any real claims to a beautiful tone.
>
> The tuba is the bass of the brass section, and, like the double-basses, does little more than keep the rhythm.
>
> The smaller instruments have to play the melody, and the larger ones have to keep the rhythm.
>
> Music is an art, not a science.
>
> Never talk or cough in a concert-room. If you must cough, cover your mouth with your handkerchief.
>
> [Concerning the use of opus numbers.] For example, Bach wrote forty-eight Preludes and Fuges (*sic*); in this instance the opus number becomes an absolute necessity.
>
> Contrapuntal music is music which contains two melodies entwined one with the other, or the same melody on two instruments, the melody on the one instrument entwining with the melody on the other instrument.

As an example of musical snobbery, the following would be hard to equal:

> . . . the atrocious Rachmaninov Prelude . . . The famous Prelude of Rachmaninov is one of the worst examples of musical hypocrisy, and its great popularity is a disgrace to British audiences. It is an absolute sham, and it belongs to the sentimental rubbish of the Victorian era.

There are misprints galore — Hayden (twice), Scraabin, Moursorgsky, *tremelo*, *pizzacato*, *stacatto*, Il Don Giovanni, Capricco, &c., and Frank Bridge is labelled 'Sir.' Why do we spare the space to gibbet this book? The answer is that no musical book is so bad that it will not be highly praised in some quarters, and justice demands that writing so faulty and misleading as the above should be exposed. The need is specially great in the case of a work which opens thus:

> This is not a book for musicians: it is a book for the concert-goer. The uninitiated lover of music may take it up without fear; it is not going to hurt him; it is not going to bother his head about perfect fifths and things he does not understand; it is written solely with a view to help him to a better understanding of orchestral music.

Musicians can take care of themselves when reading a book; the 'uninitiated lover of music' needs protection. Hence this review, which we take no pleasure in writing.

'Fifty Favourite Operas: A Popular Account, intended as an Aid to Dramatic and Musical Appreciation.' By Paul England.

[Harrap, 12*s.* 6*d.*]

The title is an indication that this book covers little new ground. The only modern and unfamiliar operas discussed are 'Pelléas et Mélisande,' 'Boris Godunov,' 'Le Coq d'Or,' and 'Der Rosenkavalier.' But though Mr. England does what has often been done before, he does it with a difference. He manages to make the stories less bald than they usually appear when thus reduced to plain narrative; his critical commentary on the music is well written and helpful; he drops in a good deal of historical matter *en route;* and he gives a capital lot of illustrations and caricatures, many (apparently) from old periodicals. The treatment is full—'Tannhäuser,' for example, is given twenty pages. The author is helped by Mr. Peter Latham, who deals with the later operas of Wagner, and a few other works; and by Mr. Alec Robertson, who treats of 'La Bohème' and 'Madame Butterfly.' Music-type quotations of principal themes would have been a useful addition. There is a very complete index. Those in search of a guide to the opera need ask for nothing better than this interesting and well-turned-out volume.

'Piano and Gown: Recollections.' By Fred E. Weatherly.

[Putnams, 10*s.* 6*d.*]

In pleasant, gossipy fashion the veteran writer of words for songs tells the story of his life. He has had a good time, with congenial work, hosts of interesting friends, and long and continuous success in his side-line as versifier. Many of his verses are included, and only when seeing them thus in bulk does one realise that this talent for turning out neat rhymes with a pretty thought, a touch of sentiment, or simple homely humour, is less common and more estimable than it is generally held to be. On the whole, remembering the settings of some of these songs, one feels that, after all, the credit for their success was due far more to Mr. Weatherly than to most of his musical collaborators. The proof seems to lie in the fact that the best of the verses are sufficiently good to hold their own in that large field of pleasant versifying that lies on the border-line of poetry, whereas a corresponding claim could be made for very little of the music to which they were set. Mr. Weatherly draws on his legal experiences for some good stories, and there are portraits of Santley, Sims Reeves, Irving, Ellen Terry, &c. Mr. Justice McCardie writes a Foreword.

'Carillon Music and Singing Towers of the Old World and the New.' By William Gorham Rice. [John Lane, 16*s.*]

This is a new and revised edition of 'Carillons in Belgium and Holland,' which made its appearance in 1914. It was evidently the first book on the subject, and the author has since followed up his quest by exploring old cities in Europe and new ones in America, delving in libraries, and conversing with carillonneurs and enthusiasts in many quarters. The result is a fat volume of genuine charm, as well as of considerable historical interest. The appendices contain lists of carillons (both existing and destroyed) in the Netherlands, Belgium, France, and in other countries, ranging from Denmark to South Africa. There are also tables of the pitch and weight of the carillons at Ghent (fifty-two bells), Mechlin (forty-five), New York (fifty-three), and Morristown (thirty-five). The illustrations are very interesting, and sometimes beautiful, *e.g.*, the frontispiece of the Mechlin Singing Tower, the belfry of Douai, the Antwerp spire, &c. Other pictures show bells in process of manufacture and tuning, carillonneurs at work, &c. Describing the Mechlin school for carillonneurs, the author alludes to the difficulty of obtaining practice in the ordinary way. As he says, one cannot enclose a regular carillon in a sound-proof room or shut off the sound while the learner practises. And he goes on :

> One young Belgian girl got her first practice, she told me, while the automatic hour play was taking place. So she came to know the feeling of the keys in action, and listeners, mystified perhaps, laid to a disordered automatic mechanism the confusion of sounds that resulted. This gave her but four minutes practice at most each hour, but it was experience she could get in no other way without attracting the attention of the entire town.

Mr. Rice's book will delight all who are interested in this ancient, beautiful, and (happily) still flourishing art.

'The Violinist's Dictionary.' By Frederic Barclay Emery. [William Reeves, 4*s.* 6*d.* paper ; 6*s.* 6*d.* cloth.]

A new and greatly enlarged edition of a work that has evidently proved its value, since it appears to be the only dictionary concerned exclusively with terms used in connection with the violin. Its four thousand references, however, go considerably beyond its nominal scope, for it includes information about operas, symphonies, &c. ; the appendices comprise rules for pronouncing French, Italian, and German ; and there are lists of writers of violin music, symphonies, and operas, the chief violin and bow makers, &c. It would not be difficult to point out an occasional lack of accuracy or completeness in some definitions, but they are not enough to detract seriously from the value of an unusually handy work of reference.

'Music and Its Creators.' By Neville d'Esterre. [George Allen & Unwin, 6*s.*]

If musicians are no more likely than the rest of the world to achieve the feat of seeing themselves as others see them, they can occasionally do something almost as useful—see their art through the eyes of a sober-minded but enthusiastic amateur.

All of us find the keen amateur a little trying at times, when judgment is not in step with eagerness ; but amateurs such as Dr. Agnes Savill, the Rev. J. D. M. Rorke, and the author of 'The Promenade Ticket,' are a great help to us all, because they give us a perspective by allowing us to get inside the mind of the man who is not so wrapped up in music as some of us necessarily are.

Mr. d'Esterre chats pleasantly about his musical pilgrimage. It has left him (presumably in middle age) with a mellow view of music. He worked his way through the more superficial delights, such as the noisy emotionalism of Tchaikovsky, to the heights of Bach, Beethoven, and Wagner, who seem to him to stand out above all the rest. As to Mozart, 'the space that separates him from them is but a hair's breadth.' The enjoyment of great music was not attained by attendance at lectures, or by any very conscious process of enlightenment, we gather. Mr. d'Esterre 'just growed' into it.

Probably, like a wise man, he took every chance of intelligent help he could get. There are more aids to the plain man's understanding nowadays than when our author began his adventures among music. That is all to the good ; but a certain sturdy determination to find out as much as possible for oneself is a good thing. The pianola has helped, Mr. d'Esterre says ; but he has little use for the gramophone (to which he scarcely does justice). The student 'must himself direct the machine,' he insists : so that the 'all done for you' pianola does not seem to him really helpful.

There are some acute sayings here that may usefully be pondered by musicians—such as the denial of the too-frequently-heard fallacy that 'truly musical people' recognise the superiority of the great masters as soon as they meet them. They don't, and Mr. d'Esterre does well to remind us of the truth—one which musicians almost always forget, in argument and in catering for their fellows.

The literary style is easy. This is a thoughtful book, and its sense is as good as its taste.

W. R. A.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Spell of Music.' By J. A. Fuller-Maitland. Pp. 108. John Murray, 3*s.* 6*d.*

'Chopin's Tempo Rubato.' By Mania Seguel. Pp. 26. The Old Parsonage Press, Altham, Accrington, 1*s.*

'Guillaume Dufay : Son Importance dans l'Evolution de la Musique au 15ème Siècle.' By Charles van den Borren. Pp. 370. Brussels : Marcel Hayez.

Player-Piano Notes

By William Delasaire

ÆOLIAN

Duo-Art.—The biggest work this month in every sense is Schumann's 'Fantasie,' Op. 17, of which the last two movements are now issued, Nos. 0235-6. I discussed the whole work some time ago when the first movement, No. 0234, was issued, but I must again commend it far and wide. It is played superbly by Miss Katherine Goodson, in a style that is really worthy of the composer. Often one hears a work of this sort played quite competently, and in such a way that its essential greatness cannot be

disguised, yet lacking that indefinable 'little more' which is truly revealing. This is the sort of music that gains a great deal by being available for reproducing pianos; it is so difficult both to play and to understand that even the not too accomplished ordinary player-pianist is apt to fight shy of it. But with the effortless marvel of just 'switching on' we may listen to the work again and again, and so get a real grasp of it.

Two very interesting pieces in the Debussy-Ravel idiom are 'La Danse d'Olaf,' by Pick-Mangiagalli (6667), and de Séverac's 'Cheval dans la prairie' (0240), from his suite for pianoforte, 'En Languedoc.' Both are piquant pieces of programme music, the second reminding me, both in harmony and rhythm, of Ravel's 'Jeux d'Eau.' It is played by William Murdoch quite adequately; the other is recorded by Backhaus, who again leaves nothing to be desired. The composer is new to the 'Duo-Art' catalogue, I believe, which makes the roll additionally valuable. Such pieces as these are *salon* music in the best sense, and being the work of musicians have a wider and more lasting appeal than the usual ephemeral stuff.

Such, I am afraid, is 'Sylvia' (0718), played by Robert Armbruster. In its way it is nicely done, but is too sugary for my taste.

Despite Cortôt's playing, I find Chabrier's 'Idylle' ('Pièces Pittoresques,' No. 6) (6910) dull. It looks as if the roll editor thought so too, for the monotony of the accompaniment is emphasised by the use of one solitary bass dynamic, which persists at such a length that I should imagine no pianist could match its effect.

That prolific writer of Barcarolles, Rubinstein (Arthur), provides a good piece of pianoforte writing in his first of the series, Op. 30, in F minor (6883). It is played by Edwin Hughes, and very well, too. The rhythm alone demonstrates the aptness of the title, but although quite pleasing, it is an unoriginal work of no special importance.

Wolstenholme's 'Improvisation' (0239) is certainly very interesting, and leaves no doubt in the mind that it was genuinely improvised, but I don't think the heavenly fire was burning very brightly when he recorded it. The melody and harmony are unmistakably his—one can imagine him at the organ console—but personally I am a little disappointed.

Hand-played.— For the most part Liszt's ninth Hungarian Rhapsody ('Le Carnaval de Pesth') is at least pretty and, until the end, not merely noisy. It is played by Arthur Friedheim (A883) with wonderful brilliance, but the player-piano brings us so much virtuosity nowadays that perhaps one looks for something more. The roll is difficult to play, chiefly by reason of the fact that so many accompanimental notes are left unprolonged. The music itself is surely exciting enough without the performer having to play a game of catching one- or two-punch perforations with the sustaining pedal. It may be that the pianist caught such notes with his pedal, but the automatic sustaining pedal is really not so smart as Friedheim in this respect.

The Brahms 'Rhapsody,' in E flat, Op. 119 (A885), is a noble piece of music with a magnificent vigour both of theme and rhythm; the *Trio* is the composer in his most beautifully lyrical vein, and Myra Hess responds to each mood in a remarkably fine way. Altogether it is an outstanding roll.

I like Henselt's 'Ave Maria' (A879) very much, except for Mark Hambourg's pedalling, which produces a smudgy effect, and so rather spoils the music. It has a beautiful little melody, most sweetly harmonized, and is one of the best small pieces of good, light music that I have encountered for some time. I remember hearing the pianist play it as an encore some time ago, and liked it so much then that I wrote to him inquiring its title. I am thus delighted to find it in roll form.

Ordinary.—The only important roll is Bach's Prelude and Fugue in F sharp minor, No. 14 of the 'Forty-Eight' (T24682). I am glad to see that my hope last month was not unfounded, and that the makers intend to complete the issue of this work. I heartily congratulate them.

Schutt's 'Canzonetta' in D (T24693) is typical of his style, except that the melody is rather squarer than usual. It just avoids the ultra-sentimental, however, and has a charming final cadence.

HUPFELD

Tri-phonola.— Blumenfeld's name is appearing rather more frequently on recital programmes of late, which lends an additional interest to Charlton Keith's recording of his Prelude, Op. 17, No. 4, in E minor (T54514). It is strong music, conceived in a modern harmonic style which adds particular point to the lovely movement of the left-hand part. Technically the roll is notable for some good pianistic 'spanks,' which, as I have remarked before, are often conspicuous by their absence from some reproducing pianos.

The famous 'Romance' from Chopin's E minor Concerto (T51348) exhibits a beautiful use of *tempo rubato* by Francis Planté. Added to this, a general refinement of tone-control makes the tunes sound more attractive than ever. The other movements (T51768-9) are equally well played, although the scale of the work must not mislead us into thinking of it as the composer at his best; it is brilliant rather than significant.

A Ballade, Op. 36, No. 5, by a compatriot of Grieg, Agathe Backer-Gröndahl, is not marked by any very strong nationalism, neither is it very original. It has a mournful atmosphere, which is, however, dispelled by a fine climax. It receives a competent reading at the hands of Fridtjof—presumably her brother, who also plays his own Etude, Op. 2 (T55712)—a brilliant *morceau* with a modern flavour, and very effective.

A singularly good example of dynamic phrasing is to be found in Brassin's 'Au Clair de la Lune,' played by Sally Liebling. Both the melody and accompaniment are enhanced by every variety of nuance, which lends an air of distinction to what is otherwise no more than good *salon* music, albeit very pleasing.

Animatic (Hand-played).— I am more impressed by the cleverness of Holbrooke's 'Barrage' (59046) than its musical content. Certainly it excites not unfamiliar emotions as suggested by the title, but it seems to tax the energies of the pianist, Anton Rohden, to no great effect.

Mendelssohn's *Scherzo* from the 'Midsummer Night's Dream' (53841) is delightful. Delicate rhythmic accent is a *sine qua non* in playing it, but is quite easy to employ; one need do no more than gently mark the beats with the pedals—scarcely a single additional stroke is necessary.

Glazounov must have written his 'Raymonda' ('Grand Pas Espagnol') (55940) after a very bad

meal in Spain. It is so obviously music of the 'Spaniard who blighted my life' type, and the offence is aggravated by the fact that it is arranged for several hands, which produces a genuine 'mechanical' effect.

Students of chamber music will be glad to have an arrangement of Brahms's Pianoforte Quartet, Op. 25, in G minor (55038-41). The music is strong enough to come through, of course, but it is also arranged for four hands, and so must not be regarded as good or interesting pianoforte music.

Moszkowski's Etude, Op. 24, No. 1, is a brilliant study, finely played by Godowsky (50770). Great care must be exercised with the accompaniment. The solo device should be released as often as possible between the notes of the tune, so that the running passages may be played on open wind; otherwise they may become colourless and monotonous. But when the theme is re-stated *fortissimo*, beware of playing these runs too loudly. To do so is at once unpianistic and unmusical.

The same composer's 'Melodie Italienne,' Op. 38, No. 4 (51577), has a charmingly romantic tune, giving excellent scope for careful phrasing.

Gramophone Notes

BY 'DISCUS'

COLUMBIA

After having given us portions of Vaughan Williams's 'London' Symphony, the Company has now courageously recorded the complete work, played by the London Symphony Orchestra, conducted by Sir Dan Godfrey (L1717-1722).

Both in its texture and scoring the Symphony as a whole is the type of work that does not show the gramophone at its best. Perhaps better results would have been achieved by the 'new' recording. The 'London' Symphony can ill afford to lose much in the way of colour and contrast, and one cannot but feel that the performance itself is over-restrained. Still, here is the notable work, complete, and Vaughan Williams enthusiasts will not complain if the gramophone tends to accentuate the drab side of it.

Quite another class of gramophonist is catered for by No. 9080—a record of the D major 'Pomp and Circumstance' March, played by the Grenadier Guards Band, with Harold Williams singing the 'Land of Hope and Glory' chorus, with fine sonority. On the other side Mr. Williams sings the song in full, supported by band and chorus. This is a capital record, especially on the instrumental side.

I found myself wishing for the new recording when listening to the E minor Beethoven Quartet, played by the London String Quartet (L1724-27). The playing is delightful, but there is too narrow a range of power. After all, even a string quartet can give us the extremes of *ff* and *pp*, with all the grades between, and a long work loses much if the gramophone reproduces this as *mf* to *pppp*, with *p* as the norm. One has the impression at times of listening through the wrong end of the telescope, so to speak. This perhaps sounds hypercritical, seeing that the playing is so good, and the result always clear. Nevertheless, chamber music records do exist in which the dynamic contrasts have all the vivid effect of a first-hand performance, and, this being so, we ought not to be satisfied with mere clarity.

Mayer Gordon's violin playing is of the fluent, assured type that records well. At present his excellences seem to be confined to music of the showy kind—mere fiddling, in fact. Hence, in No. 9081, he is better in Wieniawski's Scherzo-Tarantella than in Dvorák's Slavonic Dance No. 2, the slower parts of which need more breadth and warmth of tone.

W. H. Squire is recorded in Senaillé's still attractive Allemande, and a transcription of a Schubert song. The new recording is only partially successful here. It gives us sonority, but at a cost; the 'cello tone becomes almost brazen, and the lower notes of the pianoforte boom at times (D1538).

Among the vocal records the best is that of Riccardo Stracciari, in 'Te Deum' from 'La Tosca'—a rich blend of voice, orchestra, and bells. He is less good in 'O star of eve': there is a general impression of slight flattening (7372).

Frank Mullings sings Quilter's 'O mistress mine' and 'Blow, blow, thou winter wind' (D1537). He is not light enough for the first, and his diction is frequently stilted.

H.M.V.

Interest in this month's large parcel is well spread, with chamber music and choral music as items of special interest.

Orchestra and choir combine with stirring effect in the Pilgrims' Choruses from 'Tannhäuser,' Acts 1 and 3, conducted by Albert Coates, the soloists being Bessie Jones, Walter Widdop, and Edward Halland. The last-named is richly sonorous (D1074). In this connection should be mentioned a couple of 'Tannhäuser' records issued in March, and received too late for notice last month—the Venusburg Music, and Prelude to Act 3, also conducted by Coates. The frenzied bacchanalian portion must be heard to be believed; it is, in fact, too much for the average drawing-room — as anything like an adequate reproduction ought to be. I am all for power in cases such as this, where power and climax are vitally essential factors (D1071-2). For those who want orchestral music of a lighter kind there are good records of Luigini's 'Ballet Egyptien' Suite, played by the New Light Symphony Orchestra, conducted by Percy Fletcher (C1254-5).

Two first-rate sets of chamber music records call for notice. The Budapest String Quartet plays Haydn in G, Op. 76, No. 1 (D1075-7). This is capital Haydn, worthily played—a little lacking in variety, perhaps, but beautifully clean. The sixth side gives us a Dittersdorf *Allegro*, pleasant music by a composer who knew his job, and would have made a considerable figure had he been born less near to the Haydn-Mozart era.

Good as these Budapest party records are, they are beaten all round by those of the Virtuoso Quartet in Debussy's G minor (D1058-61). For vividness and sonority this is surely among the finest achievements of the Company. There are still a few opponents of the 'new' recording—folk who concentrate on some occasional defects of the process, instead of balancing the gains and losses and arriving at a fair estimate. If this Debussy Quartet fails to convert them, nothing will. They deserve no better fare than the early chamber music records—three apologetic upper parts and a bass of a retiring disposition where the bottom octave was concerned.

Mark Hambourg plays the *Finale* of Beethoven's C major Sonata, Op. 2, with the right *brio*, but why does he choose for companion piece such a hackneyed work as 'the' C sharp minor Prelude? Having made such a choice it is perhaps natural that he should play it perfunctorily (D1073).

Moiseiwitsch is good in Chopin's B flat minor Scherzo, though personally I prefer him in music of the glittering, showy type (D1065).

Both these records leave one little to complain about in the matter of tone. The 'steel rod' effect that spoilt the early samples of new pianoforte recording has been eliminated.

Further proof that the problems of big-choir recording are being overcome is seen in the three records of the Westminster Abbey Special Choir singing Weelkes's 'Gloria in Excelsis,' Parry's 'Never weather-beaten sail' (D1083), the final chorus of the 'St. Matthew' Passion (D1084), and Pearsall's 'In dulci jubilo' (E419). The best, I feel, is the Bach chorus. 'In dulci jubilo' seems on the slow side. Apparently the attack generally leaves something to be desired. (I say 'apparently,' because we don't yet know how much of the defect is due to the space of the auditorium or the recording.) But the tone throughout is admirable. Are the clarity and blend due largely to the fact that the trebles are boys and the altos men? In most mixed choirs there is a proportion of unsteady and unblending tone among the women. The clear timbre of the boy-voice ought to be exceptionally successful for recording purposes. These and other big-choir readings come at a good moment. The stock operas have been pretty well combed out for extracts. Many of these detached numbers were poor *quâ* music, and of little dramatic significance when divorced from their surroundings. I am sure that to a very large number of English gramophonists fine choral records will make a greater appeal, besides being of considerable value as models.

The conquest of the organ is slower, but it is being achieved. It is good to see that the choice of music shows improvement. Reginald Goss-Custard is recorded in Bach's 'Gigue' Fugue and Widor's Toccata from the fifth Symphony (E416). The playing is brilliant, but the gramophone cannot yet tackle music of such a pace. Only those who know their Bach will be able to follow it. More successful from the recording point of view are the three movements from Boëllmann's 'Suite Gothique' (misleadingly labelled 'Introduction-Prière,' instead of 'Choral; Menuet Gothique; Prière'). These movements being free from rapid passage work and complications of any sort, come through well, though the Prière is too loud in comparison with the rest (C1238).

Another record by Mr. Dawson gives us the 'Pontifical March' of Widor and Guilmant's 'Prayer and Cradle Song' (C1258). The March comes off splendidly, with a real fat rich pedal and plenty of power without blurring. The general effect, however, is over-reedy: we miss the diapason basis. The Guilmant work raises yet one more little problem for the research department: though a quiet piece, its least quiet passages sound practically as loud as the March. The same thing occurs in the 'Prière' of the Boëllmann Suite.

Mr. Dawson is better employed in the Boëllmann and Widor than in what the list calls a 'Grand Fantasia on Easter Melodies' (B2274). This consists of a series of well-known hymn-tunes with connecting passages of the weak improvisation type. Surely the player could write, or get somebody else to write, interludes that one can listen to without squirming?

Renée Chemet has a couple of well-contrasted violin solos—Tchaikovsky's Nocturne in C sharp minor, and a delightful Minuet of Haydn—but she misses a lot of the contrast by overstressing the accents in the latter. The Nocturne is duly fervid (DB910).

Vocal records are well up to the average, with Tudor Davies in Frank Bridge's 'Love went a-riding' and Coleridge-Taylor's 'Thou art risen, my beloved' (E414); Tito Schipa in a couple of engaging Spanish songs, a Jota by de Falla, and Huarte's 'Madrigal Español,' both sung in Spanish (DA751); and Lucrezia Bori and Tito Schipa in the Death scene from 'La Bohême' (DB911). The Tudor Davies record is by far the best I have heard of him: it is almost, if not quite, free from the throaty production that spoils so much of his singing. The extract from 'La Bohême' is unusually good all round, and its close is quite harrowing. At this rate we shall soon be able to enjoy the luxury of a quiet cry without going to the theatre for it.

The 1926 H.M.V. catalogue calls for a word of praise. It is so well-arranged and cross-indexed as to be more than a mere trade list, becoming, in fact, an interesting and valuable work of reference for musicians of all kinds. Its scope is remarkable. Who, a few years ago, would have anticipated that such a book would run to nearly five hundred closely printed pages? The editor, Mr. V. S. Homewood, may well feel proud of his work.

POLYDOR

Schumann, like most of his fellow romantics, is under a cloud at present—only temporarily, we may be sure. The Polydor records of his fourth Symphony show that work in so good a light that one is surprised at the rarity of its performance in London, even when the aforesaid cloud is taken into consideration. Although German recording is apparently still on the old lines, the result is rather above the average in contrast and colour. I find this Symphony far more enjoyable than some from more august sources. The players are the Berlin Philharmonic Orchestra, and the conductor Hans Pfitzner. The opening movement fills three sides, the Romance one, and the *Finale* two (69625-7).

Complete chamber works do not yet seem to be the order of the day in Germany. At all events, only two movements of Haydn's Quartet in F, Op. 3—*Presto* and *Serenade*—have arrived (72791). They are admirably played by the Busch Quartet, and the recording is first-rate.

Only two vocal records have come to hand: Schubert's 'Die Forelle' and 'Seligkeit,' sung by Elisabeth van Endert (14673), and a couple of extracts from 'Bohême' ('Man nennt mich Mimi' and 'Wo ich selig von Glück'), the singer being Delia Reinhardt (72788). Both are good, and the orchestral part in the latter is beautifully clear, though, of course, it seems minute after the opulence of the 'new' orchestral records now produced in this country.

VOCALION

Chabrier's 'Rapsodie España,' played by the Æolian Orchestra, under Rhené-Baton, is recorded with due crispness and clarity. More power would be an improvement (A0258).

(*Continued on page 437.*)

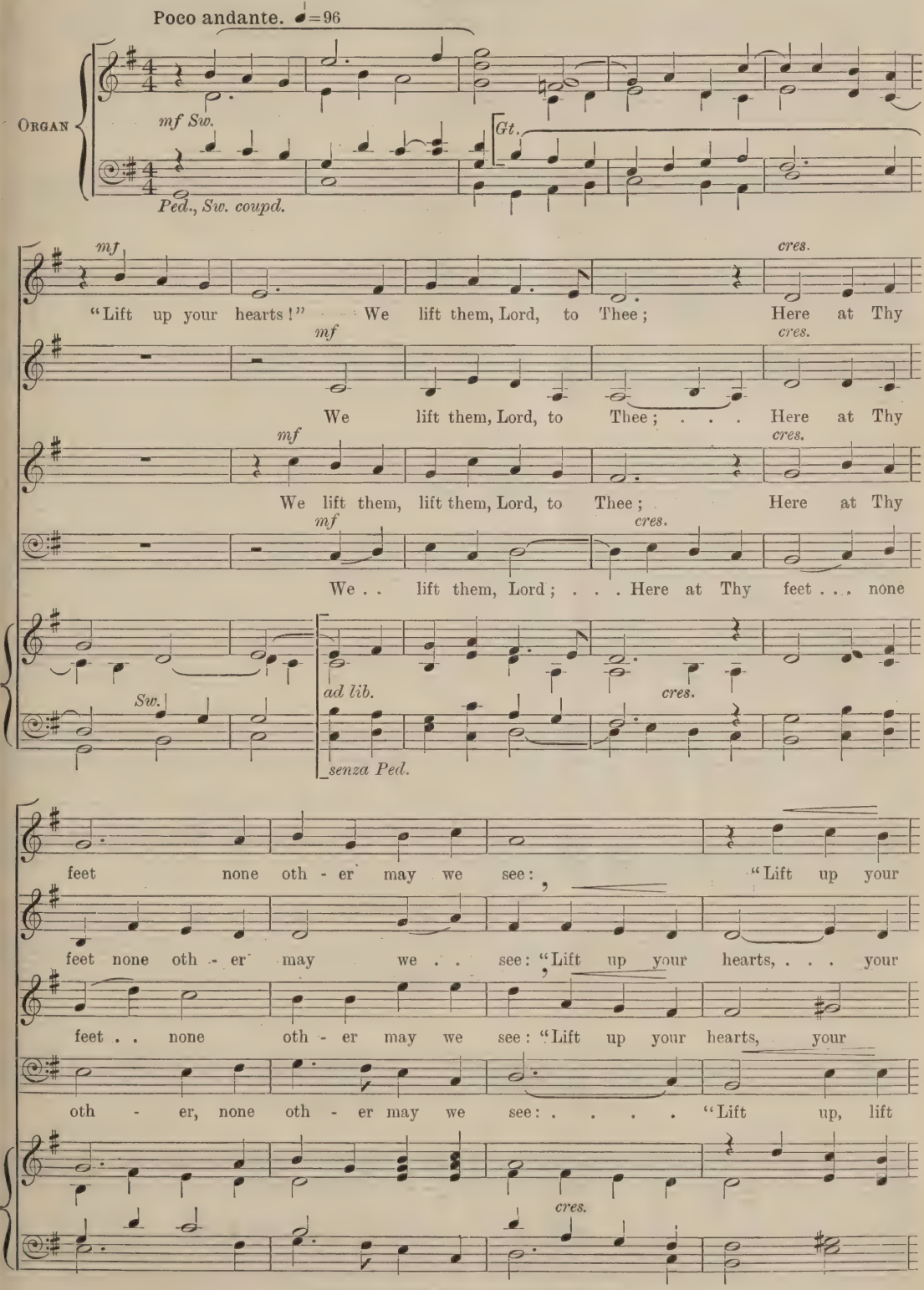
Lift up your hearts

HYMN-ANTHEM

Words from a Hymn by H. M. Butler
(by permission)

Music by H. A. Chambers

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.


Poco andante. ♩=96
Organ
mf Sw.
Gt.
Ped., Sw. coupd.
mf
cres.
"Lift up your hearts!" We lift them, Lord, to Thee; Here at Thy
mf
cres.
We lift them, Lord, to Thee; . . . Here at Thy
mf
cres.
We lift them, lift them, Lord, to Thee; Here at Thy
mf
cres.
We . . lift them, Lord; . . . Here at Thy feet . . . none
Sw.
ad lib.
cres.
senza Ped.
feet none oth - er may we see: "Lift up your
feet none oth - er may we . . see: "Lift up your hearts, . . . your
feet . . none oth - er may we see: "Lift up your hearts, your
oth - er, none oth - er may we see: . . . . "Lift up, lift
cres.

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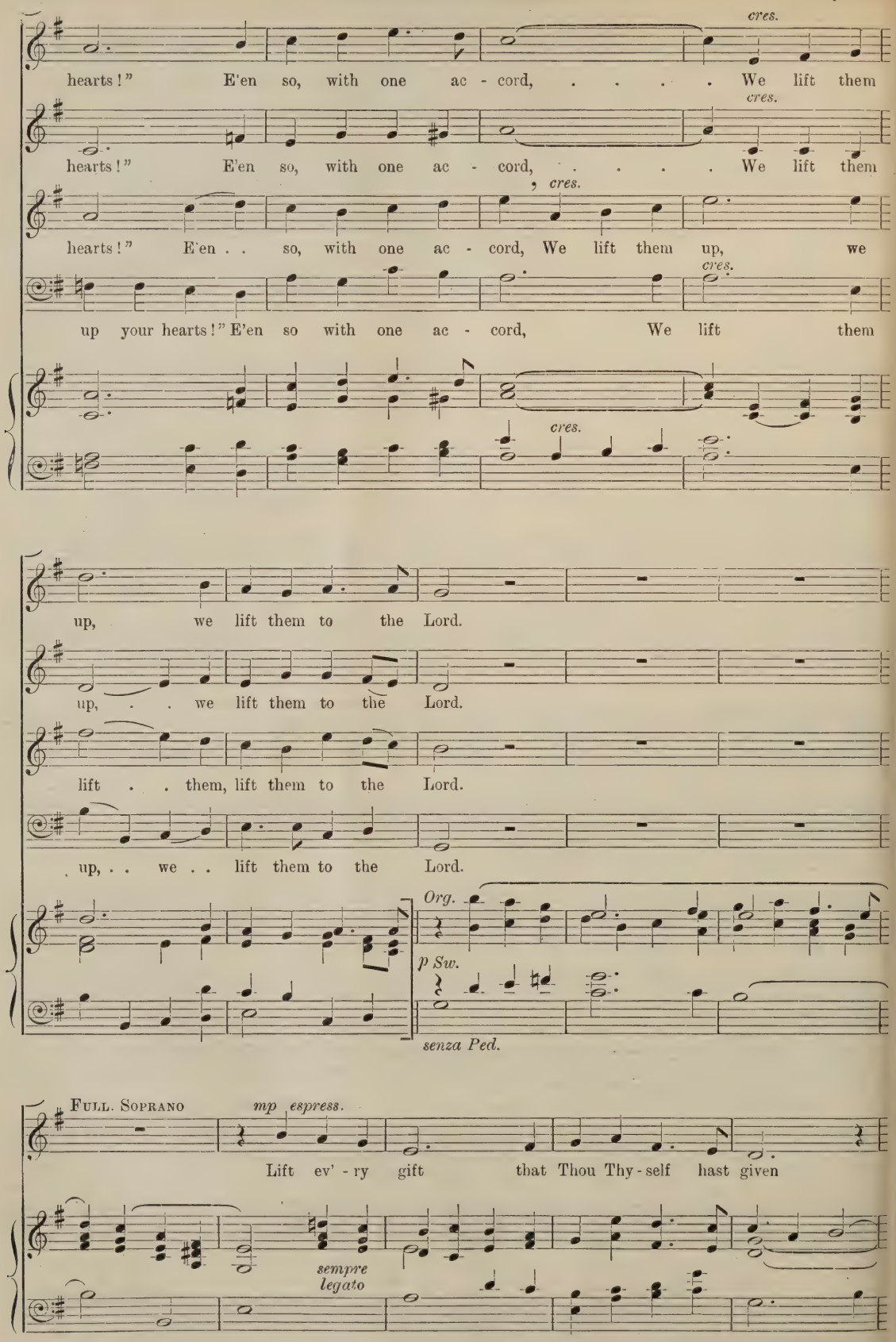
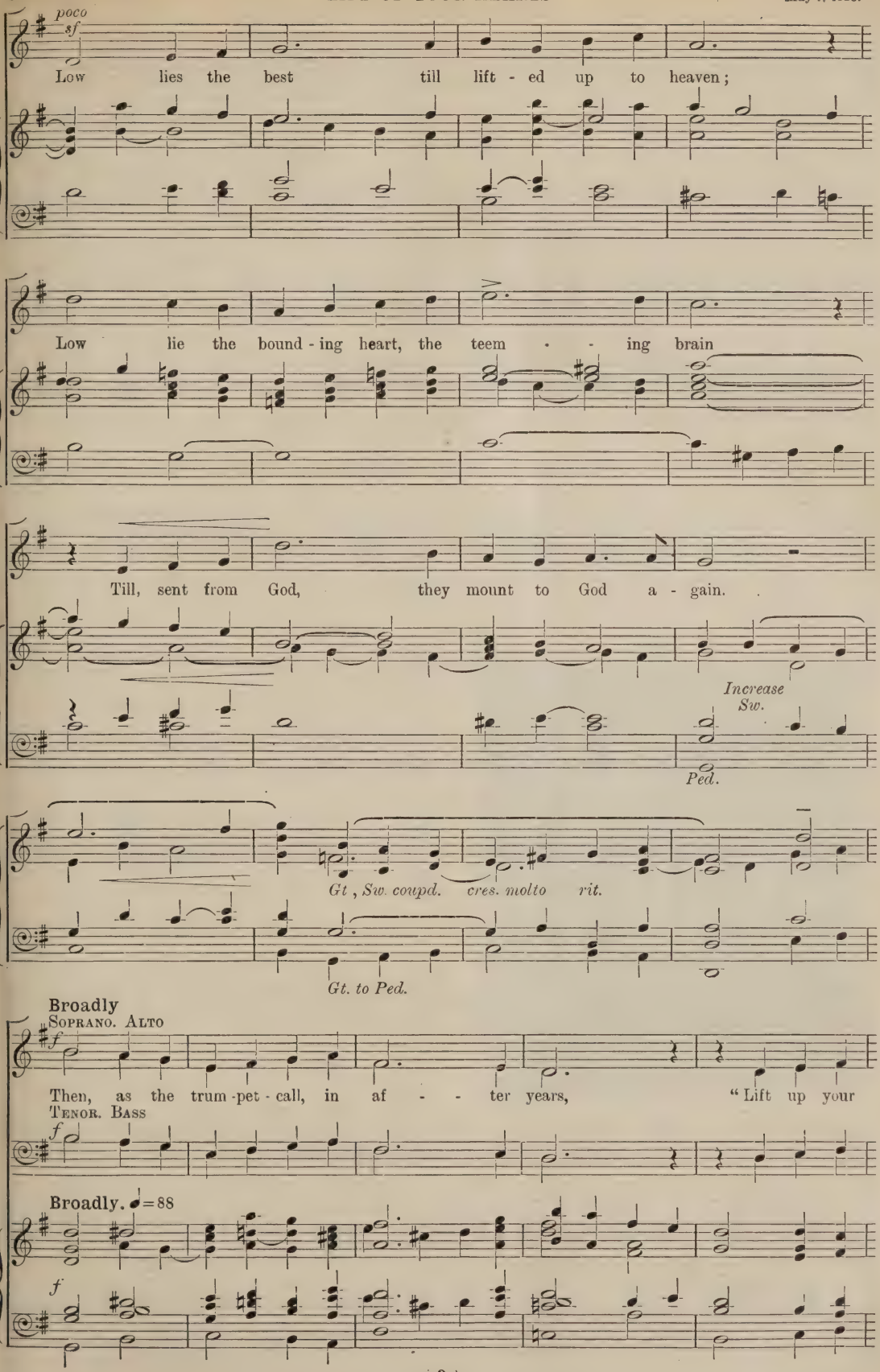
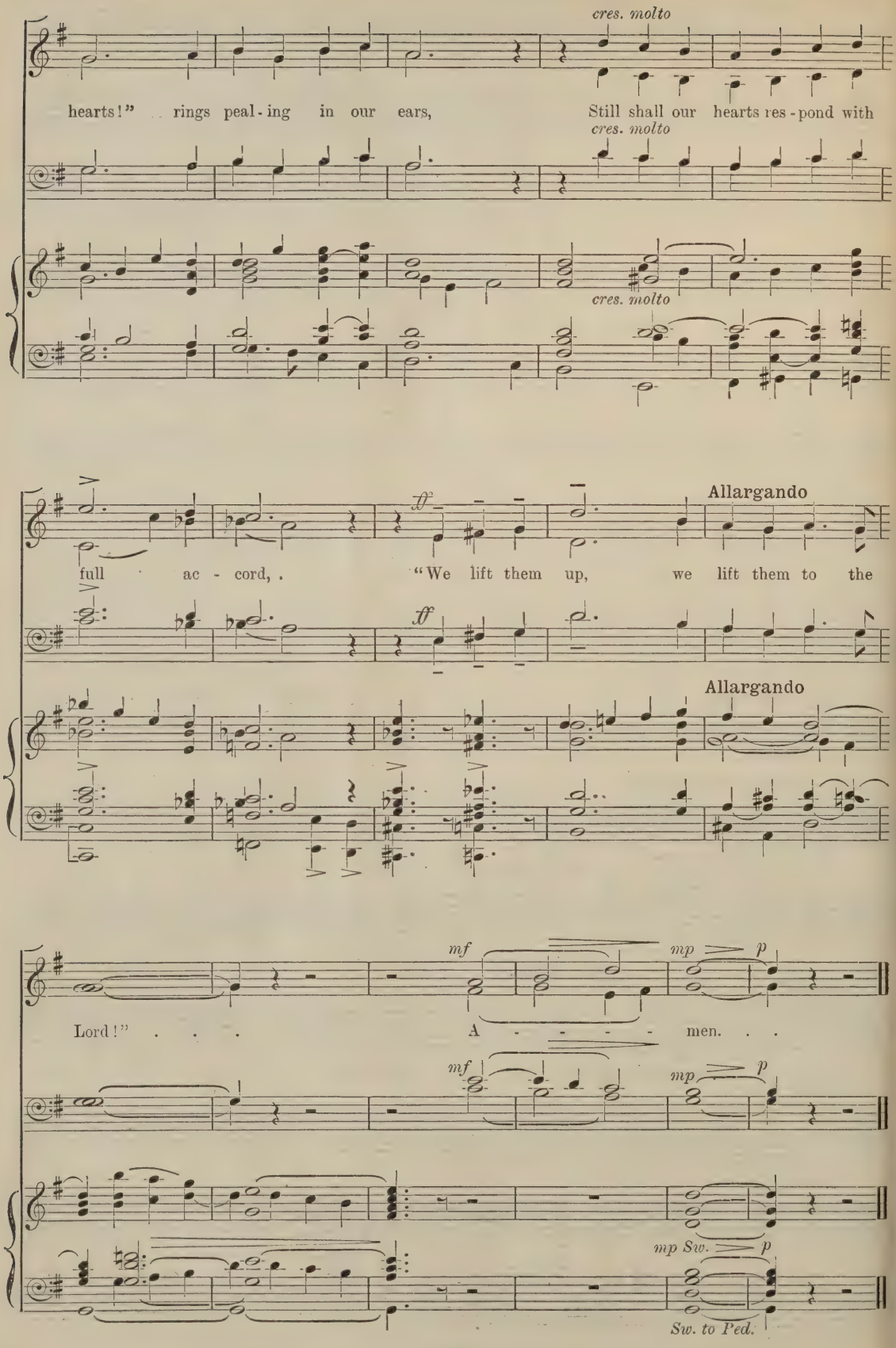

cres.
hearts!" E'en so, with one ac - cord, ... We lift them
cres.
hearts!" E'en so, with one ac - cord, ... We lift them
cres.
hearts!" E'en . . so, with one ac - cord, We lift them up, we
cres.
up your hearts!" E'en so with one ac - cord, We lift them
cres.
up, we lift them to the Lord.
up, . . we lift them to the Lord.
lift . . them, lift them to the Lord.
up, . . we . . lift them to the Lord.
Org.
p Sw.
senza Ped.
Full. Soprano
mp espress.
Lift ev' - ry gift that Thou Thy - self hast given
sempre legato

poco sf
Low lies the best till lift - ed up to heaven;
Low lie the bound - ing heart, the teem - - ing brain
Till, sent from God, they mount to God a - gain.
Increase Sw.
Ped.
Gt, Sw. coupd. cres. molto rit.
Gt. to Ped.
Broadly
Soprano. Alto
f
Then, as the trum - pet - call, in af - - ter years, "Lift up your
Tenor. Bass
f
Broadly. ♩=88
f


cres. molto
hearts!" rings peal-ing in our ears,
Still shall our hearts res-pond with
cres. molto
cres. molto
ff
Allargando
full ac-cord, "We lift them up, we lift them to the
ff
Allargando
mf
mp
p
Lord!" . . . A - - - - men. . .
mf
mp
p
mp Sw.
p
Sw. to Ped.

(*Continued from page 432.*)

There is no better trio-combination recording than Adila Fachiri, Jelly d'Aranyi, and Ethel Hobday. I have heard them in works of more uniform interest than the Handel Sonata just recorded, but their playing is, as usual, admirable (Ko5222-3).

Fine 'cello-playing is that of Jacques van Lier in a couple of pieces by an old composer long since forgotten—Mazzano (X9748).

German's 'Nell Gwyn' Dances suit a military band almost if not quite as well as an orchestra; they are capitally played by the Life Guards Band (Ko5224).

Of the vocal records an example well above the average is that of Enid Cruickshank in the 'Air de Lia' from Debussy's 'L'Enfant Prodigue,' and the 'Card Song' from 'Carmen.' Here is that rarity, a contralto voice free and expressively coloured throughout (Ko5221).

Roy Henderson's singing of Wallace's 'Freebooter Songs' is somehow less good than it ought to be. The words are not clear, and surely 'Son of Mine' is too strenuous in places. After all, it is a kind of cradle-song, and the belligerent touch in the last verse is most fittingly suggested by a change of colour. I admit that the song is usually sung with a loud ending (indeed, I fancy the composer has so marked it), but that doesn't make it right. To give it tongue thus is to suggest that the freebooter doesn't in the least mind letting the countryside know where he lies hidden—to say nothing of keeping sonny awake (X9744-5).

An elocution record is something of a novelty. Here is the well-known Shakespearean actor, Henry Baynton, in three extracts from the Bard—'Shakespeare's War Cry' (a compote of three battle speeches from 'Richard III.,' 'King John,' and 'Henry V.'), and a couple of soliloquies—the melancholy Jacques's 'Seven Ages' speech, and Hamlet's 'Alas! poor Yorick.' Mr. Baynton has a sonorous and expressive voice, but one is irritated by his audible intake of breath, and his disjunct method. One would expect famous Shakespearean actors to know all that is to be known concerning elocution. But do they? I am a mere musician and scribbler, and in the ordinary way would not venture off my beat. I do here, however; and nobody shall persuade me that the way to speak Shakespearean verse (or anything else) is to break it up into tiny sections of two or three words apiece. Here, for example, is a passage from the 'Seven Ages' speech, as dissected by Mr. Baynton:

> His youthful hose | well saved | a world | too wide |
> For his | shrunk shank | and his big | manly voice |
> Turning again toward | childish treble | pipes |
> [*falsetto*] And whistles [*falsetto*] in his sound.

Mr. Baynton's treatment of this speech is too lachrymose, by the way. He misses its blend of humour, humanity, and cynicism; and we could have spared the rather cheap touch of falsetto voice at the reference to the 'shrill piping treble.' Yet such is the magic of these passages that, unsatisfactory as this record is, enough of the familiar spell comes through to suggest that here is a line the companies might well follow up. Records of beautifully-spoken poetry (especially when familiar), should be amongst the most attractive of records. But they must be less 'stagey' and more broadly phrased than the one discussed.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Choir-Training Examinations will be held as follows:

The CHM. Diploma Examination and the Certificate Examination will begin on Tuesday, May 11.

Associate candidates are particularly requested to note that the Chorale Prelude, 'Alle Menschen müssen sterben' ('All men must die'), referred to in Group 5 — Examination Regulations — is to be found on *page 121 of Novello's new edition of Book 15*, and on *page 119 of the old edition.*

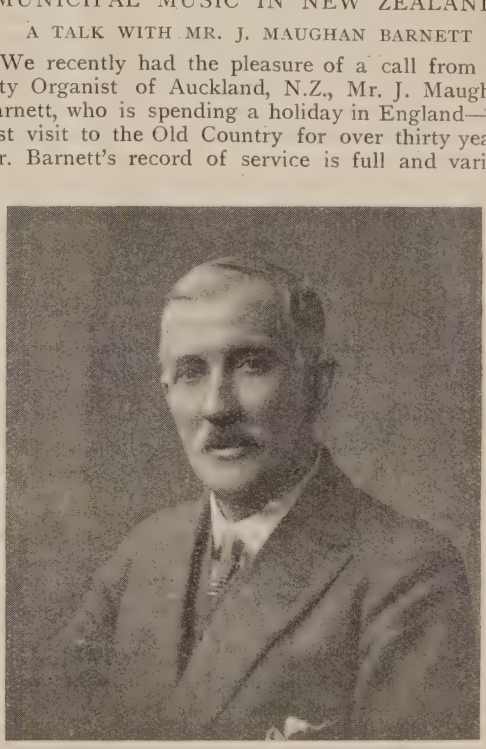
A free lecture will be delivered at the College at 11 o'clock on Saturday, May 15, by Mr. Quentin M. Maclean, organist at Shepherd's Bush Pavilion. Subject, 'The Cinema Organist's Profession.' Chairman, Mr. H. Cart de Lafontaine. No tickets required.

H. A. HARDING,
Hon. Secretary.

MUNICIPAL MUSIC IN NEW ZEALAND

A TALK WITH MR. J. MAUGHAN BARNETT

We recently had the pleasure of a call from the City Organist of Auckland, N.Z., Mr. J. Maughan Barnett, who is spending a holiday in England—his first visit to the Old Country for over thirty years. Mr. Barnett's record of service is full and varied.



MR. MAUGHAN BARNETT

A native of Leamington, he began his career in England, holding posts at the Churches of King Charles the Martyr, Tunbridge Wells, and St. Mary Magdalene, St. Leonard's-on-Sea, going thence to the Cathedral, Hobart, Tasmania. He was City Organist at Wellington, N.Z., for five years, his other musical posts in that place including the conductorship of the Royal Choral Society, Orchestral Society, and Amateur Operatic Society. In 1911 he opened the organ at Auckland Town Hall, and two years later was offered the post of City Organist, which he has filled ever since, devoting himself almost exclusively to the cause of municipal music.

During his long stay in New Zealand Mr. Barnett has seen a marked development in the musical taste of the public.

'I remember,' he said, 'when such players as Carreño could draw no more than a handful of hearers, whereas to-day Heifetz, Kreisler, and others can count on very large audiences. And our public is not made up of mere listeners. There is a good deal of active musical work going on. Our strong suit, I should say, is choral music. Practically every town of any size has its choral society. Naturally the repertory is mainly on somewhat old-fashioned lines—Handel, Haydn, Mendelssohn, with a dash of Elgar, Coleridge-Taylor, &c. Performances of such works as "Gerontius" and Berlioz's "Faust" are not unknown, but they are bound to be rare because of the difficulty of getting together an adequate orchestra. First-rate orchestral players are rather scarce, and the bulk of those available are of course absorbed by cinema work. It is fair to add, however, that, judging from the advertised programmes, a lot of excellent orchestral music is played at the picture theatres. In fact, there is much to be said for the opinion that the public hears more good music by this means than would be the case if they were dependent on an occasional orchestral concert. Reverting to choralism, I add that male-voice choirs are popular; and some remarkably good work is done by amateur operatic societies.'

We asked Mr. Barnett for some particulars of his work as City Organist.

'We are lucky,' he replied, 'in having a large Town Hall and a really excellent Norman & Beard organ of fifty-nine speaking-stops. The Hall seats 2,700, besides providing accommodation for a choir of three hundred. The instrument was presented to the city by Sir Henry Brett, of the *Auckland Star*, who for many years past has taken a keen and practical interest in the musical life of the community. I began the regular recitals in 1913, and for a while the programmes consisted only of organ music. The scope of the recitals was gradually extended, and now includes vocal and instrumental solos—pianoforte, violin, and 'cello; and once a month choral works (usually unaccompanied) by the Municipal Choir. The recitals take place on Saturday and Sunday nights, as a rule.'

We inquired as to charge of admission, size of audience, &c.

'Until recently,' said Mr. Barnett, 'there was a uniform charge of sixpence for any part of the Hall, but now an extra sixpence is charged for gallery seats. The audience has steadily grown. We began in 1913 with an average of two hundred and fifty; during the past year it has been nearly nine hundred. This is the average, remember: attendances of twelve hundred to over two thousand are by no means infrequent.'

'As to programmes,' he went on, 'I have, of course, to cater for a great variety of tastes, but during the past few years it has been a pleasure to see indications of increased liking for real organ music of the best quality, and, as a result, I have felt justified in increasing the proportion of such works, and making a corresponding reduction in the transcriptions. At one time arrangements from popular orchestral works figured largely in my programmes, but I found myself becoming more and more dissatisfied with this type of organ solo, both as player and listener. After all, there is no lack of excellent real organ music to-day, and, as I have said, there is a large and growing public ready to give it a hearing. My programmes therefore include a good deal of Bach, all the Mendelssohn, Reubke, Elgar, Harwood, and Wolstenholme Sonatas; the most attractive movements from the eight Symphonies of Widor (Nos. 5 and 6 in their entirety), and from Vierne's Symphonies; such big works as the Liszt "Ad nos" and B A C H Fugues, Karg Elert's Chaconne, and the same composer's Handel Variations, as well as shorter examples by Smart (whose best organ music, by the way, is far from being dead), Georges Jacob, Hollins, Barié, &c. Such transcriptions as I indulge in are drawn rather from good pianoforte or vocal than from orchestral works.'

Apropos of recital programmes Mr. Barnett expressed himself as being much struck by the marked change for the better in those now played in England:

'I regularly run my eye down the programmes published in the *Musical Times*, and the improvement since I was a youngster is nothing short of amazing. The large proportion of Bach's works now played is a striking feature. Instead of ringing the changes on a few stock Fugues and Toccatas, players now draw liberally on the Trio-Sonatas, Chorale Preludes, and other works that were practically unknown to the rank and file thirty years ago.'

CHILDREN'S CONCERTS

Readers who imagine that recitals and concerts for school children are a new feature may be surprised to hear that such recitals started in New Zealand thirteen years ago. The City Council co-operates with the Education Board and the headmasters, who undertake all arrangements of transport and seating of the children. About two thousand children from the primary schools attend the recitals. 'We do not find it necessary to stimulate the attention of the children by singing the chief themes to jingles,' says Mr. Barnett. 'The concerts last about an hour, and the programmes consist of short addresses on subjects such as organ construction, folk-song, or musical form, brief and simple descriptions of the music to be performed, and organ, vocal, and violin solos. The majority of the children attending these concerts are of an age which necessitates a selection of music of the "easily-understood" type. The organ solos, therefore, consist of the simpler examples of good organ music, especially pieces with well-marked rhythms and preferably with a "programme." I also play transcriptions of suitable pianoforte pieces which are likely to be of interest to the numerous pianoforte students amongst the audience. Occasionally folk-songs are sung by the children to pianoforte or organ accompaniment.'

MUNICIPAL MUSIC

As a result of his long experience as City Organist, Mr. Barnett believes strongly in music being made a subject of municipal enterprise.

'Its value to the community is generally recognised,' he says, 'so it should be brought within the reach of all, like other amenities, such as libraries, picture galleries, &c. We have, as I said above, a Municipal Choir which sings regularly at the Town Hall. A Municipal Band

has recently been established by the City Council, under the direction of Mr. Christopher Smith, who was, I believe, at one time conductor of the "Besses o' the Barn Band." These municipal players give concerts in the parks and in the Town Hall.'

OPENINGS FOR MUSICIANS IN NEW ZEALAND

We frequently receive inquiries as to the prospects of musicians who wish to leave this country for the Dominions, so we questioned Mr. Barnett on this point:

'It is difficult to advise, save in a general way,' he replied, 'but I consider that a capable man, able to adapt himself, and above all imbued with something of the pioneer spirit, should have no difficulty in making a good position for himself. There are, of course, not many important organ appointments in New Zealand, for the population of the entire country is only about a million and a quarter. I believe that the man on the spot has the best chance when a vacancy occurs, as personal knowledge of the applicant counts with the authorities. An organist (or, indeed, any other musician who wishes to settle in our country) should therefore come out prepared to hold on in readiness for an opening. So far as teaching is concerned, I am sure that a well-equipped teacher has only to prove his ability in order to be able to work up quite a good connection. I need hardly say that New Zealand is a delightful country to live in, especially in regard to climate. And a musician who is also a sportsman can have the best of times. First-rate shooting and fishing, for example, can be enjoyed at a trifling cost.'

CHURCH MUSIC CONGRESS IN HOLLAND

The little town of Tilburg, in North Brabant, was in Easter week the scene of one of the most interesting musical gatherings it has fallen to my lot to attend. A so-called Church Music Week, though lasting only three days, had been arranged by the Netherlands St. Gregory Society, in the diocese of 's-Hertogenbosch, with the object of arousing greater interest in the music prescribed by the 'Motu Proprio' of Pius X. It was expected that about sixty 'students' would attend, instead of which about two hundred and twenty turned up at each of the fifteen lessons (or lectures). Besides this, the Exhibition of printed and manuscript music held in the little Conservatory building was constantly thronged. It was originally intended that the meetings should be held there, but it became evident from the very first that the largest room in the building was far too small for the purpose, and a move was made to a neighbouring club. Even to the non-musician the event was interesting, if only by reason of the people attending it. That there were old and young, known and unknown, goes without saying; but the different styles of clerical dress from various parts of Holland, the half-dozen or more monastic habits, the black and blue shawls and white wings of some of the *religieuses*, with an odd peasant or two in the dress of his district, gave an outward, picturesque effect that was well in keeping with the music. This music was, with a few small exceptions, performed not as actual illustrations of the lectures, but in its proper place in the Churches. The subjects were Gregorian music, with reference to accentuation and syllabic treatment as well as the proper organ accompaniment, the Palestrina style and the modern style, with incidental notes on voice-training, the liturgical year, and conducting. As lecturers the best the land could provide had been secured—Dr. A. A. Smijers, an international authority on Palestrina and the Netherlands School; Dr. W. Kerssemakers and Prof. A. Andriessen, both of whom are leading authorities on the subject of practical plainsong; Willem van Kalmthout, Director of the local Conservatoire, and himself a composer of high ability; Theo Bosman, a fine example of his own theories of voice production; Alphons Vranken, a leading choral conductor; and the clergy of the district, who are students of their subjects.

The most striking feature, however, was the actual performance of the music, which was all the more remarkable because it was the work of the local Church choirs under the direction of their own choirmasters. The singing of a Gregorian Mass by the choir of a suburban church, directed by the parish priest, was a thing of rare beauty, and an example of excellent methods of choir-training, for boys and men all come from the working classes and give their services freely. In tone, phrasing, and expression, they sang almost impeccably. As a very different example of the same kind of thing, we had the Schola Cantorum of one of the seminaries singing the Proper of the Mass, and also Vespers and Compline (men's voices, with a light harmonium accompaniment).

Palestrina's 'Missa Papæ Marcelli,' sung by another local choir, and Motets by Palestrina and Vittoria, were the works chosen for illustrations of the Palestrina style, and, as the great modern example, the Mass, 'In die festo,' of Alphons Diepenbrock, was sung by a combined choir of eighty voices, under Alphons Vranken. This service, for male voices and organ, is one of the finest modern works in the whole repertory of Latin Church music, and ought to be heard much oftener than it is. For a composition of considerable elaboration it is remarkably free from difficulties, while it is not only a splendid choral work, but fits in perfectly with the requirements of the Latin liturgy. On the whole, the Music Week showed Holland at its best in music. In at least one country it is evident that the 'Motu proprio' has born good fruit in raising the standard alike of composition and of performance by the Church choirs, and the Tilburg district is the one in which this result is most fully seen. H. A.

LENT AND PASSIONTIDE MUSIC

The number of performances of the 'St. Matthew' Passion, 'The Messiah,' and other works suitable to this season is so large that adequate reports, with details of soloists, &c., would fill some columns of this journal. We can therefore do no more than summarize.

The Bach work appears to have been most in favour, and the regularity and frequency of its performance, not only at Cathedrals but also in Parish Churches, indicates a standard of efficiency on the part of choirs and a level of public taste that are the best of auguries for the future of Church music. The 'St. Matthew' Passion has been performed (either whole or in part) at St. Paul's Cathedral; Westminster Abbey (the 'Special Service' Choir of two hundred boys and men: Mr. Sydney H. Nicholson); Southwark Cathedral (Mr. E. T. Cook); York Minster (the Minster Choir and York Musical Society: Dr. E. C. Bairstow); St. Asaph Cathedral (a choir of about seventy drawn from the district: Dr. H. C. L. Stocks); Exeter Cathedral (the Cathedral Choir, augmented by the Voluntary Choir of eighty: Dr. Ernest Bullock); Lincoln Cathedral (the Cathedral Choir and Lincoln Musical Society: Dr. G. J. Bennett); Chichester Cathedral (the Cathedral Choir and Chichester Musical Society: Dr. M. P. Conway); Leeds Parish Church (Dr. A. C. Tysoe); St. Mary's Church, Nottingham (St. Mary's Choral Society: Mr. V. S. Read); Glasgow Cathedral (Glasgow Bach Society: Mr. Michael Diack); All Saints' Church, Maidstone (Maidstone Choral Union: Mr. F. Wilson Parish); Christ Church, Purley (Purley Choral Union: Mr. Harold Macpherson); St. Thomas's Church, Portsmouth (Mr. Hugh Burry); Turret Green (Mr. Gooderham); Walsall Drill Hall (Walsall Madrigal Society: Mr. Graham Godfrey); Pershore Abbey (Bredon Choral Society and Pershore Abbey Choral Society: the Rev. H. Clifford); Clapham Congregational Church (Grafton Philharmonic Society, *plus* some members

of Westminster Abbey Special Choir and the Bach Choir: Mr. Henry F. Hall); the Guildhall, Plymouth (Plymouth Orpheus Society of three hundred, supplemented by forty boys from various parish churches: Mr. David Parkes). The 'St. John' Passion was sung at St. Bartholomew's Church, Armley, Leeds (Mr. H. Bardgett), and at All Saints' Church, Eastbourne (Mr. Philip Miles).

Among other musical performances in connection with Lent and Passiontide have been: Brahms's 'Requiem,' at Rochester Cathedral (Rochester Choral Society: Mr. C. Hylton Stewart); Dvorák's 'Stabat Mater' and William Child's 'O Bone Jesu,' at Alnwick Parish Church (the choir augmented: Mr. George C. Gray); Allegri's 'Miserere,' Gibbons's 'Hosanna to the Son of David,' and Vittoria's 'O all ye that pass by,' at Ripon Cathedral (Dr. C. H. Moody); Bach's 'God's time is the best' and excerpts from 'The Messiah' and the 'St. Matthew' Passion, at St. Margaret's Church, Ipswich (Mr. J. Job); Haydn's 'Passion,' at St. George's Church, Jesmond (Mr. J. M. Preston); the Passion section of 'The Messiah,' at St. Paul's Church, Wokingham (Mr. A. H. Lusty); Dvorák's 'Stabat Mater,' at St. Michael's, Sutton Court (by an augmented choir: Mr. W. J. Frederick Pugh); Brahms's 'Requiem,' at Town Hall, West Hartlepool (Hartlepools Harmonic Society: Mr. J. F. Chalmers Park); and Brahms's 'Requiem,' at St. Paul's Church, Colwyn Bay (the choir augmented: Mr. Morton Bailey).

OPERA BY CHOIRBOYS

During Easter week, in the Abbot's Dining Hall, the Westminster Abbey Choristers gave a series of performances of a new opera, 'The Boy Bishop,' written and composed by Sydney H. Nicholson. The central incident of the libretto is the institution of the Boy Bishop. Between the two Acts is interpolated a delightful adaptation of the old York mystery of the Flood. Mr. Nicholson's verses are neatly turned (with suggestions of Barham and Gilbert in their ingenious rhyming), with many touches of humour, and the music was tuneful and well varied. The young performers not only sang admirably, but also in some cases discovered really marked ability on the dramatic side. The only points that suggested themselves as possible improvements are a shortening of one or two of the opening songs (which hold up the action overmuch), and the giving of the part of the Magister Choristarum to an adult—merely for the sake of variety and realism, and not because of any shortcomings on the part of the boy who played this rôle. 'The Boy Bishop' gave great pleasure, and should be heard again.

THE ORGAN AT ST. PAUL'S CATHEDRAL

The St. Paul's Cathedral organ has been moved during the restoration of the Dome, and now stands in the N.E. quarter of the Nave. Electric action of the latest Willis design has superseded the old pneumatic system; and the new console contains forty-six adjustable combination pistons, including four adjustable general pistons. The tonal scheme has not been interfered with, though the Dome Tubas are not yet incorporated. The organ in its present condition was first used at the performance of the 'St. Matthew' Passion on March 30. We are glad to be able to reproduce a photograph (taken on the preceding day) of Dr. Charles Macpherson at the console.

VILLAGE DOCTOR AND CHOIRMASTER: CHOIR RECORDS

Dr. I. R. Cory has retired from the honorary choirmastership of Shere Parish Church, Surrey, after nearly forty years' service. A testimony to his work is the fact that the Shere choir includes seven members whose length of membership averages thirty-eight years — a splendid record, and one that it would be hard to equal, we imagine. (Since the above was written, however, we hear of a still more astonishing record—that of six members of the choir at Hinckley Parish Church, whose years of service are as follows: 59, 59, 45, 40, 36, and 34—total, 273; average, forty-five years.)

At many churches the close of the winter's work of choirs and choral societies is marked by performances of choral works of varying scale. We note the following events: 'The Hymn of Praise' at Holy Trinity Church, Ripon, by the Choral and Orchestral Societies of Ripon (Mr. P. R. Pfaff); two performances of 'The Creation' at Durham Cathedral (the Special Choir of a hundred and forty: the Rev. A. D. Culley); the B minor Mass, by the Newcastle Bach Choir (Dr. W. G. Whittaker); 'St. Paul' at the Old Drill Hall, Hailsham (Hailsham Musical Society: Mr. Arthur W. Green); Bach's 'A Stronghold Sure' and Parry's 'Voces Clamantium' at St. Stephen's Church, Prenton (Birkenhead Oratorio Choir: Mr. Teasdale Griffiths—a very enterprising and promising start by a newly-formed choir); and 'The Hymn of Praise' at Headley Parish Church, by the choir (Mr. L. A. Dearle). The last-named work was given also at Farnham Royal Parish Church by the Farnham Common Operatic and Choral Society (Lieut. G. Miller).

From a report of a recital at a Swansea church:

> '"An Ocean Tempest," was an unusual composition. Opening calmly, the theme developed into a representation of a raging storm, with rumbling thunder, rushing wind rising to a shrill crescendo, hissing seas, and, most peculiar of all, the melancholy note of a ship's syren. The piece was melodramatically played, but with the introduction of "Nearer, my God to Thee" and "O God, our help in ages past," the effect, with the dimming of the chapel lights, was a new trick for Swansea.'

The report says elsewhere: 'A very well-known piece, "In a Monastery Garden," played as an encore, was somewhat unexpected.' Not unexpected from a player who could perpetrate that storm, complete with siren and dimmed lights!

Mr. Ellingford's programme at St. George's Hall, Liverpool, on March 27, was unusual and, we should imagine, highly effective. It consisted of five of Mendelssohn's Sonatas, in this order: Nos. 5, 2, 4, 6, and 1.

Somewhat similar schemes were adopted by Mr. Ernest Mitchell at Grace Church, New York, during Lent. One programme was made up of eight of the 'Byzantine Sketches' of Henri Mulet, and another comprised nine numbers from Georges Jacob's 'Les Heures Bourguignonnes.' There is much to be said in favour of thus giving practically complete performances of sets of pieces based on a central idea. (The Mulet Suite deals with the various parts of a cathedral, and Jacob's work is based on a set of pictures by Lena, descriptive of a day in a vineyard district of France.)

The second issue of *The Rotunda* more than maintains the promise of its opening number. A very full description of the Liverpool Cathedral organ is contributed by Henry Willis; Marcel Dupré writes on 'Improvisation'; Herbert F. Ellingford gives an account of the organ at St. George's Hall, Liverpool; and there are also articles by G. Donald Harrison ('Electrically controlled Swell Shutters'), G. D. Cunningham ('Memory Playing'), Harvey Grace ('Modern English Organ Composers'), and others, besides specifications and miscellaneous matter. The illustrations are again an admirable feature.

Dr. H. Davan Wetton gave a lecture on Handel at the Lecture Hall, Stamford Hill, on March 3. As organist of the Foundling Hospital he had much of interest to say concerning Handel's connection with that Institution. Illustrations were provided by Miss Florence Walter, Miss Marjorie Villars, Miss Barbara Ensor, Miss Elsie E. Manley, Mr. Arthur Scott, and Mr. Cyril Edwards. A week later Dr. Wetton followed up his lecture with a Handel recital at Stamford Hill Congregational Church.

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated. Those marked thus * may be had in Tonic Sol-fa Notation

No.			
614	Absence	H. Goetz	3d.
217	* Do. (A.T.T.B.)	J. L. Hatton	3d.
181	* Do.	,,	2d.
67	Adieu love, adieu	G. A. Macfarren	4d.
312	Adieu, my native shore	Pearsall	3d.
943	Adieu, sweet Amaryllis	J. W. G. Hathaway	3d.
1227	Do. ...	C. Macpherson	4d.
390	Adieu to the woods	Egerton	4d.
658	Advice to lovers ...	P. W. Pilcher	3d.
1398	*After many a dusty mile	E. Elgar	4d.
913	After the battle arr.	T. R. G. Jozé	3d.
674	Ah, my dear Son (Carol, 3 V.) ...		4d.
1375	Ah! what is love ...	W. McNaught	4d.
515	Ah! woe is me (6 V.)	H. Lahee	6d.
648	Airley Beacon	C. V. Stanford	3d.
568	Airs of Summer ...	J. L. Roeckel	3d.
17	All among the barley	E. Stirling	3d.
971	*All for my true love	H. D. Wetton	4d.
81	All is not gold that shineth bright in snow (5 V.)	W. J. Westbrook	4d.
394	*All is still ...	G. A. Macfarren	2d.
802	All Souls' Day	J. Rheinberger	4d.
59	All ye woods and trees and bow'rs	J. L. Hatton	2d.
83	* Do. (5 V.)	H. Lahee	2d.
940	Do. ...	H. W. Wareing	4d.
1037	*Allan Water arr.	H. E. Button	3d.
478	*Allen-a-Dale ...	C. H. Lloyd	6d.
1020	* Do.	J. B. McEwen	4d.
334	Already snow has fallen	R. Franz	2d.
113	Alton Locke's Song	G. A. Macfarren	2d.
1011	*Amaryllis I did woo	J. E. West	3d.
1322	*American National Songs (Three)		2d.
972	Amintor's well-a-day	J. E. West	4d.
1364	An address to the nightingale	W. W. Pearson	4d.
175	An Autumn song ...	C. Pinsuti	4d.
20	An emigrant's song	W. Macfarren	3d.
1074	*An Empire song	A. C. Mackenzie	4d.
1053	An end will I bring	Schubert	4d.
1387	*An old Song resung	H. B. Gardiner	6d.
485	And then no more ...	R. Raff	3d.
1103	*Angelic hunter, The	arr. J. Brahms	4d.
1091	Angel's call, The	I. I. Viotta	2d.
960	*Angel's greeting, The	J. Brahms	4d.
1167	*Angelus (Tuscany)	E. Elgar	6d.
1340	*Anglers, The	W. W. Pearson	3d.
30	Angler's Trysting-tree, The	C. W. Corfe	4d.
1039	*Annie Laurie arr.	H. E. Button	3d.
108	Annie Lee	J. Barnby	2d.
182	April showers ...	J. L. Hatton	2d.
218	Do. (A.T.T.B.)	,,	2d.
1318	*Arethusa, The ...	W. Shield	4d.
137	Arise, sweet love ...	H. Leslie	2d.
97	Arise, the sunbeams hail	F. Berger	4d.
520	Around the maypole tripping	J. L. Hatton	2d.
859	*Arranmore Boat Song	arr. T. R. G. Jozé	6d.
457	*Arrow and the song, The	W. Hay	4d.
973	As Amoret with Phillis sat	John E. West	3d.
1054	As dewdrops at morn	Schubert	4d.
525	As I saw fair Clora	F. Corder	4d.
146	As it fell upon a day ...	S. Reay	4d.
619	As the ripples flow	E. A. Sydenham	3d.
1052	As the watcher longs	Schubert	4d.
900	As through the land	J. Pullein	3d.
796	*As torrents in summer	E. Elgar	3d.
1180	As when the sun renews his strength (Madrigal)	C. E. Miller	4d.
1257	*Ash Grove, The arr.	Dunhill	4d.
1105	At Andernach in Rhineland	Abt	4d.
393	At first the mountain rill	G. A. Macfarren	2d.
981	At her fair hands ...	J. Elliott	3d.
788	Do. ...	C. H. H. Parry	4d.
335	At parting	R. Franz	2d.
358	*At the coming of the Spring	J. L. Hatton	4d.
195	Auburn	,,	4d.
582	*Auld Lang Syne arr.	E. Land	2d.
71	Autolycus' Song	C. A Macirone	2d.
1006	* Do. ...	C. Lee Williams	4d.
158	Autumn	W. Macfarren	4d.
274	Do. (T.T.B.B.)	,,	4d.
353	Do. ...	A. C. Mackenzie	2d.
1162	Autumn fields, The	N. W. Gade	4d.
464	Autumn is come again (5 V.)	F. Corder	4d.
403	Autumn song ...	S. Reay	4d.
683	Do. ...	J. Rheinberger	3d.
484	Ave Maria	J. Raff	4d.
241	* Do.	H. Smart	2d.
968	*Awake, awake ...	G. Bantock	4d.
76	*Awake, awake, the flow'rs unfold	H. Leslie	2d.
25	Awake the starry midnight hour	Mendelssohn	3d.
923	*Away to the woodlands	H. W. Warner	4d.
978	*Baby's feet, like sea shells pink, A	C. H. Lloyd	4d.
225	Bacchanalian Song (A.T.T.B.)	J. L. Hatton	4d.
193	Bait, The (Come live with me)	J. L. Hatton	2d.
996	*Ballad, A (8 V.) ...	T. Wendt	4d.
1016	Ballade of Midsummer	,,	4d.
1017	Ballade of Spring	,,	6d.
1044	*Battle of the Baltic, The	C. H. Lloyd	6d.
861	*Battle song, A arr.	T. R. G. Jozé	4d.
578	Do. ...	E. A. Sydenham	4d.
1334	*Beacon, The ...	A. Carse	4d.
689	Beauty, arise ...	K. J. Pye	4d.
841	Before me careless lying (5 V.)	C. H. Lloyd	6d.
1238	*Beleaguered, The	A. S. Sullivan	3d.
56	*Belfry Tower, The	J. L. Hatton	2d.
1311	*Belgian National song	F. Campenhout	2d.
572	Bells across the snow	Ch. Gounod	4d.
432	*Bells of St. Michael's Tower, The	W. Knyvett (5 V.), arr. R. P. Stewart	6d.
1271	*Ben Bowlegs (humorous)	W. W. Pearson	4d.
984	Bendemeer's Stream	J. Pointer	4d.
1216	Beside the river ...	A. Jensen	3d.
793	Better music ne'er was known	C. H. H. Parry	4d.
184	*Beware	J. L. Hatton	2d.
220	Do. (A.T.T.B.)	,,	2d.
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196	Do.	J. L. Hatton	4d.
1157	Birds are singing, The	Hans Sitt	3d.
798	Birthday serenade, A	G. J. Elvey	4d.
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55	*Blow, blow thou winter wind	G. A. Macfarren	2d.
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402	*Bright-hair'd morn, The	S. Reay	4d.
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1222	*Bring me a golden pen	F. H. Cowen	4d.
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447	Brook, The	C. G. Reissiger	4d.
1015	*Brownies, The	Moellendorff	4d.
1416	Bushes and Briars ...	(arr.)	3d.
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1272	Call John (humorous)	arr. W. W. Pearson	4d.
1122	Calm is the lake	F. Abt	4d.
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380	Calm of the sea, The	H. Hiles	6d.
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314	Caput apri defero...	...Pearsall	4d.
178	*Caravan, The ...	C. Pinsuti	2d.
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607	Cavalier, The ...	C. Goodall	4d.
529	Cavalry song	C. A. Macirone	4d.
635	Cephalus and Procris	A. W. Batson	4d.
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1087	Chapel, The ...	C. Kreutzer	4d.
427	*Charge of the Light Brigade, The	E. Hecht	6d.
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847	*Chase, The ...	E. German	4d.
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1109	*Christmas greeting, A	E. Elgar	8d.
314	Christmas song, A ...	Pearsall	4d.
967	Do.	M. Prætorius	3d.
845	Close to my heart...	W. Davies	4d.
677	*Clouds, The	J. Rheinberger	4d.
823	*Come again, sweet days	J. Dowland	3d.
726	*Come away ...	E. German	4d.
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36	Do. (5 V.)	G. A. Macfarren	4d.
51	* Do. (5 V.)	,,	4d.
58	Come celebrate the May	Hatton	2d.
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317	Come let us be merry	Pearsall	2d.
507	*Come live with me	W. S. Bennett	2d.
360	Do. ...	J. L. Hatton	4d.
193	Do. (The Bait) ...	,,	2d.
497	Come, May, with all thy flowers	J. L. Gregory	3d.
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38	Come sleep... ...	J. Benedict	4d.
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701	Do. ...	H. W. Schartau	4d.
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999	*Comfort in tears...	P. Cornelius	6d.
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1182	*Comrades' song of hope, The	arr. A. Adam	3d.
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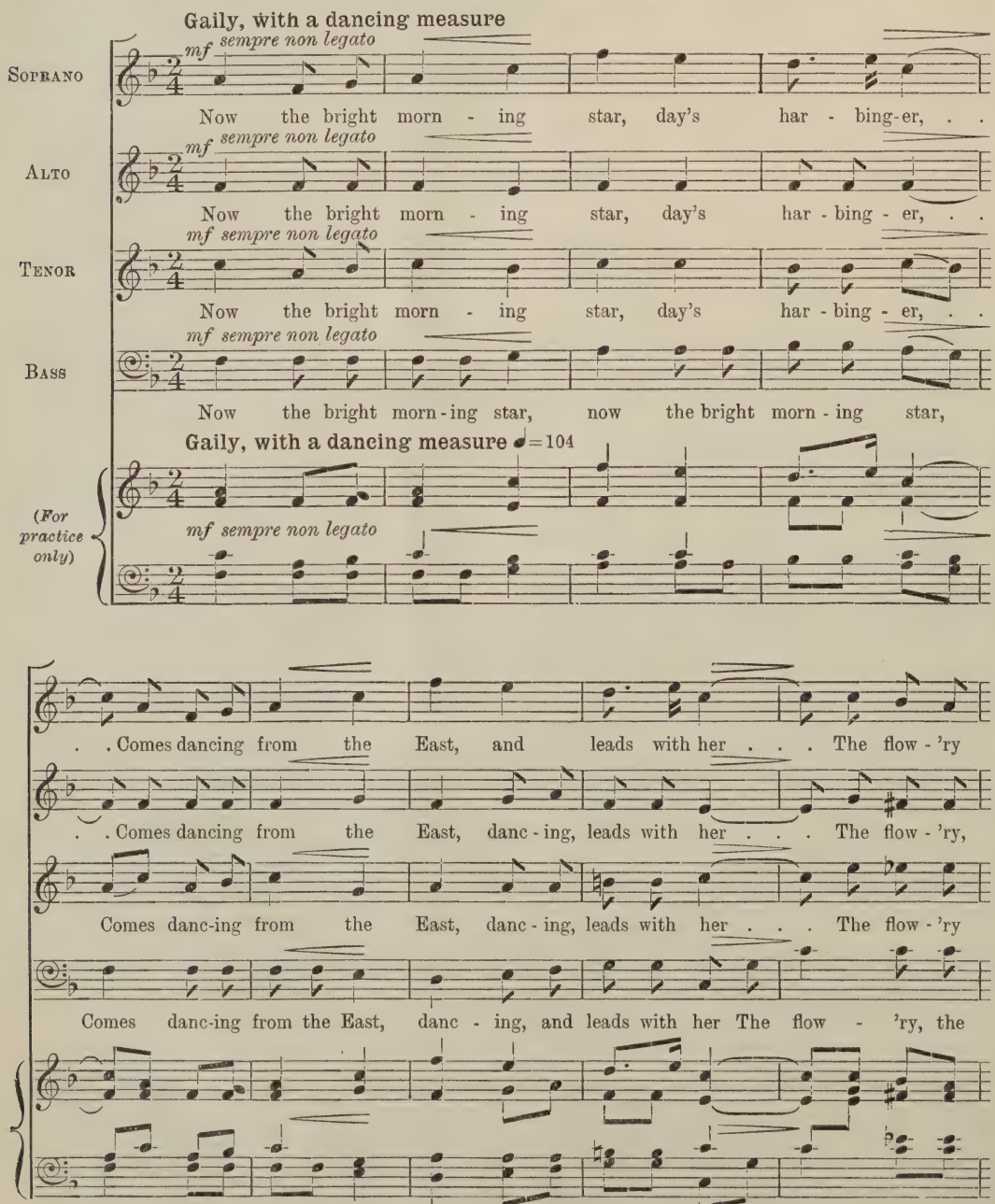
Gaily, with a dancing measure
mf sempre non legato
Soprano
Now the bright morn - ing star, day's har - bing-er, . .
Alto
Now the bright morn - ing star, day's har - bing - er, . .
Tenor
Now the bright morn - ing star, day's har - bing - er, . .
Bass
Now the bright morn-ing star, now the bright morn - ing star,
Gaily, with a dancing measure ♩=104
(For practice only)
. . Comes dancing from the East, and leads with her . . . The flow - 'ry
. . Comes dancing from the East, danc - ing, leads with her . . . The flow - 'ry,
Comes danc-ing from the East, danc - ing, leads with her . . . The flow - 'ry
Comes danc-ing from the East, danc - ing, and leads with her The flow - 'ry, the

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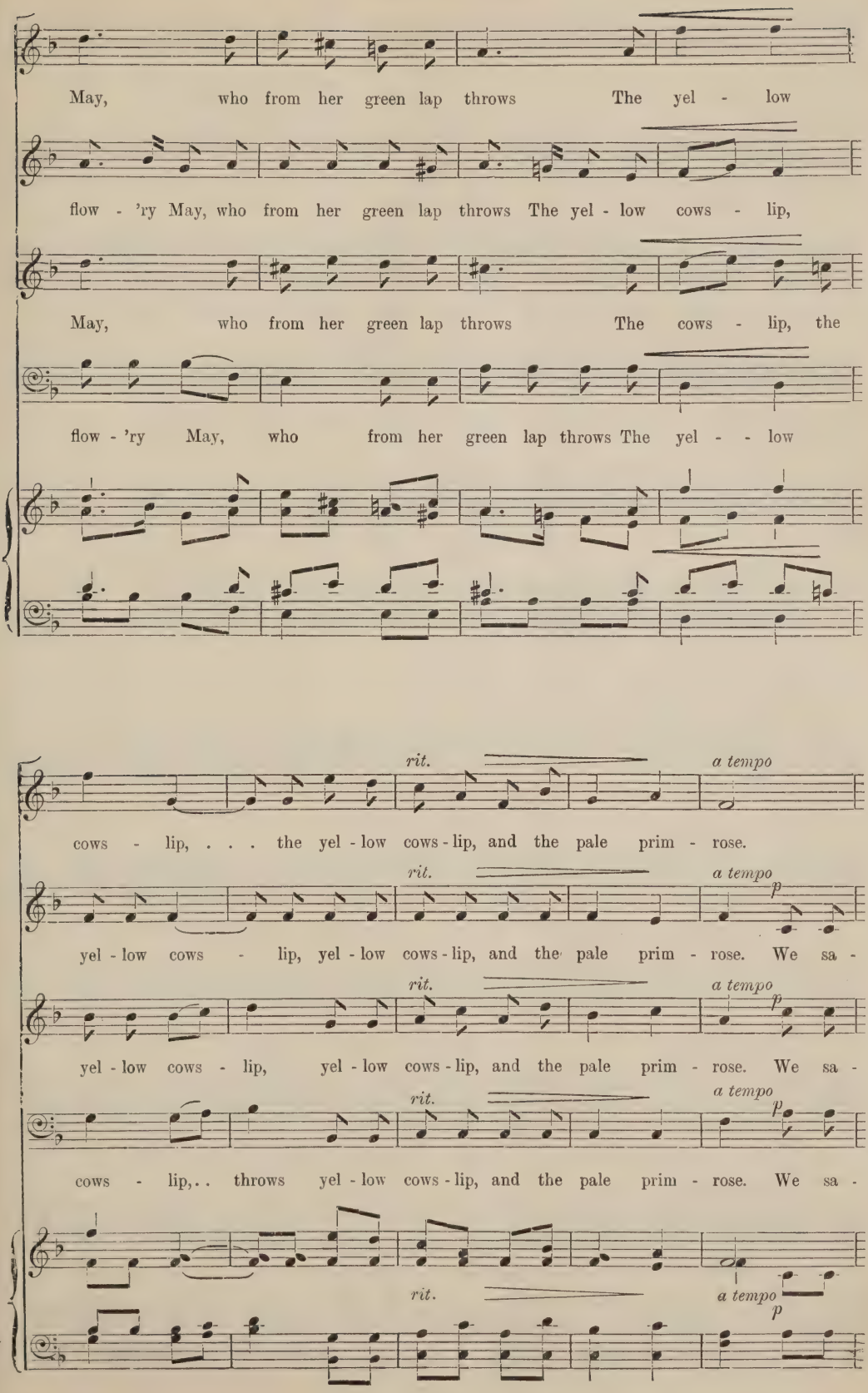
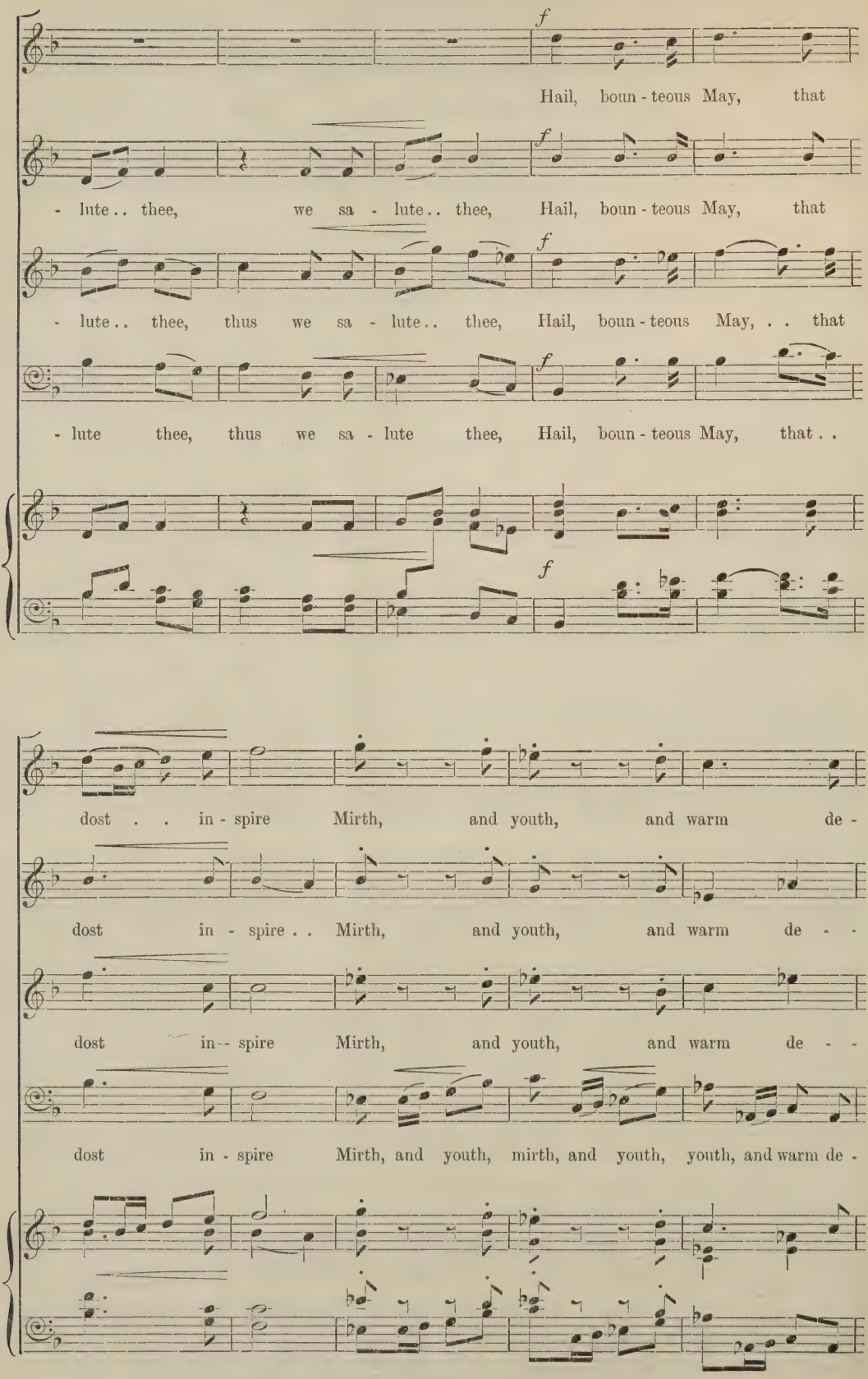
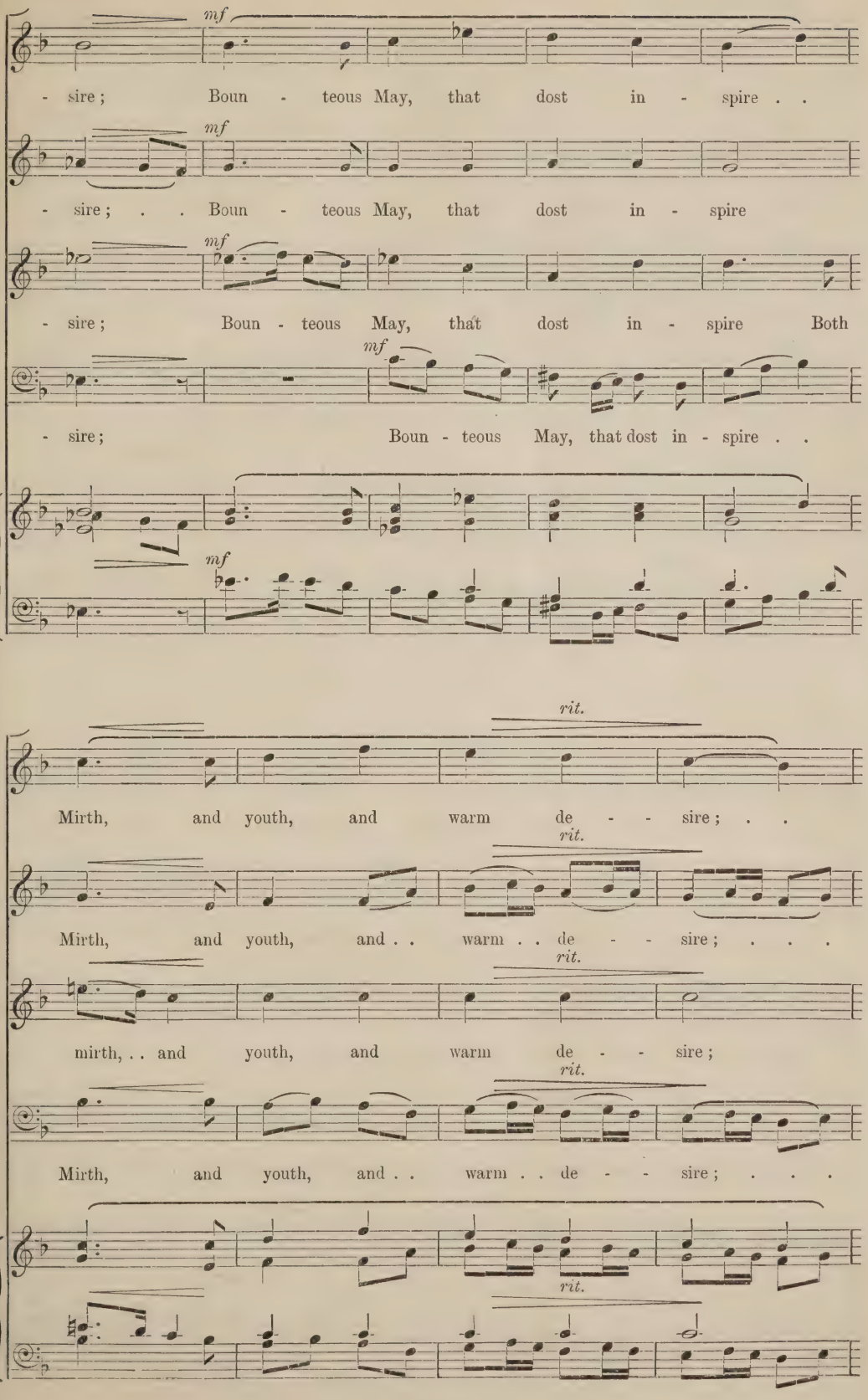
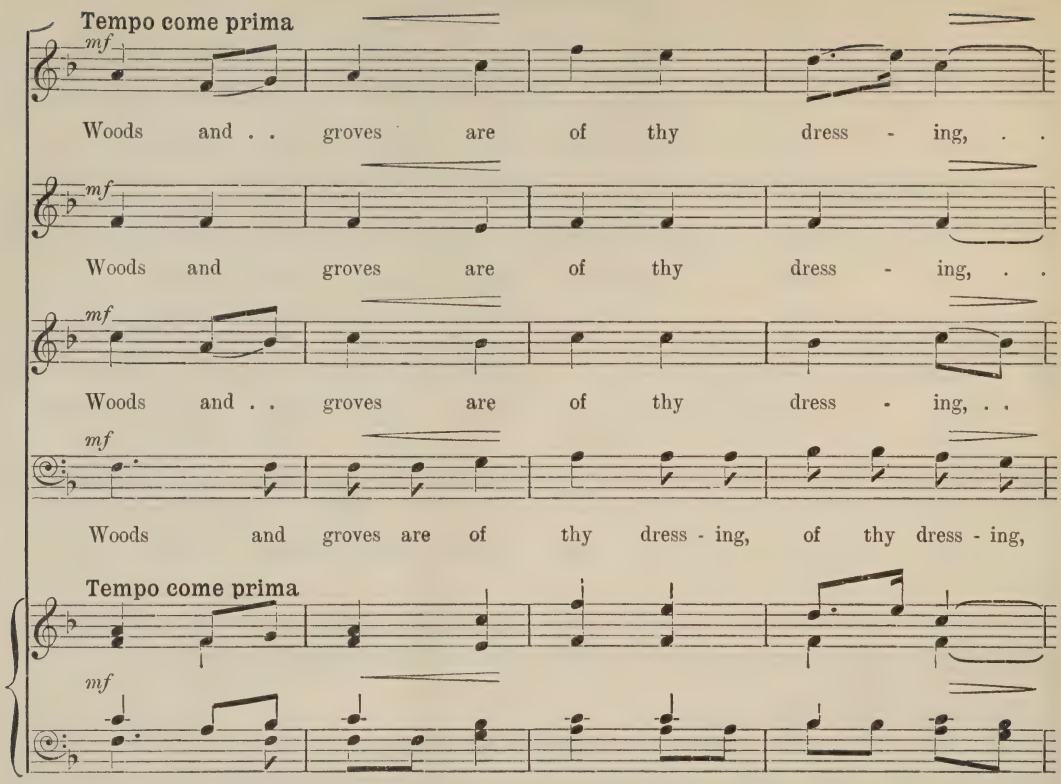
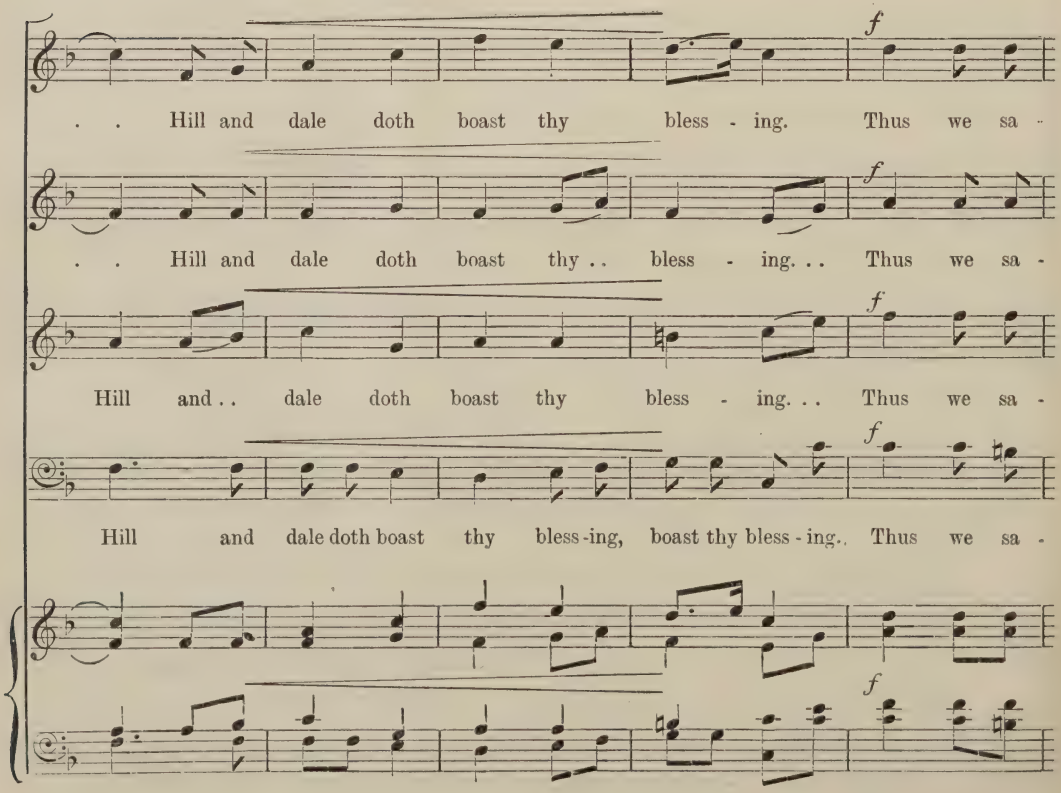
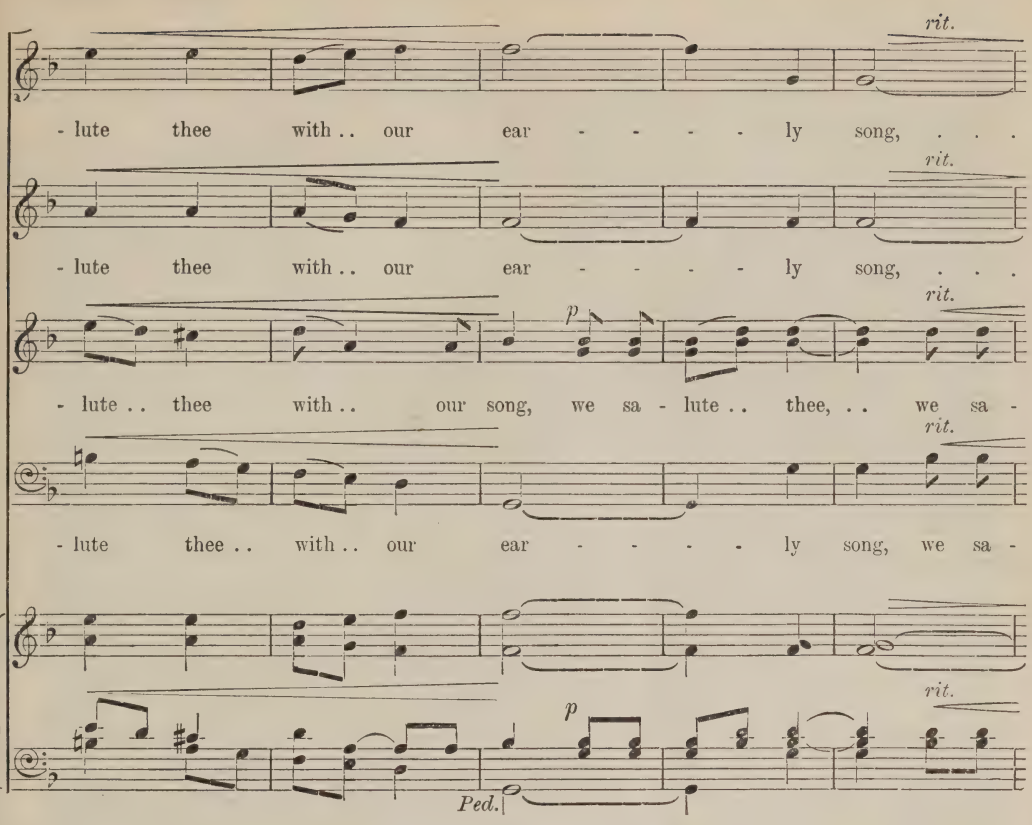
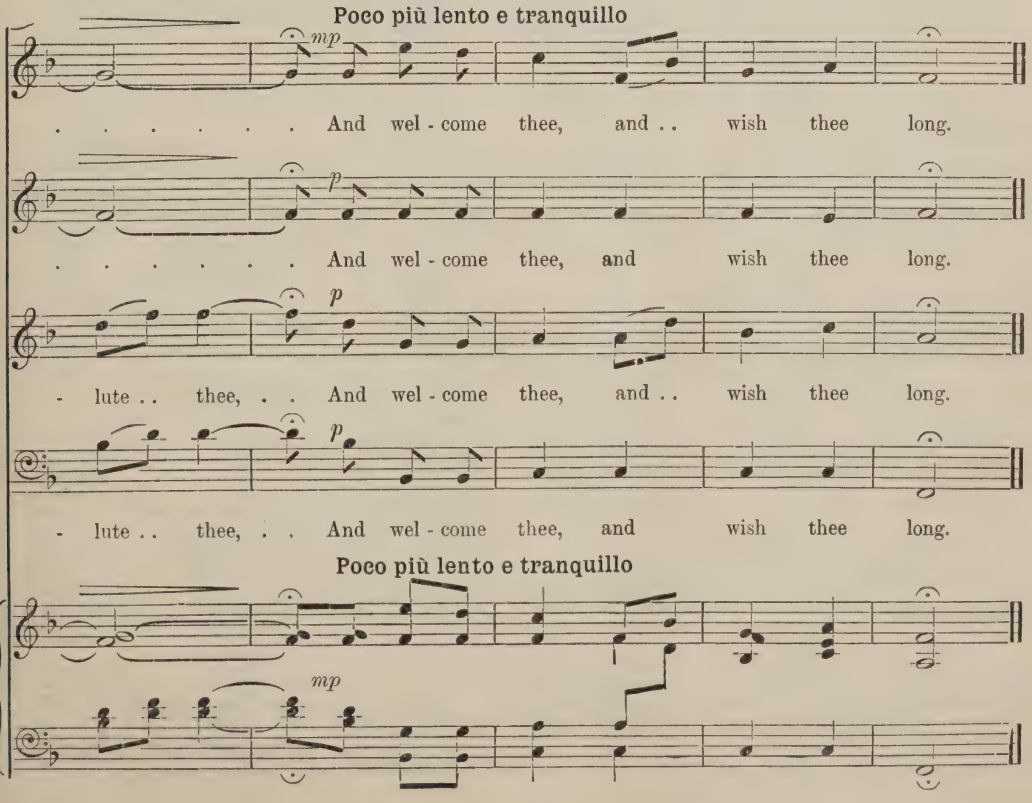
ON MAY MORNING


May, who from her green lap throws The yel - low
flow - 'ry May, who from her green lap throws The yel - low cows - lip,
May, who from her green lap throws The cows - lip, the
flow - 'ry May, who from her green lap throws The yel - - low
rit.
a tempo
cows - lip, . . . the yel - low cows - lip, and the pale prim - rose.
rit.
a tempo
p
yel - low cows - lip, yel - low cows - lip, and the pale prim - rose. We sa -
rit.
a tempo
p
yel - low cows - lip, yel - low cows - lip, and the pale prim - rose. We sa -
rit.
a tempo
p
cows - lip,. . throws yel - low cows - lip, and the pale prim - rose. We sa -
rit.
a tempo
p

f
Hail, boun - teous May, that
- lute .. thee, we sa - lute .. thee, Hail, boun - teous May, that
- lute .. thee, thus we sa - lute .. thee, Hail, boun - teous May, . . that
- lute thee, thus we sa - lute thee, Hail, boun - teous May, that . .
dost . . in - spire Mirth, and youth, and warm de -
dost in - spire . . Mirth, and youth, and warm de - -
dost in -- spire Mirth, and youth, and warm de - -
dost in - spire Mirth, and youth, mirth, and youth, youth, and warm de -


mf
- sire; Boun - teous May, that dost in - spire . .
mf
- sire; . . Boun - teous May, that dost in - spire
mf
- sire; Boun - teous May, that dost in - spire Both
mf
- sire; Boun - teous May, that dost in - spire . .
mf
rit.
Mirth, and youth, and warm de - - sire; . .
rit.
Mirth, and youth, and . . warm . . de - - sire; . . .
rit.
mirth, . . and youth, and warm de - - sire;
rit.
Mirth, and youth, and . . warm . . de - - sire; . . .
rit.

Tempo come prima
mf
Woods and . . groves are of thy dress - ing, . .
mf
Woods and groves are of thy dress - ing, . .
mf
Woods and . . groves are of thy dress - ing, . .
mf
Woods and groves are of thy dress - ing, of thy dress - ing,
Tempo come prima
mf

f
. . Hill and dale doth boast thy bless - ing. Thus we sa -
f
. . Hill and dale doth boast thy . . bless - ing. . . Thus we sa -
f
Hill and . . dale doth boast thy bless - ing. . . Thus we sa -
f
Hill and dale doth boast thy bless - ing, boast thy bless - ing. . Thus we sa -
f


rit.
- lute thee with .. our ear - - - - ly song, . . .
rit.
- lute thee with .. our ear - - - - ly song, . . .
rit.
p
- lute .. thee with .. our song, we sa - lute .. thee, .. we sa -
rit.
- lute thee .. with .. our ear - - - - ly song, we sa -
rit.
p
Ped.

Poco più lento e tranquillo
mp
. . . . . And wel - come thee, and .. wish thee long.
p
. . . . . And wel - come thee, and wish thee long.
p
- lute .. thee, . . And wel - come thee, and .. wish thee long.
p
- lute .. thee, . . And wel - come thee, and wish thee long.
Poco più lento e tranquillo
mp

NOVELLO'S PART-SONG BOOK.

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311	Down in my garden fair	Pearsall	4d.
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1392	*Dream-love ...	P. E. Fletcher	4d.
892	Dream of calm, A ...	H. Leslie	6d.
1348	Dream of home, The	Pearson	3d.
384	Dream, The ...	R. Schumann	2d.
31	Do.	R. P. Stewart	3d.
1040	*Drink to me only with thine eyes	arr. H. E. Button	3d.
41	Drinking song, A (T.T.B.B.)	J. Benedict	4d.
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64	* Do.	G. A. Macfarren	2d.
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57	*England	J. L. Hatton	2d.
891	English girl, The ...	B. Steane	4d.
1359	Erl-King, The ...	A. R. Gaul	4d.
93	Essay, my heart ...	F. Berger	4d.
1236	Evenèn in the village	Gardiner	4d.
1082	Evening	L. de Call	3d.
88	Do.	H. Hiles	2d.
397	* Do.	H. Leslie	2d.
493	Do.	G. C. Martin	3d.
1356	Do. ...	W. W. Pearson	3d.
693	Do.	L. Spohr	3d.
152	* Do.	A. S. Sullivan	2d.
1417	Do. (6 V.)	E. T. Sweeting	4d.
749	Evening breezes ...	G. R. Vicars	3d.
345	Evening glow on the woods	F. Abt	4d.
969	*Evening hast lost her throne	G. Bantock	3d.
740	Evening Hymn ...	J. Blumenthal	4d.
679	Evening rest	J. Rheinberger	3d.
1000	*Evening scene ...	E. Elgar	6d.
553	Evening song	F. Abt	3d.
425	Do.	E. M. Hill	4d.
514	Do.	R. Schumann	3d.
1376	*Evening star, The	G. Tootell	4d.
687	Evening wind, The	F. J. Harper	4d.
1241	*Evensong	M. F. Phillips	3d.
341	Eventide	F. Abt	2d.
1125	Every rustling tree ...	Kuhlau	2d.
777	*Every sweet with sour is tempered	A. Berridge	4d.
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1030	*Fain would I change that note	R. V. Williams	3d.
1409	Fair are those eyes	M. Cavendish	2d.
994	*Fair Daffodils	H. E. Darke	3d.
90	Do.	H. Hiles	4d.
1075	Do.	H. J. King	4d.
122	Do. ...	A. Zimmermann	2d.
26	Fair flower of Northumberland, The ...	E. F. Rimbault	3d.
517	*Fair land, we greet thee	C. Pinsuti	6d.
1386	*Fair, sweet, cruel	J. G. Williams	4d.
336	Fairest time, The...	R. Franz	2d.
23	*Fairies' song, The	H. R. Bishop	8d.
266	*Fairies, The ...	W. Macfarren	2d.
1347	*Fairies were tripping, The	Tayler	4d.
630	Fairy lover, The	A. W. Batson	3d.
163	Fairy ring, The	J. Lemmens	4d.
118	*Fairy song	A. Zimmermann	2d.
1138	Fairy spring	M. Meyer-Olbersleben	3d.
613	Faithfulness ...	H. Goetz	4d.
848	Faithless Nelly Gray (humorous)	C. L. Williams	6d.
857	*Far away ...	arr. T. R. G. Jozé	3d.
1246	*Far o'er the bay ...	C. Franck	4d.
1410	Farewell, despair	M. Cavendish	2d.
1119	Farewell meeting	Mendelssohn	4d.
1086	Farewell, thou lovely forest glade	H. Esser, arr. F. Abt	2d.
54	Fear no more the heat o' the sun	G. A. Macfarren	4d.
1400	*Feasting I watch ...	E. Elgar	4d.
87	Finland love song, A	H. Hiles	2d.
846	*Fisher boy, The	John E. West	4d.
1263	Fisher-folk lullaby	H. Grace	4d.
15	Fisherman's song, The (5 V.)	E. F. Rimbault	3d.
368	Fishing boat, The	J. L. Hatton	2d.
896	Flight of Summer, The	F. Tozer	4d.
838	*Flora's Queen (6 V.)	J. Stainer	8d.
810	Flower that smiles to-day, The	H. E. Button	3d.
121	Flowers ...	A. Zimmermann	4d.
554	Flowers' review, The	F. Abt	4d.
912	*Fly not yet	arr. T. R. G. Jozé	4d.
1150	*Fly, singing bird...	E. Elgar	8d.
536	Fly to my mistress	C. C. Moseley	4d.
771	*Follow your saint	C. H. H. Parry	3d.
1391	*Folly's Song	P. E. Fletcher	4d.
34	Football song, A	E. G. Monk	4d.
1362	Footsteps of angels, The	A.R.Gaul	4d.
989	* Do.	J. Holbrooke	4d.
72	Do. ...	C. A. Macirone	4d.
1189	*For Empire and for King	P. E. Fletcher	8d.
1187	*Forest bride, The	R. Schumann	4d.
1121	*Forest scene, A ...	H. Goetz	4d.
204	*Forget-me-not, The	J. L. Hatton	2d.
816	Fortunate island, A (8 V.)	B. Johnson	6d.
755	*Fortune-teller's song, The	E. Faning	4d.
1298	*Fountain, The ...	E. Elgar	8d.
678	* Do. ...	J. Rheinberger	4d.
566	Do.	F. Schira	4d.
571	*Four jolly smiths, The	Leslie	2d.
1262	*Franklyn's dogge leped over a style (humorous)	Mackenzie	6d.
1389	Freeman's Song and Chorus	T. Ravenscroft	4d.
1323	*Frog, The (humorous)	E. Newton	4d.
967	From Jesse's stock upspringing	M. Prætorius	3d.
1291	From piercing steel	M. Greene	4d.
1377	From the lone shieling	M.Maclean	4d.
642	From White's and Wills'	J. D. Davis	3d.
604	*Full fathom five ...	C. Wood	3d.
1154	Gallant Swabian captain, A	F. Hegar	4d.
1317	Garibaldi's hymn...	arranged	3d.
519	Garland for our fairest, A	Hatton	4d.
201	Garland for the hero's crest, A	J. L. Hatton	4d.
741	*Gather ye rosebuds	J. Blumenthal	6d.
1302	* Do. ... (5 V.)	John Pointer	4d.
831	* Do.	G. Rathbone	4d.
1193	Gay Madcap ...	R. Schumann	4d.
701	Gentle sleep	H. W. Schartau	4d.
469	Gentle winds around her hover	J. T. Musgrave	3d.
407	*Gently falls the evening shade	L. Marenzio	4d.
851	*Girls and boys come out to play	G. A. Macfarren	4d.
643	Give place, you ladies	Stephens	3d.
645	Go, happy rose	F. Iliffe	4d.
715	*Go, lovely rose ...	A. Berridge	4d.
269	Go, pretty birds ...	W. Macfarren	4d.
1164	*Go, song of mine (6 V.)	E. Elgar	8d.
1335	*God bless the Prince of Wales	arr. B. Richards	2d.
954	*God in the thunderstorm	F. Schubert	6d.
753	*God prosper him—our King	J. Barnby	4d.
1098	God rules alone	J. Raff	3d.
778	*God save the King	arr. J. F. Bridge	3d.
836	* Do.	arr. M. Costa	4d.
885	* Do.	arr. E. Elgar	4d.
1147	* Do. ...	C. A. E. Harriss	4d.
835	Do.	arr. H. Hiles	2d.
834	Do. ...	arr. V. Novello	4d.
32	God speed the plough	E. Richter	3d.
211	Going a-maying ...	J. L. Hatton	4d.
1137	Golden year, The	H. Leslie	8d.
120	Gone for ever	A. Zimmermann	4d.
611	Good advice... ...	H. Goetz	4d.
681	Do. ...	J. Rheinberger	4d.
123	Good-morrow	A. Zimmermann	4d.
5	Good-morrow, fair ladies	T. Morley	3d.
186	Good-night ...	J. L. Hatton	2d.
224	* Do. (A.T.T.B.) ...	,,	3d.
744	Do.	R. O. Morgan	4d.
119	Do. ...	A. Zimmermann	2d.
492	Good-night, from the Rhine	J. Raff	4d.
265	Good-night, good rest	W. Macfarren	4d.
44	*Good-night, thou glorious sun	H. Smart	2d

Photo by] [*The Premier News Service, Whitefriars Street, E.C.*

DR. MACPHERSON AT THE ST. PAUL'S CATHEDRAL ORGAN

On St. Patrick's Day, at Ballymacarret Parish Church, Belfast, a new organ—a war memorial, costing £1,350—was dedicated by the Bishop of Down. Dr. Norman Hay presided at the keyboard, and a special address was delivered by the Bishop of Limerick. On the following evening a recital was given by Mr. J. H. MacBratney with vocal selections by the Queen's Island Male Choir, under Mr. John Vine.

A new three-manual organ, built by Messrs. Peter Conacher, has been installed at the United Methodist Church, Bentley Street, Lockwood, Huddersfield. Mr. Ernest Cooper gave the opening recital, his programme including Bach's Prelude and Fugue in E flat, Wolstenholme's Allegretto, Boëllmann's 'Suite Gothique,' and Bernard Johnson's Sonata da camera.

Dr. C. H. Moody gave the opening recital on the new organ at West Hartlepool Town Hall, on March 26. The organ, which was built by Messrs. J. J. Binns, is the gift of Alderman J. Brown, and is a three-manual of twenty stops and twelve couplers. Dr. Moody played Rheinberger's Scherzoso, Boëllmann's Toccata, Faulkes's Sonata in D minor, the 'St. Anne' Fugue, &c.

The current issue of *The Organ* is, as usual, a budget of good things. There are articles on 'The Organs of York Minster' (Rev. A. Freeman), 'The Development of the Electric Organ' (Reginald Whitworth), 'Organs, Old Style and New Style' (Jean Huré), 'Bach's Chorale Preludes' (A. Eaglefield Hull), &c., with many excellent illustrations.

What is claimed to be the first performance of the 'St. Matthew' Passion in Canada, west of the Rocky Mountains, took place at St. Mark's Church, Vancouver, on March 31, conducted by Mr. George F. Bullen, with Mr. Frederic Chubb at the organ. The choir numbered sixty.

Mr. Hubert S. Middleton succeeds Mr. Noel Ponsonby at Ely Cathedral on the departure of the latter to Christ Church Cathedral, Oxford. Mr. Middleton has been at Truro Cathedral for six years, and has done much to develop musical life in that neighbourhood.

The organ at Harpenden Congregational Church has been reconstructed, the improvements including a new case, console, and blowing apparatus. Mr. R. Scott Evans, the organist and choirmaster, gave the opening recital.

Mr. Henry T. Gilberthorpe, organist and choirmaster at St. Sidwell's, Exeter, has been appointed to a similar post at Bermuda Cathedral, and leaves England during the present month.

Messrs. Rushworth & Dreaper have just built an organ for Bowdon Downs Congregational Church, Cheshire—a three-manual of thirty-two speaking stops and twenty-four pistons.

Mr. John Nicholson, organist and choirmaster of St. George's Congregational Church, West Hartlepool, has been appointed Municipal Organist of West Hartlepool.

RECITALS

Mr. Frank E. Newman, St. Peter Mancroft, Norwich—Sonata No. 4, *Mendelssohn;* Prelude to 'Gerontius'; Finale (Sonata No. 7), *Rheinberger.*

Mr. G. W. Harris Sellick, Free Trade Hall, Manchester—Symphony No. 1, *Guilmant;* Finale (Symphony No. 3), *Vierne;* Festal Toccata, *Arthur Baynon;* Allegretto in B minor, *Guilmant;* Rhapsody, *Grace.*

Dr. H. C. L. Stocks, St. Asaph Cathedral—Pastel in B, *Karg-Elert;* Prelude, 'Deck thyself, O my soul,' *Bach;* Postlude in D, *Smart.*

Mr. Francis W. Sutton, St. Mary's, Bryanston Square—Fugue in the Dorian Mode, *Bach;* Fantaisie Rustique, *Wolstenholme;* Marche Héroïque, *Saint-Saëns.*

Mr. R. Owen Terrington, St. George's, Leeds—Andante in E minor, *Smart;* Fantasia in G minor, *Stanford;* Prelude and Variations on a Ground Bass, *Farrar;* Prelude on 'Dundee,' *Parry.*

Mr. W. Wallace Thompson, St. James's, Garlick Hill, E.C.—Gloria in Excelsis, *Julius Harrison;* Cradle Song and Rhapsody, *Grace;* Fantaisie sur deux Noëls, *Bonnet;* Preludio, *Rheinberger.*

Mr. H. Matthias Turton, Erskine Church, Montreal—Introduction and Fugue in F flat, *William Russell;* Pæan, *Harwood;* Intermezzo, 'Elfes,' *Bonnet;* Introduction and Passacaglia, *Reger;* Etude Symphonique, *Bossi.*

Mr. Henry Wardale, Liberal Jewish Synagogue, St. John's Wood Road, N.W.—Prelude and Fugue in G, *Bach;* First movement, Symphony No. 5, *Widor;* Second movement, Sonata in G, *Elgar;* Choral Improvisation, *Karg-Elert.*

Mr. Ralph T. Langdon, St. John the Evangelist, Edinburgh—Concerto in G, *Mansfield;* Sonata No. 8, *Rheinberger;* Impromptu in A minor, *Coleridge-Taylor;* Pièce Héroïque, *Franck;* Carillon, *Brewer.*

Mr. Paul Rochard, Kendal Parish Church—'The East Wind,' *Rowley;* A Lament, *Goodhart;* First movement, Symphony No. 5, *Widor;* Sonata, *Reubke;* Festival Toccata, *Holloway.*

Dr. Harold Rhodes, St. John's, Torquay—Sonata No. 11, *Rheinberger;* 'The Wedge' Prelude and Fugue, *Bach;* Allegro (Sonata in G), *Elgar;* Introduction and Fugue, *Reubke;* Sonata No. 3, *Mendelssohn;* Two Sketches, *Schumann;* Allegro in F sharp minor, *Guilmant.*

Mr. William Wolstenholme, Clapton Park Congregational Church—Toccata and Fugue in D minor, *Bach;* Scenes in Kent, *F. H. Wood;* Overture in F, *Faulkes;* Cantilène, *Wolstenholme.*

Mr. Harry Wall, St. Matthew's, West Kensington—Programme by *John Stanley:* Concerto No. 3; Violin Sonata in G minor; Voluntary in F; Gavotte and Minuetto; Voluntary in D minor.

Dr. Charles F. Waters, St. Lawrence Jewry—Prelude and Fugue in G, *Bach;* Slow movement and Finale (Sonata No. 5), *Rheinberger;* Caprice, *Sowerbutts;* Introduction and Fugue, *Reubke;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Finale from Sonata, *C. F. Waters.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street—A *Handel* programme: Overture to the 'Occasional' Oratorio; Minuetto (Oboe Concerto); Largo in G; Prelude and Fugue in F minor; Concerto in G. (Vocal items by Mr. Kenneth Ellis.)

Mr. Alfred Wilson, Gourock Parish Church—Prelude in E flat, *Bach;* Sonata No. 1, *Mendelssohn;* Choral No. 1, *Franck;* Cortège et Litanie, *Dupré;* Finale (Symphony No. 1), *Vierne.*

Mr. Douglas G. Rogers, St. Augustine's, Broxbourne—Toccata in F, *Bach;* Concerto in G minor, *Handel;* Scherzo, *Grace;* Fantasia in F minor, *Mozart.*

APPOINTMENTS

Mr. Leonard Hudson, choirmaster and organist, All Saints', Sydenham.

Mr. Ernest F. Mather, choirmaster and organist, Holy Trinity, Stroud Green.

Mr. Herbert S. Mountford, organist, Waterloo Road Wesleyan Church, Smethwick, Staffs.

Mr. N. S. Wallbank, choirmaster and organist, Lancaster Parish Church.

Letters to the Editor

BEETHOVEN'S CHARACTER, ETC.

SIR,—Referring to the criticism of Paul Bekker's book in your March issue, page 229, I think the judgment of Beethoven's character by 'H. G.' is simply deplorable. This amazing fault-finder seems to have squeezed out of the noblest biographies all the sins of Beethoven, and stands them up without the slightest experience and understanding of Austrian life and history of that time. For instance, it is only in considering the period of three thousand years ago that we can understand Moses telling us all the deceitful tricks of Jacob, who, all the same, had enough virtue to remain the worshipped father of the Jewish tribes. Therefore, I strongly advise 'H. G.' first to study the nation's humour and habits, and when next reading Beethoven's letters and life, as Thayer gives them, to balance carefully the good with the bad, and he must be convinced of the noble character of the great master. Thayer, in a constant reverential attitude, puts at least ten virtues against each one of Beethoven's conventional sins. Beethoven's letters will remain a personal proof of his originality, ready wit, great power of affection, and straightforwardness, which make his errors very transparent. Other proofs of his noble personality are the testimonies of Schubert, Czerny, Cramer, Moscheles, Weber, and other contemporary musicians, as well as the letters of Bettina Brentano to Goethe, and those of many of his devoted friends.—Yours, &c.,

ANNA SEITER.

St. Brelade, Warley Mount,
Brentwood, Essex.

[One need not understand Austrian life of a century ago in order to recognize flagrant dishonesty, even when the culprit is a genius.—EDITOR.]

SIR,—In a recent review in your columns of a life of Beethoven, your reviewer speaks of him as 'one of the world's three greatest composers.' I think most people will agree, and would give Bach a place in this trinity. Personally I picture Bach as a majestic mountain peak in the world of music, lifting his snowy head serenely, aloofly, and immeasurably above all others, Beethoven included.

It would be interesting to ascertain whom your reviewer had in mind as the third. May one suggest Mozart?

A plebiscite amongst your readers as to the *twelve* greatest composers would be an entertaining feature. My list would be (omitting living musicians) as follows: Bach, Beethoven, Mozart, Brahms, Schubert, Handel, Mendelssohn, Wagner, Palestrina, Haydn, Tchaikovsky, and Chopin. Except for the first three these are not in order of merit.

If living composers were admitted I would evict one of these, probably Tchaikovsky, in favour of our own Elgar.—Yours, &c.,

J. W. SOWAN.

42, Hemberton Road,
Stockwell, S.W.9.

PURCELL'S 'EVENING HYMN' FROM PLAYFORD'S 'HARMONIA SACRA'

SIR,—In the editorial note to his edition of Purcell's 'Evening Hymn,' Mr. Harvey Grace mentions a slip made by Vincent Novello in his early arrangement. Recently I have been fortunate in picking up at a second-hand shop both the first edition, published in 1688, and the third edition, issued in 1714. In the third edition the notes are as Novello gave them. From this it appears probable that Vincent Novello had never seen the original edition.—Yours, &c.,

HARRY WALL.

38, Castlenau Gardens,
Barnes, S.W.

AN ARPEGGIO POINT

SIR,—I have read with pleasure Dr. Percy Rideout's able letter (March, p. 256) on the desirability of including the arpeggio of the dominant major ninth, as he calls it, in pianoforte students' practice. I venture to point out, however, that this arpeggio is much better named the dominant eleventh.

There is nothing more illogical in calling it an eleventh than in calling it a ninth. In each case the interval is reckoned from a root which is not present. But the main point is that when the arpeggio occurs in pianoforte music (and it is of exceedingly frequent occurrence) it is almost invariably as an eleventh. For instance, an extended arpeggio on the notes D sharp, F sharp, A, C sharp is of much more frequent occurrence in pieces in C sharp minor (or, with enharmonic change, in D flat major) than in E major. The fact is, of course, the ear does not readily accept the major ninth as such when it is below the third of the chord. The chord E G B flat D may suggest either the key of F major or that of D minor, but the chord G B flat D E most decidedly suggests D minor, as I think Dr. Rideout will agree.

On account of the frequent appearance of this arpeggio in all keys, I have for a long time taught it to pianoforte pupils. But I have always explained it as an eleventh, showing its resolution, both directly and by way of the dominant seventh, on the tonic chord, major and minor, just as one explains the diminished seventh. Like the diminished seventh, this eleventh is common to both the major and minor modes, each chord using the minor ninth of the dominant. Dr. Rideout's chord, on the other hand, applies only to the major of each key. The pupil who has practised the arpeggio of G B flat D flat F, and its inversions, as the dominant major ninth of the key of A flat, and thereafter plays Chopin's Nocturne in F minor, will, when he arrives at bar 87 (fifteenth from end), require some further explanation concerning the chord. Here it proceeds by way of the diminished seventh to the tonic chord of F major. An example (right hand descending) of an eleventh followed by the dominant seventh is provided by bar 8, and again by bar 32, of the Nocturne in D flat. Examples of the arpeggio as an eleventh could be multiplied indefinitely ; examples as a major ninth take a lot of seeking. If this most useful arpeggio appears in examination syllabuses and scale-and-arpeggio manuals, I trust it will appear in the form and under the nomenclature which is least confusing to students.

It is a pity that the indisputably logical principle, so ably set forth by Dr. Rideout, of what may be termed 'reflection' in the fingering of one hand as related to the fingering of the other, is not properly observed in all the scale-and-arpeggio manuals put on the market. One well-known book, for instance, in its common chord arpeggios, fingers A flat C F A flat, right hand ascending, 2, 1, 2, 3, and its left hand descending reflection, G sharp E B G sharp, 2, 1, 2, 4. What has made Franklin Taylor's Novello primer of double scales so generally accepted is no doubt its consistent adherence to the sound principle with which Dr. Rideout's letter deals.—Yours, &c.,

951, Sauchiehall Street, Glasgow. W. WIGHAM PARKER.

'ABSOLUTE PITCH'

SIR,—I think I can answer your correspondent, 'A. P.,' as to why a sense of absolute pitch is considered 'a nuisance.' It is a standing obstacle to those who would—in Thomas Morley's words—'wrest songs out of their nature' by transposing them ; and, like all forces of law and order, it is unpopular with those who like taking liberties.

Many conductors have a theory that it is immaterial, at any rate in unaccompanied music, at what pitch it is taken, so long as it falls within the easy compass of the performers. It is naturally galling to have the bottom knocked out of this convenient theory by uncomfortable people who cannot stomach a familiar piece of music in a strange key or such anomalies as Palestrina in six sharps.—Yours, &c.,

Oakhurst, Harrow-on-the-Hill. HUGH GARDNER.

'UNIFORM PITCH'

SIR,—Mr. Mollenhauer does a service to the true cause of world-wide pitch by drawing attention to the vexed question of uniform pitch.

One does not quite see how an 'instrumentalist who uses a higher pitch finds his playing easier.' It may tend to give an accidental brilliance of tone, such as we find in cheap pianofortes strung up high to sound bright (and tinny !). But true ease in playing comes from blowing and fingering in the case of wind instruments (in parenthesis, the trumpet finds no added ease in high-pitched upper notes), and the string player depends solely upon his technique rather than on the pitch of his fiddle. So we may relegate that idea.

The real point is, What shall be the universal 'diapason'? The French normal A435 serves pretty well, but in practice the heat of the concert-room, *plus* warm breath, raises a band to something higher. This being the case, Messrs. Broadwood issued a fork styled, I believe, the New Philharmonic, at A439 or C522·4, to regulate the pianoforte (which does not yield to temperature) to suit the orchestra at a reasonable concert-room heat. Electric lighting in place of gas has comfortably moderated the air of concert-rooms, and for practical purposes we may take 58° Fahr. as a standard. At this degree I had the Usher Hall organ at Edinburgh tuned C522·4, and found during the course of Sir George Henschel's rehearsal for the opening ceremony in 1914, that I could add the organ with perfect agreement, although the orchestra had never heard the instrument in its preliminary tuning. This is surely a basic fact on which to proceed.

Finally, let us remember that as pitch has so greatly varied through the centuries, we must have a pitch neither too low nor too high to enable us to present the older masters equally with the moderns. The diapason normal, then, *plus* warmth, serves the practical purpose.—Yours, &c.,

Edinburgh. T. H. COLLINSON.

MUCH NICER!

SIR,—This is a very trifling matter, perhaps, but I must really draw attention to the method of dealing with living composers in the analytical programmes of the Royal Philharmonic Society. For example, I read: 'R. Vaughan Williams (1872 ——).' To my mind, this is a hateful business. The dash always seems to me like the empty coffin awaiting its occupant, or the urn awaiting the ashes. How much nicer: (1872), with the last bracket close up, as if cuddling the composer, and protecting him from the Enemy!—Yours, &c.,

Hatfield House, Dumfries. WILLIAM STARK.

MEMORIAL TO LEONARD BORWICK

SIR,—The service which Leonard Borwick gave to this country is too well known to need advocacy. It is proposed to recognise it by some fitting memorial which shall at once keep him in honour, and express in an appropriate form the love of art which was one of the chief delights of his life.

After considering many suggestions, his friends have come to the conclusion that this can best be done by the purchase of a work of art for one of our great national collections, which would keep his name before succeeding generations.

There is now the opportunity of acquiring a picture, the presentation of which it is believed would be acceptable, and we are therefore encouraged to ask for contributions towards its purchase. Subscriptions ranging from 10*s.* 6*d.* to a hundred guineas have been already promised, and we are confident that those who hold Leonard Borwick in affectionate remembrance will readily respond to this appeal.

Subscriptions may be sent to Mr. W. H. Leslie, 18, St. James's Place, S.W.1, who has consented to act as treasurer of the Fund, or to Mr. Arthur Somervell, 68, Bedford Gardens, W.8 (hon. secretary).—Yours, &c.,

FANNY DAVIES, H. PLUNKET GREENE, W. H. HADOW, ROBERT LORIMER, HAROLD SAMUEL, ROBERT WITT, HENRY J. WOOD.

FOURTHS, NINTHS, ETC.

SIR,—It is possible that what I have to say is nothing new, but it bears repeating again and again. In reading musical articles I have observed that rarely, if ever, does a critic, reviewer, or writer on musical matters say a real word about the beauty, the poetry, the depth of a work; he concerns himself only with the shell, forgetting the kernel. Much as I have learnt to esteem the *Musical Times*, I have not noticed that its writers are much better than any others in this respect. Dr. Bairstow in his article on Wesley, tentatively reminds us that it is the essence of music which counts. Others no doubt do the same. But that it is the Soul-essence which counts in Art is a *Fact* which should be shouted from the house-tops by every critic. Yet when some new composition is discussed, we read about this or that new harmony, about fourths and fifths, bell-ninths, and jam-jar twenty-firsts. This is no doubt very learned. No doubt the composer also is very profound. But if he has nothing to say, if he is empty, then why is his work published, why praised by critics?

I used fourths twenty years ago, because I loved them. For this reason I composed a long study in consecutive fourths. But I said to myself, 'Either you produce something artistically beautiful, or you tear the thing up.' I haven't torn it up. It has been highly praised, but has found no publisher, because I have hardly looked for such, knowing that had I turned out something with empty ugliness behind it, it might have found one. The birth of the fourth in me was caused, I believe, by observing the glaring windows of a lonely house in a March sunset, when the cold east wind sets the heart aglow. Here, then, is a soul-basis for fourths.

What bell-ninths are I don't know. In a recent composition I wanted a 'bell-clang' effect, and found it. First, after reading Casella's article on 'Ravel's Harmony,' which I didn't altogether agree with, I troubled to analyse my 'bell-clang,' and came to the learned conclusion that it was a chord of the thirteenth with a little bit off the top; then to the more sagacious idea that chords of the thirteenth don't really exist, and are legendary; then to the most discerning view—that it all doesn't matter a rap. The point is, that I should no more have thought of using the particular noise for its own sake than I should have thought of flying.

When Beethoven, on his death-bed, saw some of Schubert's work for the first time, and said, 'He has the divine spark in him,' he wasn't thinking of any new chords discovered by Schubert, nor of the same old thirds and sixths used by Schubert as by himself. The mystical chords in the middle of the working-out section of the first movement of Beethoven's Fifth are not less wonderful because they are *common*. Grieg charms us not *only* because of his harmonies; Ibsen gained the ear of the world in *spite* of the everyday language he employed in his plays. Chopin's Nocturne in E flat and 'A Maiden's Prayer' contain about the same harmony; yet there is a vast difference between them. Beethoven's Andante in F begins with consecutive octaves, but the fact of the lofty purity of the music remains. Or, to take a modern example (confound that silly adjective!), I have an eighty-page Sonata, by an American composer, Mr. Ives, which he gives away. This work out-moderns everything modern. The composer prescribes a $14\frac{3}{4}$-in. ruler and the fists to play certain passages. (No, there's nothing to laugh at.) He uses mostly neither key, time, nor bars. Yet on some *few* pages of the work real genius shows itself, giving us feelings never experienced before, and vindicating the means employed—means that are empty elsewhere in the work.

The clearest thinker in England, Mr. Bernard Shaw, says in the preface to 'Back to Methuselah,' that art to-day is not worth a dam (which is a little Oriental coin), because there is no religion, no meaning, behind it. He is right. Our composers are as numerous as Prague bugs; but if a man of great soul appeared as composer to-morrow, he might remain unknown if he had the moral pluck—yes, it needs a pioneer's courage—to use common chords. Composition has largely become to-day a cerebral disease of dyspeptic ego-maniacal monstrosities, and has infected others, who believe that because their ears have got used to it, therefore it has a worth. Getting used to smoking bad tobacco doesn't make the tobacco good.

The Art of Man, if it be anything, is man's soul-privilege of expression. The Art of Man begins where Nature ends, because Man begins where the Animal ends. The ancients wanted to express in sound what was in their souls, and to escape from the rough sounds of nature they formed scales, intervals, chords, to have an Art-form. To-day, composers, having little in their souls, want to escape from Art, and get back to rough nature, in which there is no Art of Man.

Wanted! A man! A soul! A message! A religion! Not bell-ninths, jam-jar twenty-firsts, fourths, fifths, and elevenths. Could reviewers, critics, publishers, competition committees, and Casellas be moved to see this? It is much more important what a man has to say than *how* he says it, and it need not necessarily be something new. The sun, the blue sky, the flowers, and love return again and again as nothing new, yet they are always acceptable.—Yours, &c.,

ARNOLD CAPLETON.

Palacky St. 31,
Prague XVI., Czechoslovakia.

WESLEY AT HAMPTON

SIR,—I am desirous of finding out the place and date of a letter written by S. S. Wesley to a lady (apparently a Dean's wife). In it Wesley expresses his deep regret for the unsatisfactory performance of his concluding voluntary at the afternoon service, excusing himself on the ground of the deplorable condition of the blowing, and begging the lady to approach the Dean on the matter, but only 'if it will not give him the least trouble' to make inquiries. Otherwise he will go on suffering. No place or date is given, although the letter is complete. It was purchased for us a few years ago by one of my choirboys at the time, and is exhibited in our vestry.

As was stated in your article of last month about this worthy Church musician, he was organist here for a few months in 1831. The present building was consecrated in October of that year, the King attending. The organ (by J. C. Bishop) was, of course, new; it was the gift of the King, who must have heard Wesley play upon it at this ceremony. It is said that Wesley played at the Sunday evening services only, riding on horseback from London, and returning on the Monday evening or Tuesday morning. Monday he spent in fishing. The Commercial Docks were evidently not enough for his zeal.

When I took up duty here (twenty years to the day after Wesley's death), I found the organ much as he had known it. The tone of the pipes was beautiful, but the action was worn out. So far as I remember, the Swell keys went down to tenor C only, the Great to low G. The pedal-board was the usual CC to F, but there was only one octave of open pipes. It is said that in the 'sixties it had undergone a certain amount of alteration, and some pipes had been removed. The organ has long since become a fine instrument of thirty-five speaking stops; and we have got as far as a 16-ft. Pedal reed and electric blowing, as much of the old organ being retained as was possible. The 'Clarabelle' and the Swell stopped diapason are beautiful stops. The former is the best of its kind I know, but it blends very badly with the diapasons.

It always seems to me that the well-known organ directions in 'Blessed be the God and Father' apply more closely to the Hampton organ than to the Hereford instrument at the time—at least, so the late Dr. Sinclair informed me.

As is well-known, S. S. W. has honoured this place by naming his fine L.M. tune after it. We always use it for Hymn 173, 'A. & M.'—Yours, &c.,

J. C. RIDGWAY *(Organist)*.

Hampton Church, Middlesex.

'YET IN MY FLESH'

SIR,—The letter of your correspondent (April issue, p. 353) seems to be that of a Rip van Winkle who has just woke up with the ancient notion of Heaven as a definite locality instead of a state. The propagation of such materialistic views is

what is keeping thinking men from going to church. St. Paul distinctly says that flesh and blood cannot inherit the kingdom of God, and that there are celestial bodies as well as terrestrial—a natural body and a spiritual. To every environment its own particular body—the fish to the sea, the birds to the air, the beasts to the ground. Had St. Paul been alive now he would no doubt have told us that those who live in the ether have ethereal bodies, which we could now see had we a different kind of eye. This flesh belongs to the earth—to dust it will return, and never be needed again, any more than a worn-out suit of clothes. As to texts which appear to contradict this view, a study of the original Greek MSS. often throws a new light upon them, and in the last resource I would prefer to believe that the Evangelists misreported what was actually said. A course of spiritualism would aid your correspondent in understanding the Gospel narratives of the Resurrection. His views are hopelessly at variance with all scientific modern knowledge.—Yours, &c.,

MODERN THEOLOGIAN.

[We cannot continue this correspondence.—EDITOR.]

SAMUEL WESLEY'S EDITION OF THE 'FORTY-EIGHT'

SIR,—I was greatly interested in your article on Samuel Sebastian Wesley. You mention his father as being the Editor of the works of the immortal Sebastian Bach. I have in my possession an original Wesley & Horn complete edition (bound) of the '48,' autographed; with a list of subscribers (this is rather interesting, as names have been added, in ink, in writing so similar to Wesley's signature as to suggest the possibility of its being the edition used by Wesley himself). There is also an Introduction giving advice to those about to try and play the '48,' which is so delightful that I quote a paragraph:

> 'One most essential Advice must be added, that whoever determines upon executing the following Pages with Precision, must steadily resolve upon practising them at first, in very slow Time: for since there is not a single Note among them that can be omitted, without a material Injury to their Effect, it is absolutely indispensable, thoroughly to understand the Career of the whole Modulation, which will not be possible, unless each Bar be studied with that patient Industry which shall secure the true position of each Finger upon its designated Key. This certainly is attainable by no other Means whatever than practising at an exceedingly slow Pace, until the Fingers shall have (as it were mechanically) found the exact Places on the Clavier, which by constant careful Habit they surely will, with hardly a Probability of any Failure. And as soon as the Student can play one of the Pieces set in five or six Sharps, or as many Flats, without the Necessity of looking at his Fingers in order to hit the true Distances, he may surely venture to increase the Speed of his march (although only by slow Degrees) and he will gradually arrive at the true Time of performing those Movements which require a brisk Execution.'

'This new and correct Edition' was printed for the Editors by Rt. Birchall, 133, New Bond Street. I should be very glad of any information respecting it, as to date when published, &c.—Yours, &c.,

(Miss) CONSTANCE RICHARDSON.

67, Kensington Mansions, S.W.5.

WESLEY AND MENDELSSOHN

SIR,—Dr. Bairstow in his interesting article on Wesley's Anthems, writes: 'We love Wesley because he was sincere . . . and because he was English. At a time when it was considered the right thing tamely to copy Mendelssohn and other foreigners.' I find myself unable to agree with Dr. Bairstow here. The whole of the middle section of 'Blessed be the God and Father' is strongly Mendelssohnian in style. Again, in 'The Wilderness,' the section beginning 'For in the desert the waters break out' is pure Mendelssohn, bar after bar, both melody and harmony.

I am not, of course, citing these examples with a wish to detract in any way from Wesley's originality, but I think the fact is very remarkable and worth mentioning.—Yours, &c.,

L. H. OVENDEN.

St. Edward's School,
Oxford.

'CONCERTS SPIRITUELS'

SIR,—Mr. Gabriel Sharp's well-intentioned correction misses fire. 'Spirituel' may mean, of course, 'witty,' and other things besides; but, as I said before, the expression 'Concerts Spirituels' happens to be the exact equivalent of our 'Sacred Concerts,' and nothing else.—Yours, &c.,

C.

CHOIR-TRAINING AND THE R.C.O.

SIR,—With regard to the letters in your April issue, and also to the Occasional Note on Dr. Harding's remarks *re* the CHM. Examination, it seems to me that sooner or later the R.C.O. will have to include a compulsory examination in Choir-Training in the requirements for the Associate and Fellowship diplomas. In the case of the latter, the choir-training tests should take the place of the bass and melody harmonization tests at the organ, these being of little practical value in an organist's usual work; moreover, the same ground is already well covered in the paper-work.—Yours, &c.,

'DULCIANA.'

COMPOSER AND CRITIC

SIR,—Messrs. Paxton have drawn my attention to a notice in your April number of my Six Choral Preludes, in which your critic finds many misprints.

If not unduly trespassing on your space or on his good nature, I should be very grateful if he would indicate where the lapses may be found.

A most careful examination has, so far, failed to reveal any error which might cast a reflection on my care as proof-reader, or on Messrs. Paxton's high standard of excellence in production.—Yours, &c.,

46E, Leinster Square, W.2. J. STUART ARCHER.

[Our reviewer writes: 'On page 16, bar 5, is the second B natural or flat? The player expects the former as a logical result of the C being sharpened, though of course the flat is possible. Page 17, bar 5: the first two C's should surely be natural; if not, why the sharp on the third C? Is the second B flat or natural?—a similar ambiguity to that first mentioned. Page 18, bar 2, the sixth note in R.H. should surely be G, not F; in bar 9, the C's on fourth beat in R.H. should be sharpened; ditto the last note in L.H. Page 15, bars 1 and 2: are the A's in R.H. sharp or natural? The latter is probable, but the harmony of the preceding bars (G sharp minor) makes the sharp not less likely. Such ambiguities are often more bothering to the player than misprints: the latter are often so obvious as to correct themselves. I am sorry if the comment in my review implied carelessness on the part of Mr. Stuart Archer, but I think he will agree that there was ground for complaint, though the trouble is perhaps due less to actual error than to a lack of accidentals.']

BIZET'S 'L'ARLÉSIENNE'

SIR,—On page 365 of your April issue, Herr Paul Bechert, in an interesting paragraph dealing with ballet at the Redoutensaal Theatre, Vienna, casually refers to Bizet's 'L'Arlésienne' as an 'insipid product.' Though I agree with him that Bizet's 'ravishingly beautiful work' (I am quoting a distinguished countryman of his, Hugo Wolf) does not lend itself to arrangement as a ballet or 'divertissement' of any kind, I feel that to compare it to its disadvantage with a work by Bartók or Milhaud is not a little disconcerting, to say the least. Milhaud himself (an enthusiastic admirer of Bizet) would be the first to deprecate

any such derogatory references to a work of such poignancy and inspiration as 'L'Arlésienne.' I fear no living French composer (and Milhaud least of all) has as yet produced a creation of such assured immortality as Bizet's little masterpiece.—Yours, &c.,

JOHN W. KLEIN.

Maple Cottage, Holmwood, Dorking.

THE HANDEL FESTIVAL

SIR,—As one who has attended every Handel Festival for the last thirty-five years, I should like to be allowed to make a suggestion or two that happily, through your courtesy, may attract the notice of the directors of the forthcoming Festival, and be considered by them worthy of some attention.

First, may I express the hope that the music of 'Selection day' will (unlike that at the last Festival) be procurable at least on the day of performance? The book—containing as it always does much fine music, including generally some less-known, and therefore specially interesting, excerpts—is of more than momentary use and interest to its possessor, and to many it is doubtless a valued souvenir of a great musical event, and one tending to foster a love of Handel.

Secondly, I trust those persons whose business it is to sell copies of either words or music will have strict orders not to offer their wares during the actual performance of the music—at least in the enclosure. I have a very painful recollection of a great moment being entirely ruined by the noisy touting of persons actually almost shouting 'Book of words!' during the performance of a great chorus ('The Hailstone')! At what other musical festival, may I ask, would such an outrageous thing be permitted?

Lastly, I venture to question if the Handel Festival is sufficiently advertised. My experience in the past is that comparatively few people are aware of it in the provinces until, perhaps, too late.—Yours, &c.,

GRAHAM H. ARNOLD.

[We have received a number of letters agreeing, and one disagreeing, with our remarks on the conduct of children's concerts. As the matter has now been thoroughly ventilated, no useful purpose would be served by their publication. They were welcome, however, and we thank the writers who have supported us in a protest that we felt called on to utter, though we were well aware that it ran the risk of being regarded as ungrateful cavilling.—EDITOR.]

The Amateurs' Exchange

Tenor wishes to meet good accompanist for mutual practice.—P. PARSONS, 2, Felday Road, Lewisham, S.E.13.

Pianist (lady), moderate player, wishes to meet violinist, and/or 'cellist, or vocalist, for mutual practice.—N. or N.W. London districts.—D. M. S., c/o *Musical Times*.

Pianist (training) wishes to meet vocalist or pianist (male) for mutual practice. Southampton district.—S. P., c/o *Musical Times*.

Violinist and 'cellist wish to meet pianist for classical and modern trios. Afternoons or evenings. Also string players. Wallasey and Liverpool districts.—RAWCLIFFE, 12, Westminster Road, Wallasey.

Readers who wish to help in the restoration of the Alexandra Palace organ may do so easily by purchasing photographs of the console (2*s*. 6*d*.) and the case (1*s*. 3*d*.). The photographs are by Mr. Gilbert Benham, whose excellent work in organ photography is well known. The size of the prints is 6½-in. × 4¾-in. (console) and 4¼-in. × 3¼-in.; and we understand that all the stop-names are easily readable. Copies may be had from Mr. Stanham (who is a member of the committee), at 14, Windermere Road, Muswell Hill, N.10.

Sharps and Flats

I have laboured with all my power and influence, with whatever faculties I possess, for about twenty-five years without making the slightest impression on anybody, and I intend going on doing it for the rest of my life, completely happy in the full consciousness that I never shall make the slightest impression on anybody.—*Sir Thomas Beecham.*

It takes a highly-trained, musically-educated man with a lot of very special personal qualities, like courage, a sense of rhythm, the ability to invent as he goes along, to take his place in a star band, and wind his way through the magic maze of music. When I first tried jazz I couldn't play it. I was 'fired' from the first jazz orchestra I got a job in.—*Paul Whiteman.*

Work on your own idiom, your own tradition, your own note. Write with a brogue if necessary—but at all costs stop imitating.—*Sir Hamilton Harty.*

Jazz and onions are alike—they get stronger and stronger.—*Paul Whiteman.*

ROYAL ACADEMY OF MUSIC

The end of the Lent term was marked by three important happenings, each of which reflected greatly to the credit of the institution and its students. On March 24 the orchestral forces again proved their mettle when they played a thoroughly searching programme under Sir Henry Wood, in Duke's Hall. Both the Symphonies given—that of Haydn, No. 26, in D minor, and Mozart's No. 25, in G minor (K. 183)—demand neatness of execution rather than zest of youthful spirits, and the latter is as a rule the chief equipment of a students' orchestra. But Sir Henry has evidently solved the secret of curbing even the exuberance of the young, and the tone of the strings in the softest passages was admirably controlled. At the same time it must be said that when occasion demanded he found ample response when spurring the enthusiasm. A promising fiddler, Mr. Alfred Cave, gave a sympathetic and intelligent performance of the first movement of the Brahms Concerto. The Academy would seem to be unusually fertile in string players of more than average ability at the present moment. Quite the most distinguished vocal performance was given by Mr. Glyndwr Jones, who sang Figaro's aria, 'Largo al factotum.' This young man has a fine voice.

On the following day the chamber concert was marked by some excellent concerted playing. Franck's Quintet was astonishingly well done, the ensemble being beyond reproach and the slow movement played with real feeling and sympathetic tone. Another performance worthy of note was that of Brahms's Trio in A minor, of which the second and third movements only were given. It is, perhaps, invidious to pick out one member of such a well-balanced trio, but Mr. John M. Richards's 'cello-playing is worth underlining.

The outstanding event of last term—or perhaps it may be said without undue exaggeration of any other term—was the performance of Bach's 'St. Matthew' Passion at Queen's Hall, on March 31. This great work was given in its entirety—a feature in itself remarkable, and probably unique so far as London is concerned. The event is fully referred to on page 449. What the production owed to the patience and genius of Sir Henry Wood is impossible to calculate, but he certainly achieved a *tour de force*. A fact that was hardly credible was that the performers were students. This enterprise, this great adventure—call it what you will—completely justified itself both as a musical occasion and a first-rate public attraction, two propositions often as wide apart as the poles. Queen's Hall was sold out days beforehand. The cause of music in England is not at such a low ebb as some dismal folk would have us believe.

The following awards have been made: The Hubert Kiver Prize (violin) to Alfred Cave (London), John Hamilton being highly commended. The Sterndale Bennett Prize (pianoforte) to Freda Rich (London), Jessie Furze and Kathleen Dunn-Davies being highly commended.

The Philip L. Agnew Composition Prize to W. Ifor Jones (Merthyr Tydfil), Guirne Creith being commended. The Goldberg Prize (singing) to Arthur Fear (Blaina, Mon.). The Edward W. Nicholls Prize (pianoforte) to Margaret H. Grummitt (Anerley), Violet Lythgoe being very highly commended, and Bertha Ingart and Doris Hibbert commended. The Leonard G. Vallange Prize (violoncello) to Doris Vevers (Bristol), Joan Mulholland being highly commended, and Peers Coetmore Jones commended.

TRINITY COLLEGE OF MUSIC

The Lent term came to an end on April 3, after a very successful session. The usual students' concerts have been given, and charming novelty was added by the lectures given by Prof. Bridge on the now seldom-heard harpsichord. Miss Nellie Chaplin provided excellent demonstrations on the instrument which, it is interesting to know, was made in 1789.

The orchestral concert at Queen's Hall, and also the students' concert at Æolian Hall, attracted large and appreciative audiences. At the former MacDowell's second Concerto was admirably played by Mr. W. Parry, a College scholar.

The annual meeting of the Corporation was held on March 19, Mr. W. W. Cobbett presiding. Most satisfactory reports on the work of the College for the year ending December, 1925, were submitted. Dr. W. Creser was elected Vice-Chairman of the College Corporation, *vice* Dr. C. Vincent, retired. Sir Dan Godfrey and Mr. H. L. L. Howell were elected to the Corporation. Mr. Howell was also elected a Member of the Board.

This season of the year sees the departure of the oversea examiners to the various spheres of work of Trinity College. The following are representing the College this year: Dr. C. Edgar Ford (Queensland, &c.); Mr. Adolph Mann (W. and S. Australia); Mr. Ronald Chamberlain (Canada and New Zealand); Dr. J. E. Borland (New Zealand); Mr. G. F. Vincent and Dr. Mistowski (S. Africa); Mr. C. Egerton Lowe (Egypt, India, &c.); and Dr. E. F. Horner (Newfoundland). Dr. Borland has now joined the permanent examiners, and his long experience as Musical Adviser to the L.C.C. Education Committee will be very valuable.

Two students, Messrs. Adrian W. Beecham and Joseph G. Wardale Lane, satisfied the examiners at the First Examination for the degree of Bachelor in Music at the University of Durham.

Successful distributions were held at Harrogate, Watford, West Ham, Worcester, Walthamstow, Croydon, and Wellingborough, where representatives from the College attended.

'ENGLISH OPERA'

The Musical Association meeting, on March 9, listened to a paper on 'English Opera,' by Mr. Edward J. Dent. Unfortunately Mr. Dent was unable to get away from Germany, where he was superintending the production of Purcell's 'Dido and Æneas,' at Münster, and his paper was read by the Secretary. Mr. Dent said that the most ardent patriot could hardly contend that the history of English opera had been a glorious record, but it had, at least, been an intensely English record of amateurishness and 'muddling through somehow.' Comparing it with that of contemporary opera in Italy and France, what struck one at once was the tentative amateurishness of the English as contrasted with the slick professionalism of the Italians, and eventually of the French as well. It was just this amateurish and experimental quality about the English work which often made it far more interesting and far more valuable to us moderns, as a source of stimulating ideas, than the work of the Italians and the French, who rapidly established a standard convention and a traditional professional routine.

English opera began, it might be said, with the musical plays of Elizabethan choristers. Both these and the masque were amateur entertainments; the latter in particular played a large part in English life, being indeed the only form of English drama that did not suffer a temporary death during the Commonwealth. With the Restoration there began a new era. Theatres were re-opened, but they were no longer the Shakespearean theatres. Professionalism reappeared, but professionalism did not want curious experiments by fumbling native amateurs. Our actor-managers might be very competent business men; they knew what the public wanted. In regard to music, however, they were amateurs—hardly even that, for they seldom had the amateur's love of music and still less his desire to work out a problem, such as the co-ordination of music and drama on logical artistic principles. One isolated experiment stood out, in 1673, the 'Psyche' of Shadwell and Locke. Shadwell may have been a poor dramatist, but he might have developed into a remarkably good operatic librettist. As with Shakespeare, music was for him the rainbow bridge between the natural and the supernatural worlds.

The next decade brought us to the tragic figure of Henry Purcell—tragic in that his marvellous genius and accomplishment never found the right scope for its full development. 'Dido and Æneas' was proof enough that Purcell might in more fortunate surroundings have created a typically native opera that would have utterly eclipsed Lully and Scarlatti. It could hold an audience entranced to-day without the alteration of a single note, without the addition of a single instrument. For concentrated characterization and passion there was no opera by any composer ancient or modern, to equal it. If we were ever to build up a standard repertory of English opera, it was obvious that 'Dido and Æneas' must be its foundation-stone. Purcell's other dramatic works, with all their beauty and power, could hardly pass into a general repertory. What could the modern English composer learn from 'Dido and Æneas'? Purcell's flow of melody and his intensely personal style of harmony belonged to the past. It was useless to hold them up to the modern composer as examples. What we could hold up to him was Purcell's treatment of English words. We might see how the words took sense from the music; the melodic line gave them force and sometimes a quite unexpected point, passionate or witty, as the case might be. And the modern composer might profitably study Purcell's recitatives. It was a commonplace to say that they were perfectly fitted to the declamation of the English language. Attention should rather be drawn to their wonderful swiftness, to their concentrated force of expression, and to their positive melodic beauty. Purcell achieved his swiftness and his dramatic force not merely by the use of short notes corresponding to the short syllables of English; he achieved it by the fact that every recitative of his was a regular musical phrase, or indeed a regular piece of music, quite apart from the words. Another lesson that we might learn from Purcell was that the composer's main thought must be carried by the vocal line. 'Dido and Æneas' could stand that severest test of any opera—performance by the voices alone without any instrument whatever.

The 18th and 19th centuries had comparatively little to contribute to our ideal repertory. 'The Beggar's Opera' would of course find a place in it, but its successors would be of little use. The 19th century at least gave us three operas which were in actual practice the basis of current English opera—'The Bohemian Girl,' 'Maritana,' and 'The Lily of Killarney.' Stay with us they must, whatever we might think of them. There was no getting over the fact that they were brilliantly effective on the stage, and that they were as British as it was possible for any opera to be.

Mr. Dent then went on to discuss a group of quite recent operas. They were all different in character, but they had yet enough in common to be classed together as a school; and we might see in them good reason for hoping that on the basis of that school future composers might be able to develop a really copious and valuable repertory of opera in an essentially British style. 'The Immortal Hour' was the first English opera since the days of Balfe and Wallace which had taken a firm hold on the public. The secret strength of the work lay simply in the fact that Mr. Boughton's real inspiration was almost always carried by the vocal line. Secondly, the vocal music moved at the natural pace of spoken English, which meant that the words came out clearly and intelligibly

Mr. Nicholas Gatty was another composer who had an undeniable sense of the stage. His inspiration was less full-blooded than Mr. Boughton's, but he had a more accomplished technique. People who could not enter into the beauty and dignity of 'The Tempest' must go to an opera-house in search of anything except opera itself. Opera, as a whole, was easily forgotten when singers, painters, and conductors regarded it merely as an excuse for bringing their own selves into prominence. Such an opera as 'The Tempest' required every one concerned to be concentrated on the work of art itself. Ethel Smyth's 'The Bo'sun's Mate' was an undoubted success. Dame Smyth was fortunate in being able to write her own librettos, for this gave her music an exceptional directness and clarity of expression. Her one fault was that she sometimes allowed inspiration to run away with her; even she had her sentimental moments. Her danger was that when she sentimentalized she lapsed, as Mr. Boughton did, from the pace and rhythm of normal English. The moment this happened, the words were drawn out and became difficult to follow; the music took on a character which reminded us of some other, some slower-speaking nationality.

It was perhaps fortunate that 'Hugh the Drover' had not been what might be called a roaring success, though it was steadily winning its way. If it had 'caught on' at once we should have been flooded with imitation folk-song operas—and folk-song was not every British composer's natural language. From a dramatic point of view this folk-song style had its advantages and its drawbacks. It at once created an atmosphere, which was valuable. But it also lowered the emotional temperature. A folk-song ballad might tell a tale of passion, but it was a narrative, not drama. And so it seemed that the folk-song style in this opera set everything in a romantic distance, but removed it from actuality—the sense of which was one of the first essentials of all drama. 'Hugh the Drover' gave us not passion, but wistful remembrance. The work had, however, technical qualities which were of great interest. The music was always rightly related to the words; it moved at the English pace, and that was the secret of its emotional force.

What one noticed about all these operas was that they had had a sort of qualified success when produced at the Royal College of Music, at Glastonbury, or sometimes at the 'Old Vic.,' but that as soon as they had been taken up by a professional company of established reputation, they seemed to have missed fire. When we came to see the works performed under conditions which ought to make for success we were surprised to find ourselves wishing we were back at Lambeth, South Kensington, or Somerset. The reason was simple enough. A new school of English opera was at last arising; but it required a new school of English opera singers. These new singers had got to be intelligent and well educated from a literary as well as from a musical point of view. They must be people who could speak English properly, as well as sing it. The crisis would be acute if a national opera house was established with the idea that certain tenants were quite ready to move in at once. Which type of singer was to predominate there? On that depended the system of vocal education at our music schools.

What was the quality that made an opera English? The answer to this riddle was very much simpler than might be imagined. An English opera was one that was composed to an English libretto. That was all. It must be a good libretto, written in real literary English, which an educated composer could take a pride in setting to music. As to the music, it did not matter in what style it was so long as it fitted the libretto properly. It was not of any use to write sham folk-song stuff, or 'Old English,' or to choose an exclusively English subject for the plot. The result might be an English opera of sorts, but not by any means necessarily a good opera. The essential condition was that English words should be properly set to music. If a composer did not know how to do that, he must go back to Purcell and study him until he did.

SOCIETY OF WOMEN MUSICIANS: A BUSY SESSION

The Society of Women Musicians has had an unusually interesting series of meetings this spring, and large audiences have been attracted. The session opened with a couple of lectures from Dr. W. A. Aikin on 'The Science of Phonology as applied to Voice-Training'—a subject of great interest to all musicians, and not only to singers. In February, Mr. Terrick Williams spoke on 'The National Gallery from a Painter's Point of View,' with the object of interesting musicians in another art besides their own. His lecture proved an alluring exposition of the treasures which are the heritage of us all, and his enthusiasm for his subject was revealed in many illuminating suggestions.

In March the President, Miss Fanny Davies, entertained the Society with a splendid programme of pianoforte music, the audience on this occasion having to be accommodated on every available inch of landings and staircases in addition to the concert-room.

The concluding meeting was arranged by the Chamber Music Section, which gave a programme of string music under the conductorship of Misses Dorothy Erhart and Eveline Fife, assisted by junior conductors. Miss Christine Chalmers was the pianist in a Bach Concerto, and Miss Sybil Scanes sang a Mozart Aria with orchestral accompaniment.

Details of membership can be obtained from Miss Rachel Fell, Society of Women Musicians, 74, Grosvenor Street, London, W.1.

London Concerts

KITESH'

Why 'Kitesh' has never before reached the British public is a puzzle. Probably because Sir Thomas Beecham went out of business before his activities overtook it.

'Kitesh' is very good Rimsky-Korsakov, perhaps as good as the popular 'Golden Cockerel,' and, like that, full of good tunes, varied rhythms, and brilliant orchestration. Like that, too, in effective dramatic qualities—but, of course, not like that in humour—for the subject of 'Kitesh' is a quasi-sacred subject, and beyond a scene which (like that scene in 'Hugh the Drover') gives us the noise of the fair, offers no opportunity for fun.

'Kitesh' is sometimes called 'the Russian Parsifal.' People *will* make these comparisons, but they usually have little force. There is a valley in Yorkshire which is often advertised as 'the Switzerland of England.' Nidderdale is indeed delightful, but it isn't Switzerland; it is something simpler and less majestic. There is about as much resemblance between 'Kitesh' and 'Parsifal' as between Nidderdale and Grindelwald; or, to compare in a somewhat different way, between a Russian peasant and a German professor, both of whom are capable of being in love, getting drunk, and feeling devotional, whilst doing all these things in very different ways.

It is the directness and simplicity of 'Kitesh' that charm. Everything in it is fresh, unlaborious, and unaffected. There is a sort of leading motive system in 'Kitesh' as in 'Parsifal,' but it is much less systematically worked. Rimsky-Korsakov's eloquence is a plain and convincing statement, where Wagner's is a thoroughly developed argument.

Rimsky seems to return to the same musical theme when he returns to the same thought because it is the easy and natural thing to do. In Act 1 the heroine is in her native forest, and he gives a very happy picture of her state of mind by a sort of 'Forest Murmurs' (not so accomplished, perhaps, as Wagner's in 'Siegfried,' but very effective in producing the 'atmosphere' that is desired). In Act 4, Scene 1, she is again in a forest, and again the 'Forest Murmurs' are heard.

In Act 1, in her first innocent happiness, the heroine calls the birds around her to be fed; in Act 4, Scene 1, in her happiness (now renewed after much tribulation) she does so again. Naturally then flute, clarinet, and piccolo suggest her feathered friends on both pages of the score.

When the composer has once found the appropriate music for a situation he considers it still appropriate if the situation recurs.

There is, of course, in 'Kitesh' something closer to the Wagnerian leading motive system than that—*e.g.*, the little scrap of tune which might be called the 'Happy Kitesh' motive, which, in the time of the city's troubles is differently harmonized and becomes what one may then call the 'Sorrowful Kitese' motive, and then, when happiness returns, becomes again the 'Happy Kitesh' motive. But though Rimsky-Korsakov often uses representative themes in this way, he does not actually weave his score out of them. They have a dramatic significance, as have Wagner's leading motives, but the manner of their employment does not constitute a composing device with him as with Wagner. His manner of treatment of the themes that come to him is very able, but it is not at all technically sophisticated.

Amongst the superficial resemblances of 'Kitesh' and 'Parsifal' are the use of much bell music and a sacred meal—very slightly sacramental, however, in 'Kitesh,' and maintained on the peasant-legend level of naïvety by the heroine's scattering of crumbs to the birds. Much more evident common ground is found in the element of pageantry and ceremonial which appears strongly in both 'Kitesh' and 'Parsifal,' and in the large and important use made of the chorus.

The chorus singing on March 30, by the way, was excellent. It was firm, rhythmic, generally well in tune, (even in unaccompanied passages), and, indeed, a good deal better than we generally get either at Covent Garden or from the B.B.C. (The trainer was Mr. Stanford Robinson, and if he can maintain something like that level at his 2LO Sunday evening services, we shall be grateful to him.)

The vocal soloists were, some of them at any rate, really astonishingly good. It is unthinkable that now we have in this country at last made the acquaintance of the bass Mosjoukin (Burundai and King Yury), and that very dramatic tenor, Pozemkovsky (the drunkard Grisha), we should entirely lose sight of them. The director of the official Covent Garden 'season' was prominent in the middle box of the horseshoe, and he, surely, has taken his notes. The other men, Kaidanov, Caravia, and Popov, were also very good. The women would have been more so had they not suffered from the distressing and prevalent ailment of *tremolo*. There is, I gather, this excuse for Madame Smirnova (the heroine, Fevronia), that she had rushed post-haste from her place on the Brussels opera stage to her place on the Covent Garden stage, and had hardly had time to get her breath back before she began to sing to us. (Incidentally, she was, I learn, on the Brussels stage again the very next evening, when, presumably, her breath would flow still less steadily.) It was curious to find how much less her *tremolo* distressed us as the evening wore on, but Fevronia's music is some of the best in the opera, always charmingly melodic and touchingly, though simply, emotional, and presumably the singer's interpretative qualities were sufficiently notable to dull our ears at length to her technical defect—*the* defect most hated (as hundreds of letters have told me) by the British Broadcasting public. Other singers were Marie Davidova (Otrok) and the English Gwen Knight and May Hemsley (Angel Birds of Paradise).

For the whole production we have most to thank, I gather, two individuals—Captain Lewis, of the B.B.C., whose organization of the whole big venture (in which he was, of course, aided by a host of colleagues) was almost perfect, and Albert Coates, whose enormously successful performance of the work at Barcelona (where he is to repeat it next year) suggested its performance here. Coates was suffering from the then fashionable influenza; one might almost say he got out of bed to conduct. Yet he carried everything through in a fashion that showed not only the most thorough knowledge of the score, but the most thorough sympathy.

In passing from this compliment, let me add another. The score had to be cut, for a broadcast concert performance in Russian, denying both the gratification of the eye and that detailed knowledge of what is proceeding which we get from opera-listening when our (invariably articulate) opera-singers use a language with which we are acquainted, would have become tedious if carried out at full length. We think we heard 'Kitesh' a month ago. Not so! We heard probably less than two-thirds of 'Kitesh.' Yet, musically and dramatically, the passages sung dovetailed so neatly that we were unaware of the omissions.

And, now, when shall we hear 'Kitesh' again? Not two-thirds of 'Kitesh,' but 'Kitesh' complete? Not the music of 'Kitesh,' but 'Kitesh' with all its colour and movement? We would like to see 'Kitesh' as well as hear 'Kitesh'—of course, with Albert Coates again at the desk. Presumably our first chance is in the Covent Garden season of 1927. 'The Invisible City of Kitesh,' the title-page calls it. But it needn't for ever remain *quite* so invisible.

P. A. S.

THE R.A.M. AND THE 'ST. MATTHEW' PASSION

On the Wednesday before Easter the students of the Royal Academy of Music gave a performance of the 'St. Matthew' Passion in its entirety at Queen's Hall. This may not have been an unprecedented event, though it was certainly unusual, but it was a memorable and noteworthy occasion, for two different reasons. In the first place it revealed the perfect proportions of the Passion, as a work of art. For the first few times of hearing, many who only know the ordinary abbreviated version grow weary of the long-continued high-pitched recitative, and find two hours too long for continuous attention to disjointed music. But by a paradox of art three hours and twenty minutes became shorter than two hours, and the interval of an hour between the two parts seemed almost too generous, though perhaps it was no longer than the sermon of Bach's own day. Narrative and commentary and drama and description fit together into a perfectly balanced whole, and every detail falls into place. This illumination of detail constitutes the second claim of this performance to notice, and as the work offers endless scope for varied treatment, not only in interpretation, but in general lay-out and even in instrumentation, a few of Sir Henry Wood's points are worth recording—for, with a very few exceptions, they were brilliantly successful. Expression was always vivid: the string cadences to the recitatives were always very slow, very soft and tender; many numbers, especially the short choruses like 'Lord, is it I?' were begun quietly, but underwent a continuous *crescendo;* similarly a huge *crescendo* was made in the accompaniment of Jesus's recitative, 'Drink ye all of it' (No. 17). In the chorus, 'O tell us, thou Christ,' sibilants have rarely been used with greater spite, while in the sublime little chorus, 'Truly, this was the Son of God,' there was an effect of dazzling glory. The chorales were treated in every possible way—with full accompaniment, with organ accompaniment, unaccompanied, and as a solo quartet. In the matter of accompaniment there were at least six each of flutes, oboes, and bassoons, which added to the sonorousness of the total tone, and gave what must have been the blend and effect intended by Bach, although the actual scale of performance was bigger. The *continuo* was played on the organ throughout, and no pianoforte or harpsichord was used. Some legitimate effects of colour were obtained by strengthening the *basso continuo*, here with a bassoon, here with a contrabass *pizzicato*, here with the G string of two violins, here with the interjection of chords on the organ (*e.g.*, in the 'Thunder and lightning' chorus), and in the last chorus, where Bach makes strings and wind play together, Sir Henry distributed the work between them. The addition of an Alberti bass on the violoncello to the accompaniment of No. 40 was not an improvement, but there was no case where this kind of editing went beyond the legitimate—not to say necessary—expansion of Bach's score. There was a full complement of four obsolete oboes in addition to the six orchestral oboes. *Da capo* arias were sung in full, except that the singer went straight to the opening of the voice-part without waiting for the repetition of the opening symphony. Part of No. 50 (the duet for two Priests) was transposed after No. 51. Otherwise the work was sung straight through as it stands in the score.

The solo parts were distributed among a large number of students, the part of the Evangelist, for instance, being divided among three tenors, of whom Mr. Eric Greene was far the best singer in the whole company of soloists, who, it must be confessed, were not quite equal to the big demands made of them. Miss Eileen Pilcher, a contralto, came nearest to Mr. Greene in comprehension of what is needed in Bach. The choir sang very well indeed, and never flagged. There was some professional help in the orchestra, but not enough to rob the students of the high praise they deserve. The performance as a whole was a musical experience to be treasured, and it must have given the greatest satisfaction to Sir Henry, who had thought out every detail, and supervised its execution, right down to the tuning of every individual stringed instrument. We hope it will not remain unique, but that every year London will have the opportunity of learning the full stature of the 'St. Matthew' Passion. F. H.

GLASGOW ORPHEUS CHOIR

It is idle to complain, as several have complained, that one concert of the Glasgow Orpheus Choir is very much like another. The Londoner goes to Queen's Hall on a Saturday in April (this year it was a week after Easter) to hear the choir, and to hear this choir is an experience, even if listening to a choral arrangement of 'Scots wha hae' is, *per se*, not worth the walk up Langham Place. The part of us that appreciates Byrd and Bach and Stanford and Elgar may measure up the amount of real choral music that occurs in an Orpheus programme, and weigh it against the Celtic allusions; never mind, the other part that responds to lovely tone and brightens to pretty tricks of choralism is getting full measure. Tricks, not trickery; the hundred and one accomplishments of the Glasgow Orpheus Choir are legitimate properties of the human voice multiplied. We rarely hear them practised, and we ought to be glad of the privilege when it comes. Among them is a faculty for grading the tone in minute degrees anywhere between *mp* and *pp*, and a way of attending closely to the minor facts of rhythm. All this would pass for nothing, of course, if the whole choir were not drilled, or born, to sing with complete unity. It is the exactness all through the body of tone that gives life to this choir's singing, and the kind of music that makes the best use of it is neither broad nor loud. Mr. Roberton is therefore a good showman when he gives a preference to music in which the effects are small, picturesque, and manifold. His London audience has learnt to appreciate the Orpheus for what it gives as well as for what it is, and the spectacle of Queen's Hall being crowded to the last seat on both the afternoon and evening of April 10, was the proof of a very good pudding.

THE ORIANA MADRIGAL SOCIETY

One could listen to the Glasgow choir without jealousy, for only a few days had passed since the pride of the Londoner had been stimulated by one of his own choirs. The Oriana Madrigal Society and the Bach Cantata Club—neither of them, happily, restricted by its title—conspired on March 29 to give a memorable performance of the B minor Mass at Queen's Hall. Nobody doubted that a choir brought up on madrigal singing, with all the independence and self-reliance that it teaches, would be able to deal with any other style of contrapuntal writing; and as for firmness, the Oriana is sixty, seventy, or eighty strong, and can provide enough singers—half a dozen will do, if they have good voices and initiative—to give security to every part. In fact, it was proved in the course of the performance that clear, unhesitating definition of a vocal part was better to be obtained from the tip-top few than from the not-quite-so-tip-top many, *e.g.*, Mr. Kennedy Scott's own Philharmonic Choir. In the choruses that demand an extra firm grip of every part, such as the 'Gloria,' the 'Cum sancto spiritu,' and the 'Patrem omnipotentem,' the Oriana Choir made the texture of the part-writing clearer than we have known it at any Queen's Hall performance of recent years. This was very satisfactory, but it might have been expected from the precedents of the Oriana Choir. What we had not calculated was the strength of the choir. The 'Gratias Agimus' and 'Sanctus' had all the tonal power that we are accustomed to in choirs of double the size—either that, or the ear adjusted itself and received the same range of impressions. In the quieter choruses the choir sang with good effect, but it did not so much excel. Miss Dorothy Silk, Miss Lilian Berger, Mr. John Adams, and Mr. Stuart Robinson were the soloists, Mr. Gerald Cooper was at the harpsichord, and Dr. Harold Darke at the organ.

Mr. Kennedy Scott, why did you leave out the first chorus of the 'Credo'? M.

HANDEL'S 'SEMELE'

The Harold Brooke Choir had at its second concert (April 22, at the Bishopsgate Institute) improved out of recognition. It is a choir of thirty-six—all singers, no passengers. What is there that such a choir cannot do? Thirty-six struck us that night as an ideal number for Handel.

The programme was an abridged version of 'Semele.' The recent Cambridge stage performance rescued this charming work from neglect. At the Bishopsgate concert we missed the pleasure for the eye, but the singing was better than at Cambridge. Handel wrote for good singers—indeed, contemplated no others. The excellence of the soloists at Mr. Brooke's performance was, then, a great part of the success, and all to the good was the degree to which they realised they were singing an opera ('Semele' is an opera in all but name). This degree could have been enhanced. Mr. Clifford Lathlean, for instance, told of the rape of Semele by the celestial eagle with all the stolidity of the oratorio bass too long inured to miracles. And all four soloists sang their recitatives far too slowly. The musical significance of most of the recitatives proves that Handel meant no time to be wasted on them. Our one remaining reproach is that the strings had evidently not been enough rehearsed to be familiar with the conductor's beat, and there was frequent haziness in their playing—contrasting with the perfect assurance of the choir.

Miss Elsie Suddaby sang as Semele. Her 'O sleep' was a full success. She is a musician and an artist. Brilliant were the runs in 'No, no, I'll take no less.' Her fault was to incur harshness and hardness sometimes when in quest of brilliance. The contralto, Miss Cathcart Lynn, was a deeply pleasing singer. Her tone was pure and even, and she could rise to a fine dramatic expression. Mr. Edward Leer sang as Jupiter (tenor). His 'Where'er you walk' lacked elegance and sportiveness. But the voice was big, and there is here no doubt a coming singer of importance. Mr. W. H. Reed led the strings, and Mr. Gerald Cooper played the harpsichord. C.

QUEEN'S HALL SYMPHONY CONCERT

The concert on April 17 was by way of being an 'overflow' from the all-Bach concert given a few weeks earlier. There was again a large audience, which obviously enjoyed a programme that a few years ago would have been deemed quixotic—all six 'Brandenburg' Concertos, with the A minor Violin Concerto interpolated midway. On paper the scheme threatened monotony, but actually it revealed the astonishing amount of variety achieved in form, mood, colour scheme, grouping of soloists, &c. Miss Fanny Davies and Miss Jelly d'Aranyi were the soloists. G.

SOME PIANISTS OF THE MONTH

At Mr. Ronald Chamberlain's recital at Æolian Hall, one wished that he might have brought back from Australasia some of its sunlight, spaciousness, and freedom. Though his technique was adequate for the purpose, there was not enough character in Beethoven's Sonata, Op. 111, or in Schumann's Etudes Symphoniques, to sustain interest or create a definite musical impression. In the shorter works of his programme—Scriabin Preludes and Studies—Mr. Chamberlain was at his best, which can be very good; but in the larger works whole passages were played as by one reading at sight without real observation—the music inevitably becoming 'flat, stale, unprofitable.'

M. Niedzielski made a first appearance in London at Grotrian Hall. In opening his programme with Schumann's Arabesque, he revealed delicacy of touch and expression. Some Chopin Etudes which followed were played with brilliance, but showed a too great love of speed—essential notes in the Study in C, in particular, being inaudible. The Polonaise in A flat was too fast and furious to be telling. His programme was more varied than skilfully mixed—like a salad with too much trace of onion. The following sequence speaks for itself: 'La Cathédrale Engloutie,' 'General Lavine,' 'Cakewalk' (Debussy), 'In the Temple of Memphis' (Scott), Four Humoresques (Jarnach), Cortège and Polish National Dance (Marczewski).

Among the pianists heard recently two stand out as artists of distinction—M. Borovsky (mentioned in last month's article), who has the breadth and simplicity of great art, and that apparent spontaneity which results from severe study and hard work (his last recital takes place on May 5); and M. Nicolas Orloff, who well deserved his enthusiastic reception at Wigmore Hall. A master of his craft, there was character and charm in all the music he elected to play. Beautiful handling was conspicuous in a piece played as an encore—the Gluck-Brahms Gavotte—simple, dignified, rhythmical, vital. We emphasise this, as many lesser pianists seem so inclined to play tricks with such straightforward old music. M. Orloff made an impressive and sensitive opening with Franck's fine Prelude and Fugue in B minor. One enjoyed afresh the romantic and vigorous Etudes Symphoniques of Schumann, in spite of having already listened to many attempts at their interpretation this year. It is to be hoped that M. Orloff will not develop a tendency to virtuosity at the cost of his art.

Mr. Frank Merrick, who is a pianist of mature experience, displayed the courage of his convictfons by arranging an entirely modern programme for the first of two recitals at Æolian Hall. He had also selected for time a spring Saturday afternoon. One wondered whether either choice of time or works was wise, after a prolonged absence from London! The Bax Sonata in F sharp minor—an agglomeration of various unco-ordinated impressions—was well played. The want of coherence in this work left one prepared to welcome the final chord— strangely enough, quite a traditional one—before its actual arrival. 'Ruralia Hungarica,' by Ernst Dohnányi, followed. Mr. Merrick, though musicianly, too frequently produces and prolongs a loud, lifeless, and inelastic tone.

D'A.

SOME SINGERS OF THE MONTH

Joseph Schwarz, the Russian baritone, must certainly be numbered among the few great all-round singers of to-day. He had already shown us how finely he fitted an operatic frame. (His 'Rigoletto,' at Covent Garden, comes readily to mind.) But Mr. Schwarz, cuffed and spatted, and wearing his own face, proved himself no less an artist on this day than when he had stalked the stage in motley. He was, in fact, more successful in songs by Strauss and Brahms than in those old operatic war-horses the 'Prologue' and 'Eri tu,' both of which missed fire at this performance. The intensity and breadth of vision which had characterised his singing of the 'Cortigiani' in Rigoletto were simply not there. It was as though he said to himself: 'Remember where you are. Shut off the "great to swell" and stick to the diapasons.' And in the result he far overdid the repression.

But in Strauss's 'Traum durch die Dämmerung' he exemplified the art and effect of effortless singing. It was full of finely-scored points. Brahms's 'Feldeinsamkeit' was another of his successes. It would be difficult to pick holes in the man's technique, and so careful is he in the use of his voice, that there seems no likelihood of its ever becoming threadbare. And yet, did he wholly satisfy the listener? Those who, regardless of place and time, look for astonishing effects and thrilling high notes, would find him wanting. But those who appreciate a consistent outflow of beautiful tone, an unforced expression, and an unusual armoury of singing arts and graces, would proclaim him their ideal.

Miss Louise Marshall, who sang at Wigmore Hall, has attained a studied rather than a natural utterance. She began most interestingly, and, so long as the music dealt with impersonal qualities, the singer's voice nicely shaped itself to match their needs. But when the phrases developed dramatically, there was no corresponding driving-power or expansion of tone. All the composers represented on her programme found a common denominator in the singer's style. This lack of native impulse, allied with so many delightful effects of a ripened technique (wisely-judged *pianissimos*, soaring high notes, and so on), made for certain incongruities of performance. I could not help the feeling that it was Miss Marshall's teacher who was really giving the recital, or, at any rate, that he (or she) was still too largely influencing the performer's ways, whereas Miss Marshall could be quite confidently recommended to trust her own wings. Perhaps now the trial flight is over, she will.

For one of her temporary final appearances, Elena Gerhardt chose to sing—along with some little-known Brahms—Schumann's 'Frauenliebe und Leben.' In a way the cycle suited the singer, but to hear Schumann, Chamisso, and Gerhardt conjoining in a fatuous kind of hero-worship was to realise something of what the poet meant when he spoke of roses dying in aromatic pain. In some things, Madame Gerhardt is still in the first rank of Lieder singers, but she is not exactly a students' model, for more than ever has she lost touch with a controlling apparatus of which she never was complete mistress. She is where she is by sheer force of instinct and musicianly intelligence, gifts which in her case quite transcend faulty technical considerations. Madame Gerhardt is a law unto herself.

A New Zealand baritone, Kynaston Franks, gave a recital at Æolian Hall. He had the chief excuse for a singer—a good voice, and he managed to make his words good without losing tone. But one felt that his mental survey was not sufficiently ranging to give us an equal interest in everything he sang, and his voice is not yet used with any formed or characteristic art. Here and there his high notes broke harshly into the listener's pleasure. Mr. Franks showed, however, that he could at times correct the natural heaviness of his voice by floating a string of soft tones, and that he could also find effective employment for his *mezza-voce*.

H. J. K.

It was good to see Mr. John Coates back home after his travels. We are glad that America should have a chance to know of the best that England can do in the way of song; we are still more glad that Transatlantic lures have not persuaded him to abandon us. Whoever else migrates, we cannot spare John Coates.

At his recital at Chenil Galleries, Chelsea, on March 22, the programme consisted of Shakespearean songs each in an old and in a new setting alternatively. We heard true English truly sung—rather a rarity—and we decided that this can be done only by a singer who is also an actor. Mr. Coates need never have troubled to sing. He would surely have had a roaring success simply as an actor. But happily he does sing. And if we can shut our ears for a moment to the general interpretation, and listen only to the vocal technician, there is ample matter for admiration. It is a lesson to hear a man who can sing a verse of Morley's 'It was a lover and his lass' in two breaths. Then, on the other side of his art—that is, vital, poetic interpretation—such a performance as his 'Blow, blow, thou winter wind' (Quilter) was an admonition to all dull, plodding singers, and a reminder to an audience how interesting singing can and ought to be.

Byrd, Arne, and Linley were some of the older composers, and Parry, Balfour Gardiner and A. R. Cripps were among the latter-day song-writers in the programme. But there was really no great break of style. English musicians have been setting Shakespeare to music continuously for more than three hundred years, and all these songs illustrate a steady tradition and natural development.

Mr. Coates on the whole rather preferred, so one suspected, our older masters with their flowing phrases.

'Full fathom five,' by R. Johnson (1612), has a charm which three centuries have not dimmed. A. R. Cripps's 'O Mistress Mine' was sung with just enough sly humour to raise it above the sentimental. Mr. Gerald Moore was the pianist of the evening. H. O. C.

We regret that owing to the illness of a contributor several important London concerts are omitted.

Competition Festival Record

The Executive of the Wiltshire Festival has shown notable enterprise in arranging a 'Festival Summer School in Music,' to be held at King's House, The Close, Salisbury, from August 23 to 28. The Director will be Mr. Herbert Wiseman, who will lecture during the morning session on School Singing, Choral Work, Preparation for School Concerts, Musical Festivals, and Sight-Reading. The afternoons will be given up to recreation and excursions, and a concert will be arranged for each evening. The fees are moderate. Readers who wish for full particulars should write to Miss E. M. Hill, County Education Office, Trowbridge.

LONDON MUSICAL FESTIVAL, CENTRAL HALL WESTMINSTER

The twenty-first anniversary Festival was held on March 8 to 20. With choirs and individual entries from all parts of England, Scotland, and Wales, this is fast becoming a semi-national event. Even Ireland sent candidates, and France and America were also represented, the latter providing a first-prize vocalist. Mere numbers are valueless without an ever-improving standard, but, with a total number of 4,550 entries, which included 160 choirs, and more than 12,000 performers, keen competition produced a higher standpoint than ever reached before. Provincial Festivals certainly attract greater public interest, but it is equally certain that London holds the record for the number of persons competing.

Cosmopolitan in character, all the choral and many solo classes are 'open events.' Here, London cheerfully admits provincial equality, and in many cases, marked superiority. Excellent object-lessons were frequently given by country competitors, and there is no doubt that the secret of success of this Festival lies in the fact that it invites and welcomes provincials to compete and win prizes, thereby assisting the promoters to attain their educational ideals.

Twenty-seven well-known London adjudicators were engaged to perform the onerous task of judging a hundred and sixty-seven classes. This, in itself, constitutes a record, and on several occasions competitions were being held in five or six halls simultaneously, at Central and Caxton Halls, Westminster.

The management deserves encomiums for compressing a Festival of such magnitude into twelve days' competitions, and the smooth working is a further tribute to efficiency. Mr. T. Lester Jones, who, with Dr. Madeley Richardson, called together the first meeting in 1905, is still hon. secretary, a position he has held from the beginning.

The following are a few of the more important results: Choral Societies—Newport (Mon.) Musical Society (Mr. D. Brinley Williams); Smaller choirs—Beckenham Singers (Mr. Frank Whitaker); Ladies' choirs—Manx Choir (Mr. Noah Moore); Men's choirs—Sheffield Railway Clerks (Mr. A. Butler); Church and Chapel choirs—Queen's Road Wesleyan, Watford (Mr. Wallis Bandy); Equal-voice choirs—Wycombe High School, Girls (Miss K. Murphy); Girl Guides—13th Camberwell (Miss E. M. Leaney); String orchestras—Miss Ethel Loder's Orchestra, Finchley; 'Home music makers'—Alan, Irene, Mavis, Olive, and Bernard Richards, Croydon.

ELIZABETHAN FESTIVAL (LONDON).—At this Festival (March 19 and 20) there was an abundance of distinguished music and musicians to be heard and seen, a bare sufficiency of faithful choirs giving their best, and no public. One wonders how much longer the hon. secretary, Mr. Alan May, will continue his uphill fight to make this Festival worthy of the city in which it is held. The following were the choirs that won the first places: Large Choirs (secular) — Coventry Co-Operative Festival Choir (Mr. Alexander Edwards); Smaller Choirs (secular)—York Musical Society (Mr. J. L. Slater); Smaller Choirs (sacred)—York Musical Society; Female-Voice Choirs—Enfield Ladies' Choir (Miss Ethel Woods); Male-Voice Choirs—High Wycombe Orpheus (Mr. W. Bromage-Smith); School Choirs — Enfield County School for Girls (Miss Ethel Woods).

AYRSHIRE. — This year's Festival—the tenth (March 24-27)—was notable for the very high standard of the choral singing. The entries in this section were not large, however, though the total for the Festival as a whole showed an increase. The chief choral events resulted as follows: Male-Voice Choirs B—Carrick (Mr. Matthew Morton); C—Saltcoats Y.M.C.A. (Mr. Byrce Campbell); Mixed-Voice Challenge Class—Ayr Burgh (Mr. F. Ely); Church Choirs—Portland U.F., Troon (Mr. F. Ely); Female-Voice Challenge Class—Lyric Choir, Kilmarnock (Mr. R. C. McCrone). It is worth noting that Mr. F. Ely, of Troon, made no fewer than twelve appearances as choral conductor during the closing day, accumulating eight firsts! Audiences were large, and the Festival was well carried out in every way.

BOGNOR. — The West Sussex Choral Competitions, initiated by the Duchess of Norfolk in 1913, are now an established and popular institution. This year (March 17-19) forty-seven adult and thirty-seven school choirs entered—in each case an improvement in numbers and in standard. The chief successes were won by Portsmouth Elizabethan and Bach Society, Arundel Choral Society, Chichester Bishop Otter Cottage (female voices), and Petworth Choral Society. In the open class for mixed voices the 'own-choice' pieces of the four competing choirs were 'All creatures now are merry-minded' (Benet), 'Lullaby' (Byrd), 'Come, welcome death' (Bach), and 'This worlde's joy' (Bax).

CAMBRIDGE. — The second Cambridgeshire Festival (March 18, 20, and 27) was an undoubted success, and the Festival may be said to have passed out of the tentative stage. The competitions were on the whole well supported by the choirs of the county, and the culminating point was the performance of 'The Revenge,' under Dr. Rootham, by the massed voices of sixteen village choirs. The children's day, on March 27, went off well.

LEITH HILL.—Although the area from which choirs are admitted is confined to a radius of ten miles around Dorking, this Festival continues to make a name for itself among the musical events that get into the papers. This it does by making concerts the chief end of the proceedings, and by bringing in a distinguished personnel to help them along. This year there were four concerts (April 13-16), at three of which massed choirs took part. Works that were played for the competitors and all to hear included the Bach E major Violin Concerto, the 'Unfinished' Symphony, Delius's 'Cuckoo in Spring,' Holst's 'St. Paul's' Suite, and Vaughan Williams's 'Charterhouse' Suite; and advantage was taken of Miss Jelly d'Aranyi's presence to give the first performance of Vaughan Williams's 'The Lark Ascending,' for violin and orchestra.

MOUNTAIN ASH. — On Easter Monday the annual Eisteddfod was held at the Grand Pavilion, when twelve thousand people attended. The adjudicators were Mr. W. J. Watkins, Mr. Hughson, and Mr. Emlyn Thomas.

PLYMOUTH.—With its ninety classes and something like a thousand entries this Festival now runs to eight busy days (March 18-26). The remarks of the adjudicators in their various departments seemed to show that an all-round improvement was taking place in the ranks of competitors. It was deplored, however, that the support given to the school choir competitions did not represent the full resources of the district.

PONTEFRACT.—This is a well-organized standard country Festival that has brought the music of the neighbourhood up to a certain pitch, and now maintains it there. The entries for this year (March 24-27) were slightly more numerous than last year. Remarkable sight-reading was a feature of the Festival, and the children from Kippax were again prominent in this test of musical ability. One of the awards for pianoforte playing went to a boy of twelve, who has amassed a dozen first prizes in the last few months; and there was a chorister of seventy-eight in the ranks of the Monk Fryston Choral Society, which took first place in every class for which it was eligible.

WINCHESTER.—The Winchester and County Musical Festival is one of those events that employ competitions as the best means of getting local musical people together, and make them take part in concerts—both as performers and as listeners—as the best employment when they are together. The Festival has expanded greatly from its beginnings in 1921, when twenty-two choirs came in. This year there were seventy choirs, and the Festival occupied a whole week (March 15-20). Concerts, usually choral and orchestral, were given daily. The conductors were Mr. Adrian C. Boult, Dr. George Dyson, and Dr. Malcolm Sargent; among the players and singers were Miss Helen Henschel, Mr. Norman Stone, Mr. Leon Goossens, and Mr. Arnold Goldsborough; and the music included Handel's first Concerto Grosso, choruses from 'Judas Maccabæus,' Beethoven's fifth Symphony, part of 'The Creation,' 'Blest Pair of Sirens,' Bach's fifth 'Brandenburg' Concerto, and Mozart's 'Requiem.'

Other Festivals of more than a days' duration were: South-East London (Bermondsey Central Hall), March 15-20; Portsmouth Welfare Association, March 15-19; Tynedale (Hexham), March 19 and 20; Dove and Churnet Valleys (Derby), March 19 and 20; North Lincs (Brigg), March 23 and 24; North Staffs Royal Infirmary (Hanley), March 25-27; Wansbeck (Morpeth), March 26 and 27; Teesdale (Barnard Castle), March 26 and 27; Hampstead and Hendon, April 8-10; Stinchcombe Hill, April 14 and 15; West Lindsey (Gainsborough), April 14 and 15; Mary Wakefield (Kendal), April 14-16; Berkhampsted, April 15-17; North Northants (Oundle), April 16 and 17; Barnsley, April 16 and 17.

IRELAND

DERRY.—The fifth Derry Feis (not to be confounded with the Londonderry Feis), which opened on April 7 and closed on April 11, was a marked success. Particularly gratifying was the rally of schools. The adjudicators were Dr. G. H. P. Hewson, Col. Fritz Brase, and Mr. P. Delaney.

DUBLIN.—The Father Mathew Feis opened on Easter Sunday in the Father Mathew Hall, Church Street. This event, though embracing such competitions as Irish elocution, art, drama, industries, dancing, costume, &c., makes a good show also in vocal and instrumental music. It is worth noting that only indifferent support was forthcoming for the Irish language and Irish singing. Mr. Joseph O'Mara gave much valued help as adjudicator in the vocal items. There was no award for the Gore Cup, as the standard was low, but that for the FitzGerald Cup showed a great improvement. Miss Julia Gray won the McCullough Cup outright, for the best sight-reading of pianoforte accompaniment. The Feis concluded on April 12.

PORTADOWN Feis opened on April 12. The adjudicators were Mr. Stanley Roper, Mr. Herbert Wiseman, and Miss Elsie Fogerty. The entries numbered four hundred and seventy-two, being an increase of fifty-two, as compared with last year.

SLIGO.—Quite gratifying was the success of this year's Feis. The entries totalled five hundred and seventy-three—a record. Much prominence was given to the Irish language and Irish music. There was but one entry for the school choir competition, and one for the children's choir event. Mrs. Glynn (Dublin) won the Denis O'Sullivan Memorial Prize, among ten competitors, and also the Stanford Memorial Cup. Dr. Annie Patterson, Mr. Thomas F. Dunhill, and Mr. R. H. Wilson were the adjudicators.

Music in the Provinces

BATTLE.—'Elijah' was performed for the first time here on Good Friday. The choir, under Mr. Sheehan-Dare, was formed of the Battle and St. Leonard's Choral Societies.

BIRMINGHAM AND DISTRICT.—The last of the series of eight symphony concerts given by the City of Birmingham Orchestra took place on March 24. The outstanding feature was the performance of the Delius Double Concerto by the Misses May and Beatrice Harrison, whose playing proved equal in every way to the demands of the music, and made the performance a memorable one. The lovely, wandering beauty of the work, and more especially the nobility of the last movement, were realised to the full. Both players drew beautiful tone from their instruments, and a perfect balance was obtained. Bach's 'Brandenburg' Concerto No. 3 was also given, and the concert concluded with a repeat performance of Béla Bartók's 'Dance Suite.'—— On March 21, Mr. Adrian C. Boult conducted the last Sunday concert of the season. On this occasion Gluck's 'Iphigenia in Aulis' Overture received a beautiful interpretation. Beethoven's A major Symphony and two Delius pieces, 'On hearing the first cuckoo in spring' and 'Summer night on the river,' were included in the programme.—— Mr. Albert Sammons and Mr. Gordon Bryan were the principal soloists at a concert given by the City of Birmingham Choir on March 28. They played Franck's Sonata for violin and pianoforte, but the performance was marred by the omission of the third movement. In another composer's work such a compression may not have mattered, but Franck's music depends for many of its effects on the cyclic form, and if one movement is relegated the whole balance of the scheme is upset. The Choir sang, among other items, Elgar's 'O wild west wind' and Cornelius's 'The surrender of the soul to the Everlasting Love.'—— The Festival Choral Society gave a performance of Mozart's Mass in C minor on March 23. Miss Agnes Nicholls, Miss Dorothy Moulton, Mr. Steuart Wilson, and Mr. Stewart Robertson were the soloists. Mr. Adrian C. Boult conducted.——The Leicester Orchestra wound up its season's activities with a symphony concert on March 25. Mr. Albert Sammons was the soloist, and played Elgar's Violin Concerto. The Orchestra has suffered some financial losses during recent years, and unless further support is forthcoming it is feared this season will have been its last.——Mr. G. D. Cunningham, the City organist, completed his series of Winter organ recitals on April 14. Several transcriptions of well-known works, the G minor Fantasia and Fugue of Bach, and the E major Choral of Franck, were included in the programme.——Mr. Appleby Matthews's annual Bach Festival, which was held during Holy Week, opened with a lecture by Mr. Rutland Boughton on Bach. Mr. Boughton is an enthusiast for Bach's music, and all who heard him speak must have caught some inspiration from his fervour. Three members of the Dolmetsch family attended the Festival on the second day, and played on their old instruments to an interested and even reverential audience. Probably some of this deference was awakened by Mr. Arnold Dolmetsch's patriarchal appearance. Mrs. Mabel Dolmetsch took part with her son Rudolf in music for viola da gamba and harpsichord, and Mr. Dolmetsch played the violin and clavichord. One of the delights of the concert was Mr. Rudolph Dolmetsch's playing of the 'Italian' Concerto on the harpsichord. The third day brought a performance of the 'St. John' Passion, with Mr. Charles Hedges singing the music of the Evangelist very beautifully. Those who see only dullness in Bach surely had cause to revise their opinion when, on the fourth day of the Festival, a jolly instrumental concert was given at the Midland Institute. Mr. Leon Goossens played the oboe in the little orchestra, and also contributed some solos with Mr. Matthews at the pianoforte. Mr. Paul Beard was heard to great advantage in the A minor Violin Concerto, and Miss Marjorie Wilks took the pianoforte part in the F minor Pianoforte Concerto. Mr. Matthews was the pianist in the A major Pianoforte Concerto, and Dr. Gordon Anderson took charge of the orchestra. The

little-known B flat 'Brandenburg' Concerto received its first performance at Birmingham on this occasion. The usual performance of the 'St. Matthew' Passion was given on Good Friday. Miss Dorothy Silk, Miss Helen Anderton, Dr. Tom Goodey, Mr. Charles Hedges, and Mr. Hamilton Harris were the soloists. Mr. Appleby Matthews conducted all the performances.

BOURNEMOUTH. — The Musical Festival (noticed in another column) did not lead to any slackening of musical interests either before or afterwards, the regular series of symphony concerts being continued as usual. Glazounov's sixth Symphony was played on March 29.——Sir Dan Godfrey had the Municipal Choir under his baton on March 17, when the first performance at Bournemouth of 'King Olaf' was given at the Winter Gardens.——The Dolmetsch family gave a concert of ancient instrumental music at Holy Trinity Parish Hall a few days before Easter.

BRADFORD.—At the last subscription concert, Sir Hamilton Harty conducted the Bradford Festival Choral Society and the Hallé Orchestra in his cantata, 'The Mystic Trumpeter.' These concerts are to be continued next season in spite of the closing of St. George's Hall.

BRISTOL.—The thirty-seven-year-old Choral Society, under Mr. George Riseley, is steadily adding Bach to its repertory. Last year it was the B minor Mass; this year it was the 'St. Matthew' Passion, of which a well-prepared performance was given on March 20.——'The Kingdom' was heard for the first time at Bristol on March 27. The Bristol Philharmonic Society gave a sympathetic performance under Mr. Arnold Barter.

BUXTON.—The Buxton Philharmonic Society gave the most notable concert of its career on March 17. This was a performance of 'The Dream of Gerontius,' for which the resources of the choir were almost completely adequate. Mr. G. H. Lockett conducted.

COLCHESTER.—The three principal works performed by the Musical Society, under Mr. W. F. Kingdon, on March 25, were Elgar's 'The Banner of St. George,' Stanford's 'Songs of the Fleet,' and Parry's 'Blest Pair of Sirens.'

DAVENTRY.—That music exists here apart from 5XX was shown on March 23, when the Daventry Choral Society gave an excellent performance of 'A Tale of Old Japan,' under Mrs. E. A. Turll.

DERBY.—Parry's 'Job' was performed for the first time at Derby on April 7, under Dr. Coward. The singing of the Derby Choral Union was admirable in the oratorio and in the 'Sea' Symphony, which Dr. Vaughan Williams himself conducted.

DONCASTER.—Dvorák's 'Stabat Mater' was sung by the Musical Society, under Mr. H. A. Bennett, on March 18, with full orchestral accompaniment.

EASTBOURNE.—The Y.M.C.A. Choral Society, which was formed in the autumn of last year, recently made its first appearance in a performance of 'King Olaf' at the Winter Gardens and did credit to the training it has received under Dr. W. A. Hall.

FAVERSHAM.—A varied programme given on April 14 by the Faversham Institute Philharmonic Society, under Mr. W. J. Keech, included Brahms's 'Song of Destiny' and the two Psalms of Holst.

GLOUCESTER.—Sir Herbert Brewer conducted the Choral Society on March 25 in an expressive performance of 'The Dream of Gerontius,' at the Shire Hall. The programme also included the *Finale* of Brahms's first Symphony and Dr. Charles Wood's eight-part motet, 'Glory and Honour.'

HULL.—Glazounov's fourth Symphony was played under Sir Henry Wood, at a concert of the Philharmonic Society, on April 8.

KENDAL.—The Choral Society celebrated its diamond jubilee on March 27, and surpassed all its previous achievements with a performance of Vaughan Williams's 'Sea' Symphony. An admirable interpretation of the vocal and orchestral score was given under Mr. J. Smallwood Winder. Parry's 'Ode on St. Cecilia's Day' was among the smaller works in the programme.

LEEDS.—Under Dr. Moody the New Choral Society was joined by the Symphony Society of amateur players on March 17 in an out-of-the-way programme. This included Purcell's five-part 'Jehovah quam multi sunt hostes,' Mendelssohn's 'Why rage fiercely the heathen?' and 'Sing to the Lord,' and Fletcher's 'Witches' Carnival.'——The Symphony Society, conducted by Mr. Harold Mason, played Stanford's 'Suite of Ancient Dances' and a Haydn Symphony on March 21.——An arrangement by Vaughan Williams and Arnold Foster of Bach's 'Giant' Fugue was played by the Edward Maude Orchestra as part of a novel programme on March 27.

LIVERPOOL.—Brahms's 'Requiem' was sung by the Liverpool Welsh Choral Union on March 27, under Mr. Hopkin Evans.——The Philharmonic Choir brought its season to an end with a performance of Bach's 'St. Matthew' Passion, under Mr. Adrian C. Boult.

[We regret that our Manchester representative is unable to send notes this month—EDITOR.]

MANSFIELD.—The British Women's Symphony Orchestra invaded Mansfield recently, and played Parry's 'English' Suite and Mozart's E flat Symphony, under Dr. Malcolm Sargent.

MARLBOROUGH.—Bach's 'God so loved the world' has been sung at Dauntsey School, under Mr. J. A. Davison.——The Bach Choir of the Marlborough Choral and Orchestral Society has given four performances in the town of Bach's 'St. John' Passion, under Mr. Francis Hill, and one at Pewsey. Choir, orchestra, and soloists were all drawn from local sources.——The Wessex String Quartet has given Beethoven programmes at West Lavington and Marlborough.

NEWCASTLE. — Edgar Bainton's new choral work, 'The Dancing Seal,' was produced by Armstrong College Choral and Orchestral Societies, and the same programme included Holst's 'Ode to a Grecian Urn.'——Newcastle Oriana Choir, under Mr. Arthur Milner, gave a madrigalian and modern programme on March 24.——The B minor Mass was given by the Bach Choir, under Dr. Whittaker, on March 27.

NEWPORT, I.O.W.—The Borough of Newport Philharmonic Society gave a performance of Dvorák's 'At the Foot of the Cross,' at the Grand Theatre, on Good Friday. Mr. H. W. Stubbington conducted.

NOTTINGHAM.—Mr. Allen Gill conducted the Sacred Harmonic Society on March 24, in Mozart's 'Requiem' and Dvorák's 'Stabat Mater.' Excellent performances were given of both works.

OXSHOTT. — The Oxshott Choral Society, recently brought into being, sang 'Hiawatha's Wedding-Feast' at its first concert. Mr. J. Cornelius Hooker conducted.

SANDOWN.—Selections from 'Judas Maccabæus' formed the bulk of the programme given by the Sandown Choral Society on March 24, under Mr. E. A. English.

SHEFFIELD.—The long-expected Jubilee celebration of Dr. Henry Coward and the Sheffield Musical Union was held with the greatest success on March 25. A programme of 'Old Memories' was drawn from works that had been conspicuous in Dr. Coward's fifty years' association with the choir. Among the composers represented were Bach, Handel, Haydn, Mendelssohn, Rossini, and Sullivan, each with a chorus from an oratorio or cantata.

STOCKTON.—'A Tale of Old Japan' was performed on March 18, by the Choral Society, as part of a successful concert, under Mr. Wilmot Webster.

TAUNTON.—The reputation of the Choral Society was advanced by a creditable performance of 'The Dream of Gerontius' on Sunday, March 21, given under the direction of Mr. Reginald Ward.

WOLVERHAMPTON. — The Orchestral Society played Franck's Symphony on March 15, under Mr. T. E. Clarke.——Mr. Joseph Lewis conducted an impressive performance of 'The Dream of Gerontius' by the Musical Society on March 17.

WORCESTER.—The principal events of late March were a performance of 'Israel in Egypt' by the Festival Choral Society, and the playing of Elgar's 'Enigma' Variations by the Orchestral Society a few days later. Both concerts were conducted by Sir Ivor Atkins.

BOURNEMOUTH FESTIVAL

It was a shorter, more compact, and in some respects less ambitious programme that Sir Dan Godfrey had arranged for the Municipal Festival, which, for the fifth year in succession, was held at Bournemouth at Easter. But four Symphonies in four days, and other music ranging from madrigals to community singing, with the visit of a whole Round Table of musical knights, provided more than enough excuse for anyone who was tempted to snatch a holiday on the South Coast. The Symphonies were an interesting assortment: Sibelius's No. 1, Vaughan Williams's 'London,' Elgar's No. 1, and Beethoven's No. 5; and they reflect the general policy pursued by the Bournemouth musical authorities—viz., a foundation of the classics, with a superstructure of odd, out-of-the-way things like the Sibelius, with frequent opportunities for the hearing of native works. The Sibelius is grey, rather bleak, but forceful music, and, in spite of inequalities, is well worth occasional hearing. The Elgar did not come off very well, although the composer was conducting; its outward splendour had a distinctly hollow ring. The 'London' Symphony is one of the Bournemouth Orchestra's show pieces, in spite of a disparity between the number of the strings and the rest of the orchestra for a work of these dimensions. The best playing of the whole Festival was put into it. A curious misunderstanding was established between the orchestra and Sir Henry Wood when he came down to conduct a programme of Bach, Wagner, and some modern trifles. The fact that the rehearsal was held some days before the performance hardly seems enough to account for the band's reluctance to interpret music in a manner different from routine—a reluctance which led to bewilderment, missed leads, and panic. Of actual novelties there was only one, a fragment called 'Money Musk,' by the American, Leo Sowerby. This was a pleasing country dance tune, piquantly, yet not too luridly, treated. It should be a useful acquisition to an orchestra which has a repertory rich in light music yet always requiring renovation. The visitors to the Festival were Sir Alexander Mackenzie, who conducted, with a vigour and zest that were a joy to behold, his own Violin Concerto, of which Miss Isolde Menges played the solo part; Mr. Holst, Dame Ethel Smyth, Sir Herbert Brewer, and Mr. Maurice Besly, who all conducted various short works of their own; the English Singers, who took one whole concert; and last but not least, Sir Edward Elgar, who directed a complete programme of his own works, including, besides the A flat Symphony, the 'Cockaigne' Overture and the Violoncello Concerto, with Miss Harrison as soloist. The attendances were considerably larger than at previous Festivals, and it is satisfactory to record that a musical success has not meant in this instance a financial failure. F. H.

Music in Scotland

ALVA.—At its annual concert the Hillfoots Choral Society, conducted by Dr. A. F. Barnes, sang Parry's 'Blest Pair of Sirens,' 'King Harold,' a quite uninteresting work by Cunningham Woods, and some part-songs.

BATHGATE.—Bathgate Choral Union sang Brahms's 'Requiem.' At the close, the conductor, Mr. Hugh Somerville, was presented with a testimonial on the occasion of his retirement after thirty years' service.

DUNDEE.—Dundee Choral Union (Mr. Charles M. Cowe) sang Elgar's 'Caractacus' and Parry's 'Blest Pair of Sirens.'——Dundee Operatic Society (Mr. D. A. Christie) accomplished the unusual feat of presenting Gounod's 'Faust' and somebody else's 'The Geisha' on alternate evenings in one week.

EDINBURGH.—The Edinburgh Reid Orchestra played Schubert's big C major Symphony and the Elgar Violin Concerto (with Mr. Albert Sammons as soloist); joined forces with the Edinburgh Choral Union in a performance of the Brahms 'Requiem'; and wound up its season with an all-British programme which included Elgar's 'Cockaigne' Overture, Bantock's tone-poem, 'Dante and Beatrice' (conducted by the composer), and Prof. Tovey's own scholarly and dignified Symphony in D.——Prof. Tovey's Sunday concerts comprised a Reid Orchestra evening with the Schubert C major Symphony, the 'Hebrides' Overture, and Mozart's D minor Concerto (Miss Mary Grierson, pianoforte); a violin and pianoforte recital of works by Beethoven, Brahms, and Vivaldi, played by Adila Fachiri and Prof. Tovey; a 'cello and pianoforte recital of Sonatas by Bach, Brahms, Boccherini, and Röntgen, played by Mr. Bernard Beers and Prof. Tovey; a vocal and pianoforte recital by Mr. George Parker and Prof. Tovey, the vocal items covering a wide range of German Lieder and modern English song; a pianoforte recital by Prof. Tovey of large works by Beethoven, Schubert, and Schumann; and an interesting mixed programme which included a Mozart Violin Concerto, a Mozart Concerto for two pianofortes, a Horn Concertino by Weber, and arias by Bach and Gluck.——The series of five Reid historical concerts, given by Prof. Tovey at the University, included a number of classical String Quartets, 'Three Rhapsodies' by George Dyson, for string quartet, Dohnànyi's second Quintet for strings and pianoforte, Spohr's Double Quartet, Op. 87, Mendelssohn's Octet, Op. 20, and the Bach D minor Concerto for cembalo and strings.——The Edinburgh Bach Society (Mr. Douglas Dickson) performed the cantata, 'Aus tiefer Noth,' the Motet, 'Jesu, meine Freude,' and other items.——Mr. R. De La Haye's Select Choir, a welcome newcomer, gave a specially interesting programme, which included Ernest Walker's ballad, 'A Hymn to Dionysius,' Holst's Old English ballad, 'King Estmere,' and the Bach cantata, 'My spirit was in heaviness.'——The Edinburgh Amateur Orchestral Society (Mr. Ralph T. Langdon) made a fair appearance in Haydn's 'Oxford' Symphony and several shorter pieces, but gave some unhappy moments in the Schumann Pianoforte Concerto.——The most ambitious effort of the St. Andrew Amateur Orchestral Society (Mr. De La Haye) at its forty-second annual concert was an orchestral arrangement of a Bach ('48') Prelude and Fugue in G minor.——The most substantial item at the thirty-ninth annual concert of the Leith Amateur Orchestral Society (Mr. W. Gilchrist Cochrane) was a Haydn Symphony.——The orchestra (a hundred strong) of the Edinburgh Highland Reel and Strathspey Society (Mr. Ian C. Menzies) gave its forty-fifth annual concert.——An interesting event was the visit of the L. & N.E. Railway Society's massed male-voice choir of three hundred and orchestra of a hundred, which made a remarkably good appearance under the baton of Col. Johnson Galloway, a conspicuous feature being the quality of the wind instruments.——At the annual pupils' concert of the Edinburgh Choral Union, selections from 'Judas Maccabæus' and part-songs were sung, Mr. Archibald Russell directing.——The Leith Choral Society (Mr. Christie Jupp) presented Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' Elgar's 'Bavarian Highlands' Suite, &c.——Mr. Godfrey's Choir sang Parry's 'Blest Pair of Sirens' and part-songs by Elgar, Stanford, and others. Owing to the great preponderance of women in the choir, the part-songs for female voices were much the most successful.——The Edinburgh Catholic Choral Society (Mr. W. B. Moodie) sang Haydn's 'Imperial' Mass and some lesser but interesting works.——Mr. James Moodie's Choir of seventy voices gave a concert of madrigals and part-songs.——St. Serf's Musical Association (Mr. Paterson Lamb) sang Haydn's 'Spring' and Stanford's 'Phaudrig Crohoore.'——The Edinburgh Society of Organists arranged a charity performance of 'The Messiah' with a combined choir of three hundred. The Edinburgh Amateur Orchestral Society assisted, and Mr. T. H. Collinson conducted.——Mrs. Kennedy Fraser gave one of her distinguished recitals of Hebridean song, and demonstrated the inexhaustibility of her treasury by presenting thirteen new songs in a programme of twenty-four items. Miss Beatrice Parker gave a vocal recital, and Miss Joyce Warrack and Miss Kathleen Cooper combined in a vocal and pianoforte recital.

GLASGOW.—An impressive performance of the 'St. Matthew' Passion was given by the Glasgow Bach Society in Glasgow Cathedral, with a double choir of

eighty voices and a double orchestra of forty players. Mr. T. J. Pickering, Aberystwyth, sang the exacting part of the Narrator with distinction, and Mr. Francis Harford, London, that of Jesus, with moving fervour but frequent insecurity of intonation. The choir sang the Jew choruses with dramatic verve and the more reflective numbers with fine expressiveness. The performance was directed with quiet but firm authority by Mr. J. Michael Diack, who founded the Glasgow Bach Choir twenty years ago and, having decided to retire, was now making his last appearance as conductor.——At the annual meeting of the Glasgow Choral and Orchestral Union it was reported that the Scottish Orchestra had played at sixty concerts during the season. The Glasgow concerts under the Union had consisted of thirteen Tuesday concerts (two choral and eleven orchestral), sixteen popular concerts (one choral, one choro-orchestral, and fourteen orchestral), and the New Year's Day 'Messiah' performance. Seven concerts had been given under the ægis of the Glasgow Municipality, three popular and four for school children.——The Scottish Orchestra had fulfilled thirteen engagements at Edinburgh, two at Aberdeen, two at Dundee, and one each at Alloa, Dunfermline, Falkirk, Helensburgh, Paisley, and Perth. The Guarantee Fund amounted to £4,303, and the season had resulted in a loss of £769, entailing a call of 3*s.* 6*d.* per £ on the guarantors. At Edinburgh, Messrs. Paterson, having experienced a substantial loss for several seasons back on the Scottish Orchestra concerts promoted there by them, had appealed for and secured from the Edinburgh public for next season's concerts a Guarantee Fund of £2,000. It was announced that M. Vaclav Talich had been engaged as sole conductor of the Scottish Orchestra for next season, and would conduct all the Glasgow, Edinburgh, and other concerts.——Glasgow University Choral Society (Mr. A. M. Henderson) gave a concert of 16th-century madrigals, motets, and modern part-songs. The most interesting item historically in a varied programme was Haydn's little-known motet, 'Insanæ et vanæ curæ.'——The Glasgow Y.M.C.A. Choir chose for its closing concert Mendelssohn's 'Elijah,' of which a good performance was secured by its experienced conductor, Mr. Hugh Hunter. Wellington Church Choir chose 'Elijah' for its annual oratorio performance. Mr. M'Innes Beaton conducted for Mr. Fred Turner, who was at the organ.——Mr. Arnold Dolmetsch, assisted by his wife and his son Rudolph, gave a charming recital of old-time music to the members of the British Music Society, and added greatly to the entertainment of the audience by his piquant and provocative criticisms of things old and new.——Mr. M.-D. Calvocoressi lectured to the same Society on 'Moussorgsky,' Miss Amy Samuel (vocalist) and Mr. John Horner (pianoforte) supplying the illustrations.——Mr. Erik Chisholm, a young Glasgow pianist and composer, gave a pianoforte recital under the auspices of the Russo-Scottish Society, and later played solos at the Glasgow Orpheus Choir concerts. Mr. Chisholm's gifts are as yet rather undisciplined, and in particular his own compositions invited most of the heavy criticism meted out to them by the press.——The attractive programme of a chamber concert given by the Glasgow Bach Society included the Orchestral Suite in D major, two Trio-Concertos in D major and A minor respectively, for flute, violin, pianoforte, and strings, two Chorale-Preludes arranged for string quartet by Harry Hodge, and a Byrd Fantasia for string sextet. The soloists were Miss Bessie Spence (violin), Mr. Alfred Halstead (flute), and Mr. Philip Halstead (pianoforte). The duties of conductor were shared by Mr. J. Michael Diack and Mr. H. F. Bisset.——The most attractive item at the second concert of the Glasgow Amateur Orchestral Society (Mr. Peebles Conn) was the Handel-Hamilton Harty 'Water Music' Suite. Mr. David F. M'Callum, a brilliant young West of Scotland violinist, essayed the Mozart D major Concerto with success, and Miss Nellie Gordon sang Handel's 'Lusinghe più care' and a Dowling air with fluency and good style.——The Glasgow Orpheus Choir gave its annual 'March' concert in St. Andrew's Hall on four successive evenings, and gave also concerts at Perth, Falkirk, Dundee (two), Edinburgh (two), Aberdeen, Brechin, Blairgowrie, and London (two).——The Glasgow Philharmonic Orchestra of fifty players, conducted by Mr. F. O. Sheard, presented at its thirteenth annual concert Haydn's 'Clock' Symphony, and works by Beethoven, Mozart, and others.—— At Glasgow University, Mr. Percy Gordon, musical critic of the *Glasgow Herald*, gave four illustrated lectures on 'Expression in Music,' under the auspices of the Workers' Educational Association.——Choral concerts were given by the William Morris Choir (Mr. James B. Houston), the St. George Co-operative Choir (Mr. William Wilson), the Glasgow Lyric Choir (Mr. Purcell J. Mansfield), the Glasgow Corporation Tramways Choir (Mr. Wilfred Phillips), the Western Choral Union (Mr. A. M. Ross), the Ingram Choir (Mr. William Nisbet), and Mr. Thorpe Davie's Choir.——Miss Ruth Skene, a young Glasgow soprano, gave an interesting recital of songs ranging from Bach to Kennedy Fraser.——The outstanding feature of the Glasgow Grand Opera Society's performance of Gounod's 'Romeo and Juliet' (conductor, Mr. Hutton Malcolm) at King's Theatre was the original and artistic staging contrived by the producer, Mr. Parry Gunn.——Three Glasgow musicians, Miss Helen Gillespie (vocalist), Miss Helen Young (violin), and Miss Nellie Justice (pianoforte), combined forces in a vocal and instrumental recital.——De Groot and the Savoy Orpheans visited Glasgow and Edinburgh. How far they call for reference in these notes may be left to the reader; the audiences were large, and were obviously unfamiliar with their surroundings.

GREENOCK.—The programme of the annual concert of the Greenock Orchestral Society (Mr. Peebles Conn) included Schubert's Symphony No. 4, Beethoven's 'Coriolanus' Overture, and lighter items.

HELENSBURGH.—At the fourth and last Helensburgh Subscription concert the Hungarian String Quartet made its first public appearance in Scotland, playing Quartets by Mozart and Tchaikovsky, and, with Mr. Wilfrid Senior (now happily recovered from serious illness) as pianist, the Franck Quintet.

KELSO.—Kelso Choral Union sang Handel's 'Judas Maccabæus,' Mrs. J. F. Brown conducting.

KILWINNING.—At the last of the Kilwinning Subscription concerts the Rosé String Quartet, from Vienna, played Quartets by Haydn and Cherubini, and were joined by Miss Ailie Cullen as pianist in the Schumann Quintet. Miss Nan Donaldson, Perth, sang acceptably a number of Lieder.

KIRKCALDY.—Kirkcaldy Musical Society sang Elgar's 'Caractacus,' Mr. Charles M. Cowe, Dundee, conducting. At the close, Mr. Cowe, who has long been one of Scotland's outstanding choral conductors, was presented with a case of silver and a cheque on retiring after twenty-five years' service with the Society.

PAISLEY.—Paisley Choral Union, well handled by Dr. W. Rigby, gave a performance of Elgar's 'King Olaf.'

STIRLING.—Stirling Choral Society celebrated its sixtieth anniversary with a performance of 'Elijah' which probably eclipsed anything in its previous history. The choir sang with confidence and expressiveness, the fullness and quality of tone (particularly in the soprano section) were satisfying, the accompaniments were excellently played by a first-class string orchestra from Glasgow, supported with organ, and the whole performance was conspicuously well controlled and directed by Mr. H. G. Barrett, Glasgow, who has been remarkably successful in revivifying the Society.

The London School of Dalcroze Eurhythmics will hold a Summer Vacation Course (men and women) at Westfield College, Kidderpore Avenue, Hampstead, from August 3-14. Full particulars from the Director, L.S.D.E., 23, Store Street, W.C.1.

Dr. Eaglefield Hull's 'Modern Harmony' is shortly to be published in a German edition by the Verlagsanstalt Deutscher Tönkunstler, translated by Gertrude Hartmann.

A new organ was dedicated at Bethel United Methodist Church, Bradford, on March 20, Mr. Charles Stott giving the opening recital.

Music in Wales

ABERYSTWYTH.—On March 18, the hundred and ninety-eighth concert was held at the College Hall, when Mr. Charles Draper (clarinet) and Mr. Paul Draper (bassoon) were soloists. The last-named played 'Scherzo' (Weisenborn), Mr. C. Draper being heard in 'Concertino' (Weber). Schubert's Octet in F, Op. 166, for strings, woodwind, and horn, was also given. A group of songs by Ravel, sung by Miss Katie Griffiths, and the first movement from the same composer's Pianoforte Trio—played by Mr. Charles Clements (pianoforte), Mr. Kenneth Harding (violin), and Mr. Ronald Harding ('cello)—were included in the programme.

CARDIFF.—At the University College chamber concert, on March 20, the College Trio played Hine's 'Suite des Chants Bretons.' The vocalist was Jessie Taylor, and W. H. Foxall was the violinist.——On Good Friday the Cardiff Musical Society gave a performance of Brahms's 'Requiem' at Park Hall, assisted by the Cardiff B.B.C. Orchestra, under the conductorship of Mr. Warwick Braithwaite.

CARMARTHEN.—On March 17, at Water Street Chapel, a performance was given of 'St. Paul,' Mr. D. Tawe Jones conducting.——The boys of Queen Elizabeth Schools gave a performance of 'H.M.S. Pinafore' on March 26. Mr. E. Williams and Mr. J. Evans shared the conducting.

MERTHYR.—At the Miners' Hall, on March 25, a performance of the 'Gipsy Queen' was given by Ainon Choral Society, Mr. H. J. Oats conducting.

NEWPORT. — The Choral Society performed Elgar's 'The Kingdom,' on March 25, under the direction of Mr. Arthur E. Sims. This was the first time that the oratorio had been heard at Newport. Everything was done to make the occasion worthy of the music. The choir knew the work thoroughly, and the score was in the hands of professionals from the chief orchestras of London. The soloists were Miss Ida Cooper, Miss Rose Myrtil, Mr. Frank Titterton, and Mr. Frederick Woodhouse.

TONYPANDY. — On March 18 the Ebenezer Welsh (Cong.) Church Choir gave a performance of 'The Hymn of Praise' and 'The Revenge.' The artists were Miss Flook, Miss Helen Williams, and Mr. Walter Glynne. Mr. Rees Jones conducted, and Mr. David Jones presided at the organ.

TREDEGAR.—On March 16, at the Workmen's Hall, a performance was given of Dr. Parry's 'Blodwen.' The principals were Mesdames E. M. Lewis, L. Owen, B. W. Morgan, Messrs. Harry Lewis, James Evans, and James Edwards. Mr. J. D. Evans conducted, and Madame S. G. Davies was producer.

WREXHAM.—At the Drill Hall, on March 13, the Philharmonic Society gave Sullivan's 'The Golden Legend,' Dr. Hopkin Evans conducting. The principals were Mesdames Rosa Alba and Edith Rudall, Mr. John Adams and Mr. Harold Williams. Mr. F. Pullein was accompanist, and the orchestra was under the leadership of Mr. W. Whittaker.

Music in Ireland

BELFAST.—At the last concert of the Philharmonic Society's season, on March 19, at Ulster Hall, the programme contained Elgar's 'King Olaf' and 'Enigma' Variations, both works being admirably interpreted by the choir and orchestra under the direction of Mr. Godfrey Brown. The soloists were Miss Stiles-Allen, Mr. Tudor Davies, and Mr. Harold Williams. Mr. J. H. MacBratney was the accompanist. It is gratifying to chronicle a large and appreciative audience.——On March 20, the last, for the season, of the Ulster Hall Popular Concerts, proved very enjoyable. The chief items were selections by the Royal Ulster Constabulary Band, under Mr. George Ferguson, with songs and monologues. Capt. Brennan is to be congratulated on providing admirable entertainments for Saturday nights, and mention must also be made of Mr. Jack M'Keown as accompanist.——The Belfast Masonic Charities annual concert was held at Ulster Hall on March 26, and a goodly sum was realised. Agreeable selections were played by the Queen's Island Band, under Bro. George Dean.——The Portadown Musical Society gave a concert in the Town Hall on March 24, under the conductorship of Mr. S. B. P. Smith, and Lisburn Choral Society's concert, on March 26, under Mr. John Vine, drew a large house.——The O'Mara Opera Company was the attraction at the Opera House during Holy Week. Previously this Company had had a successful fortnight at the Cork Opera House.

DUBLIN.—On March 25, at the Abbey Theatre, in aid of the Sunshine Home, Stillorgan, the Abbey Players presented 'Deirdre' at a matinée performance, followed by a musical programme admirably interpreted by Miss Jean Nolan, Mrs. Boxwell, Mr. Joseph O'Reilly, and Dr. F. W. Starkie, with Mrs. Cecil Watson at the pianoforte.——Miss Culwick's Choral Society and Miss Petite O'Hara's Orchestra gave a fine performance of 'The Messiah' at the Metropolitan Hall, on March 25, in aid of the City of Dublin Cancer Hospital. The soloists included Miss Lilian Whittaker, Miss Agnes O'Kelly, Mr. T. Gill Wallis, and Mr. A. J. O'Farrell.——On April 4, at the Theatre Royal, at an 'Easter Week Commemoration Concert,' Mr. Peter Dawson, Miss Florrie Ryan, Miss Lily O'Byrne, Mr. Gerard Crofts, and others, supplied a diversified programme.

WATERFORD.—A good performance of 'St. Paul,' under the direction of Mr. J. W. Ellis, was given in the Town Hall on March 26, and the programme was relayed from Waterford to 2RN. The result was excellent.

Musical Notes from Abroad

GERMANY

OPERA AT DARMSTADT AND DRESDEN

The fact that the little opera-house of Darmstadt essayed the task of giving the first German performance of some Italian operas, aroused the attention of the music-lover. This theatre, which had once been maintained by the munificence of a prince, now leads a more modest existence at the expense of the State. It is not, of course, very easy for the intendant, Ernst Legal, to maintain the artistic level of this stage with the means now at his disposal. He cannot satisfy his public by always representing old things, but, with a view to stimulating his patrons' interest, must proceed to the performance of new works. Thus we had the production of the three Goldonian comedies by Francesco Malipiero, and, on March 24, of the 'Venetian Convent,' by Alfredo Casella. It is not the first time, as everybody knows, that Goldoni has been set to music. A recent attempt, which met with a certain success, was that of Wolf-Ferrari. Malipiero, who is averse from opera in the popular sense of the word, uses a different method of composing these comedies from that of his fellow-countryman, and in writing for voices he most naturally turns aside from conventional ideas of singing. Such a scheme is facilitated by the character of the pieces. Malipiero's care is to interpret the scene, and to sketch the true Venetian types. Conversation is never obstructed. It proceeds easily as the poet had planned it. The most economic use of the musical motive, not without a short allusion to the Stravinskian manner, enables Malipiero to carry his own intentions, and those of Goldoni, to the desired end. Maybe such a subordination of method leaves the average opera-goer dissatisfied, but the aristocratic art of Malipiero has never before been so well displayed. It need hardly be added that the performance lagged behind the composer's demands. Venice could not be realised at Darmstadt—the local colour was missing. So it was only natural that the public accorded a kinder reception to

Casella's Ballet, which, in its pantomimic part, is full of variety, giving the musician an opportunity for employing more glowing colours and strong rhythm. Casella, like the clever composer he is, avails himself of all that is modern, but never forgets that we live in a period when a kind of reactionary modernity is more the fashion than extreme radical tendencies. Stravinsky's use of wind instruments has evidently exercised a deep impression also upon Casella. This ballet proved much to the taste of the public. Casella, who is looking forward to more ballet performances in German opera-houses, is beginning to become popular in this country.

Whereas Darmstadt is inclined to be more provincial, the Dresden State Opera has a metropolitan standard. Fritz Busch, as general-music-director, is ambitious to further modern music there. After having initiated a revival of Verdi's 'La forza del Destino,' in a new arrangement by Franz Werfel, he has allowed the young German composer, Kurt Weill, pupil of Busoni and Philip Jarnach, to speak for the first time to the public and the critics in his opera 'Der Protagonist' (March 27). Kurt Weill, who is twenty-five years old, is already fully conscious of the demands of to-day. Loudly professing his affection for opera, he does not, he assures us, consider it from the financial point of view, but desires only to express in this form of art his inner feelings. Though an intellectual, he betrays the instinct of the true dramatic composer in turning to George Kaiser, the dramatist of European reputation, in whom he hopes to find a congenial partner in his enterprise. What this writer had himself refuted as a piece of spoken drama, he maintains is apt for setting to music. The problem of the dramatist lies in the illusory power of the actor, who, by the raging fury of interpretation, is driven to kill his own sister, whom he dearly loves. This scene has been transported into the Shakespearean age. When Weill made up his mind to compose Kaiser's drama, he apparently forgot that the sonority of the words (which is stronger than his true feelings) was hostile to music. So he is at his best when, in two pantomimes included in the piece, he has freed himself from this tyranny and abandons himself to his imaginative power. It is here that he reveals his real dramatic talent. A certain monotony in the use of half Stravinskian, half Schönbergian means cannot be denied. When will young composers understand that the human voice must be restored to its leading part in opera? No other method commands the same effect. The question is, whether or no a modern melodic line can be found. On the whole, we must take Weill's opera as a proof of talent which, we are sure, will bear fruit in the future. The Dresden State Opera was unsparing in its efforts adequately to present 'Der Protagonist.' The performance occupied an hour and a quarter, and met with sustained applause from the younger generation present. The Dresden public, of course, has nothing to do with these experiments. For it Richard Strauss means the utmost modernity.

'COSÌ FAN TUTTE' AT THE BERLIN MUNICIPAL OPERA HOUSE

Nothing less Mozartian can be imagined than the huge building at Charlottenburg devoted to the representation of opera. But that is no stumbling-block in the way of Bruno Walter, who, as he had done at Munich, gives Mozart due prominence in the repertory. How many times have we heard that 'Così fan tutte' suffers from an impossible libretto undermining the effect of the whole piece. Well, Walter has undertaken the impossible and, by the force of Mozart's music as well as by excellent staging, has made the work so attractive for the public that it draws crowded houses. How Walter loves and understands Mozart, and makes him effective by the insight of his orchestral interpretations, need not be set forth here. Grete Stuckgold, who had been newly appointed to the Opera House, proved a great surprise. She had appeared as Elisabeth in 'Tannhäuser,' and had given us a convincing impersonation of a girl of sixteen years, but as Fiordiligi she reached a still higher standard by her fine singing and by the spontaneity of her acting. Maria Olszewska, Lotte Schöne, and Josef Burgwinkel did much to supply the spirit of Mozart. The ensemble playing, directed by Josef Geis, of Munich, was perfect. The decorations, by Emil Prætorius, helped to complete the impression of the whole. I do not remember having heard 'Così fan tutte' in so satisfying a manner as under the present *régime*.

ADOLF WEISSMANN.

HOLLAND

With a strong and constant background of the classics, novelties are becoming more and more the order of the day. Of these, we have lately had first hearings of Loeffler's 'Pagan' Symphony, and a highly-developed programme work, 'Visionen,' based on Michelangelo and Dante by the German, Hermann Hans Wetzler—both works, however, being roundly condemned as mere experiments of no musical value. That they each have moments of beauty, along with a small number of points of significance, is not denied, but on the whole critics and public were agreed that it was a mistake on the part of their honoured and beloved conductor, Mengelberg, to have presented these examples. Mengelberg's own popularity increases with every visit he makes abroad, or perhaps it would be more correct to say with each return he makes to his native land. The honorary doctorate bestowed on him by an American University has caused much gratification, though it has also called forth cynical remarks on the fact that it has been left to a foreign body to be the first to show, in this form, appreciation of his work. It should be said that Wetzler's 'Visionen' was conducted by the composer himself—with energy, though with little pliability. A pleasant work by the Dutchman, Emile von Brucken Fock, entitled 'Preghiera,' formed part of the same programme.

The Utrecht Municipal Orchestra, under Evert Cornelis, has introduced the first Symphony of Karl Weigl, formerly pupil of and assistant to Mahler. The work shows many influences, but is musicianly and not altogether lacking in individuality of style.

The International Society for Contemporary Music has recently given a concert the programme of which consisted of Goossens's 'Five Impressions of a Holiday,' Sonatas for 'cello by Kodály and Pijper, one for clarinet by Honegger, another for trumpet, horn, and trombone by Poulenc, and Stravinsky's 'Eight easy pieces for four hands.' Of these, the work of Pijper made the greatest impression, for it is strong and independent in character, and although at times its ideas may be somewhat difficult to follow, it is not eccentric for the mere sake of being so. With the assistance of Bertha Seroen and Hendrik van Oort, Pijper has also given a recital devoted to Dutch songs written during the last fifty years. It was part of a scheme arranged by the Society Kunst aan het Volk for the purpose of showing the 'forms of Dutch art' in that period. For this purpose it was scarcely comprehensive enough, and omitted some of the outstanding examples. Apart from this—that is, as a mere song recital—it was pleasant and interesting.

The Residentie Orchestra has not lately done much of a striking character. Apart from classical representations, the work of greatest interest has been Johan Wagenaar's Sinfonietta, in which the composer's delightful sense of the orchestra, and his graceful phraseology, appear at their best.

A programme of the Dutch Chamber Orchestra, at The Hague, conducted by Anthony Bernard, included Purcell's 'Ayres for the Theatre'; a new Suite for oboe solo and orchestra, by Sigtenhorst Meyer; a Bach Clavier Concerto; a Suite for strings and three flutes, by Dina Appeldoorn; and a Concerto Grosso, by Ernest Bloch. Unfortunately, the conductor was still in a convalescent state after an attack of influenza, a disability which probably accounted for a criticism of his work as 'amateurish.' As I was at Tilburg at the time, I was unable to attend this concert. Reference to Tilburg (*see* p. 439) impels mention of an excellent performance, under H. E. Hoppenbrouwers, of an oratorio, 'Mary's Seven Joys,' by the local composer, Willem van Kalmthout. The work itself is well written, and contains much that is of a finely expressive character,

but it tends to be conservative in style, and, in comparison with some other of the same composer's Church music, would appear to be an early and derivative study. The choir, drawn together for the occasion, sang with such vigour and expressive power as to suggest that with a more permanent association much might be done.

In various towns, particularly at Amsterdam and The Hague, during Lent and Holy Week, performances of the Bach Passions have been given. Where the 'St. Matthew' Passion was too long or too difficult, that according to 'St. Luke' has taken its place.

Rotterdam is to have a new concert-hall replete with up-to-date conveniences, and accommodation for choir and orchestra and an audience of two thousand.

HERBERT ANTCLIFFE.

ROME

HONEGGER'S 'DAVID'

The last of Bernardino Molinari's choral concerts at the Augusteo (the Mausoleum of Augustus) this season, on April 4, consisted of Malipiero's 'San Francesco d'Assisi,' and Arthur Honegger's so-called 'symphonic psalm,' 'King David.' The list of the other choral works performed this season may interest English readers. They have been: Bach's Mass in B minor and 'St. Matthew' Passion, Berlioz's 'Requiem,' and Handel's 'Israel in Egypt.'

These concerts are at five o'clock on Sunday afternoon. The hall, which is built in the upper part of the vast and old mausoleum, is large, and suggests to the Londoner an Albert Hall on a rather reduced scale. The orchestra is placed on one level, and the choir on the rising rostra behind, with the soloists among the singers; and not awkwardly placed (as in London) on a level with the conductor, or even behind his back.

'King David,' which was new to Rome, was sung in French. 'Symphonic psalm' is an unnecessary description of a work which might be quite simply called an oratorio. There is nothing in the composition of the text to disturb those who are familiar with the Biblical oratorios of Parry, Stainer, and Costa. The spirit of the music, let us hasten to add, is remarkably different.

The work covers a big field of action, but this is done expeditiously by the reducing of the usual recitatives to simple spoken recitations. In the earlier part of the oratorio the impression is, indeed, made that the recitations are the main matter and that the musical numbers—so short are they—are mere interpolations. As the thing gathers weight the music comes forward, and sometimes accompanies the narrator—as in the scene of the Witch of Endor, and a little later on (with an uncommon and really blood-curdling effect) in David's lament for Saul and Jonathan, in which the Oriental wailing of the women's voices mingles.

The narration was entrusted here to the eminent French actor, Jacques Copeau. One cannot exaggerate the share he had in the success (the success was undoubted) of the work. His art was a reminder of the beauty of formal rhetorical speech. It was admirable, how he rose from a very quiet start to impassioned eloquence.

Since we have touched on one excellence of the performance let it be said how fine the whole was. Molinari is a good man. He did not show off. But he had a firm grip of this particularly thorny score, and he was sparing nothing to do well by the composer. He had inspired choir and orchestra with the same spirit. The choir appeared to feel downright enthusiasm for a work, the style of the choral writing of which would excite antipathy in the average choral singer's breast. To sum up, it was a festival performance, no less.

And the music itself? Well, it is something to be heard. It affords a sensation, a *nouveau frisson*. Honegger has written his 'King David' in utter obliviousness of the traditions of complacent Protestant Biblical oratorio. He is sprung (it is said), like Mendelssohn, of the branch of Shem, but there appears the least possible relationship between the elder master's decorous, Sunday-go-to-meeting Israelites and Honegger's Dervishes.

'King David,' then, is exciting rather than homely in the older oratorio manner. The older oratorio insisted that the men of the immemorial Semitic chronicle were to all intents and purposes like the inhabitants of Norwich and Gloucester. Honegger tries to seize on their differences; he aims at bringing out the picturesqueness of a long bygone, turbulent, Asiatic tribe. The joyful psalms are shouted with savage glee; the plaintive ones are howled. David's dance before the Ark is an orgy. Partly because of the composer's deliberate intention, partly because of his peculiar musical language, the common humanity of the story is diminished in the brilliance of the exoticism. We are uncommonly interested by this wild tribe and its rites. We are thrilled by its unbridled rage. We are never once moved.

However little you may love Honegger, the man's ability is not to be denied. He may not say what you would desire to be said, but he says what he means—consummately. 'King David' is fairly cacophonous, of course. The cacophony has its sense. It would be absurd to want it otherwise. What is most curious is how completely the young master avoids lusciousness. You would think that this hard energy could not be kept up long—that sooner or later there must be a fall into easy, luscious ways. But the fierce dryness is maintained, and at the end one is convinced that this style does truly come from the composer's nature, and is no mere Cocteauesque affectation. One does not foresee a very long life for this 'David.' It is too one-sided a picture. A mere sheikh; not a universal man! But while its life lasts it should be merry. It would make a rattling disturbance at a somnolent English festival.

The soloists at the Rome performance were Georges Jouatte, a dry and displeasing French tenor, and two clever women, Mesdames Laura Pasini and Mildred Anderson. The Roman audience was thoroughly interested and appreciative.

IACHINO'S 'GIOCONDO'

At the Costanzi Theatre a new opera, 'Giocondo e il suo Re,' by Carlo Iachino, was produced on April 7. It was new—that is, to Rome. It was the prize opera in a Government competition in 1923, and was first produced at Milan in 1924. The subject comes from Ariosto, and is worked out in three smartly-written Acts by Gioacchino Forzano. Its humorous complaint is that all women are faithless. Giocondo, in Act 1, catches his wife red-handed, or is about to—but he will not be vengeful, for he is too fond, and cannot do without her. In Act 2 he is at the Court of the King of his fairyland country. The King is preposterously self-satisfied, but Giocondo ruins his happiness by revealing a shameful amour of the Queen. Again, no gross revenge. The two luckless husbands will ride forth into the world, hoping for fairer fortune in the humbler ways of life. But in Act 3 they are both simultaneously deceived by an innkeeper's daughter, of whose favour each had too easily felt sure.

A cynical, lively, conventional plot, then. But Iachino was hardly the musician for it. The heartless, flippant story wanted witty and scintillating music. Iachino's art is a slender growth in the shadow of Puccini. The sentimentality of Butterfly and Mimi is his star. He has misused a neat libretto in 'Giocondo.' In Act 1 he actually commented on Giocondo's matrimonial misadventure *appassionata*, with yearning expressiveness. This was just the wrong start for a farcical situation. A romance for the tenor (Manfredo Polverosi), in Act 2, pleased the public, which treated the whole thing with great indulgence. The performance under Edoardo Vitale was reasonably good. The King was sung by an excellent bass-baritone, Luigi Rossi-Morelli.

'KHOVANSTCHINA'

There has been an interesting revival at the Costanzi of Moussorgsky's 'Khovanstchina,' an opera which in all respects falls much below 'Boris Godunov,' yet still has a noble largeness and unconventional interest. Rome has taken to it with remarkable warmth, although the performance here is a shade tame if it is compared with the 'Khovanstchina' of the old days at Drury Lane.

The Costanzi has some excellent Russian singers for the chief parts, notably Sigismund Zalevski, who was reminiscent of Chaliapin as Dositheus, and Eugene Sdanosky, who was a capital, truculent Prince Khovansky. The chorus made some attempts to be Russian, but relapsed frequently into the detached attitude of conventional operatic choruses.

C.

TORONTO

March is the month of the Mendelssohn Choir, and therefore, to Toronto, one of the most significant months of the season. At the Festival this year there was severed a link which has been tried and tested even at New York. I refer, of course, to the association of the Choir with the Philadelphia Orchestra. A new ally has, however, luckily been discovered, which, judging by public enthusiasm, the attitude of critics, and box-office receipts, has done the Choir nothing but good.

The Cincinnati Symphony Orchestra, under its quiet, refined, dignified conductor, Fritz Reiner, came here practically unknown, won over completely about ten thousand people, including the members of the Choir itself, and demonstrated that a body of symphonic musicians, highly-trained and specialised in virtuoso work, can acquire the art of truly sympathetic accompaniment. This quality may be said to be rare. The outstanding successes were undoubtedly Strauss's 'Till Eulenspiegel,' by the orchestra, and Ferrari's 'Nuova Vita,' for chorus and orchestra. One of the programmes is given as a sample: National Anthem, arr. by Stanford; 'The Wanderer's Storm Song,' Strauss; Overture, 'Fidelio,' Beethoven; 'Sweet Honey-sucking Bees,' Wilbye; 'Go, Song of Mine,' Elgar; 'The Twa Sisters,' Rootham; 'Out of a Silence,' Rathbone; Three Carols for Chorus and Orchestra, (*a*) 'Tyrley Tyrlow,' (*b*) 'Balulalow,' (*c*) 'The Sycamore Tree,' Peter Warlock; 'Till Eulenspiegel,' Strauss; 'A Calm Sea and a Prosperous Voyage,' Beethoven. As I write, the Mendelssohn Choir has just completed three concerts at Cincinnati, and, according to native critics, that particular part of the United States is now realising how little it knew about choral singing. Choral and vocal discipline and command of the English language seem to be the most heavily stressed points in the reports.

Our own Symphony Orchestra season has terminated with two very successful concerts—the first presenting some cleverly arranged Variations upon an original Theme, by T. J. Crawford (organist of our own St. Paul's Church), and a distinguished French pianist, Rata Prevost, in the Chopin F minor Concerto. At the second were enjoyed the Mendelssohn 'Midsummer Night's Dream' Overture, 'Transitions,' by Arthur Friedheim, and the Berlioz 'Hungarian March.' Madame Elizabeth Campbell was the guest soloist.

Kreisler gave his annual recital to a capacity audience, and provided a treat for violin enthusiasts in the form of the little-known (nowadays) 'Kreutzer' Sonata. And that is all for the present.

H. C. F.

VIENNA

AN OPERATIC PSEUDO-NOVELTY

The position of a director with the Vienna Staatsoper is not an enviable one. Between the Scylla of public indolence towards new operas on one side and the Charybdis of the press-campaign clamouring for operatic novelties on the other, it is almost impossible for him to find a favourable channel. Moreover, the very critics who bewail the absence of operatic *premières* are most prone to condemn whatever is produced in this realm by the Staatsoper, as being either too radical or too conventional.

But the *première* of Eduard Poldini's 'Carnaval Wedding,' at the Staatsoper (February 22), surely did not constitute one of Franz Schalk's heroic deeds. It was palpably staged for the purpose of providing a novelty of wide popular appeal and the consequent box-office reaction. That the piece failed is not the fault of Schalk, who decided to mount it only after some hesitation, and under the pressure of the same journals which lately had condemned it so thoroughly. No pains had been spared to give a fine production. The cast, which included Carl Aagaard Oestvig, Maria Rajol, Alfred Jerger, and Rosette Anday, enlisted also some of the best Viennese singers (according to post-war standards, of course), and the staging was very tasteful. Yet the opera proved disappointing, and entirely failed to duplicate its enormous success at Budapest, where Poldini is proclaimed as the Smetana of his race and 'A Carnaval Wedding' is compared to 'The Bartered Bride.' Poldini, far-famed for his salon compositions, writes indubitably music of the 19th century, and of a sort which approaches operetta. Only one well-built ensemble—a quartet in Act 2—stands out from a wealth of obvious and unoriginal melodies; and only in the Czardas rhythms so profusely distributed throughout his score, and strongly reminiscent of café music, does he strike a note of genuine temperament.

FUTILE NEO-ROMANTICISM

A second Staatsoper production—long clamoured for by the press, and more than coolly received at its ultimate realisation—was the revival of Hans Pfitzner's opera, 'Die Rose vom Liebesgarten' (March 25). Pfitzner, who, in his much discussed book on the 'New Æsthetics of Musical Impotency,' airs his aggressive and chauvinistically tainted grievances against the 'musical futurists' in terms of unprecedented violence, is unfortunately equally unconvincing in his musical output, and far less temperamental. The irate, disgruntled man of the Teutonic professor type has of late become increasingly dry and didactic in his music, and only in his autobiographical and rather self-aggrandising opera 'Palestrina' has risen to more spontaneous utterance—but even here long stretches of score betray the musicologist rather than the creative composer. 'Die Rose vom Liebesgarten' is of earlier date. It is a quarter-of-a-century old, and although by only two years the senior of a work like Strauss's 'Salome,' bears all the signs of premature age. Pfitzner here ventures into Wagnerian romanticism and unfertile symbolism; the stage is populated by characters who are descendants, indeed parodies, of Siegfried, Brünnhilde, Mime, Alberich, and Klingsor, and who indulge in uninteresting and essentially undramatic reflections.

TWO RUSSIAN COMPOSERS

The visit of Igor Stravinsky (March 19) created sudden interest in the music of this composer, whose name had previously been mentioned here with awe. His Pianoforte Concerto, played by Stravinsky himself, was cautiously and politely received, and appealed far less to the audience than his earlier and more vital works, such as the 'Petrouchka' Suite and the 'Fire-Bird.' Stravinsky's suddenly awakened reverence for Bach is perhaps symptomatic. Well does one remember that Richard Strauss, the ex-revolutionary, discovered his enthusiasm for Mozart no sooner than when his own supply of new ideas seemed exhausted. And like the Strauss of 1910, Stravinsky has become the favourite composer of international society. It is a strange parallel, and one which prompts some reserve as to the Russian modernist's future development.

While the best that Stravinsky has given us is firmly implanted in the national music of his country, the music of Nicolai Miaskovsky—generally regarded as the foremost symphonic composer of present-day Russia—is rooted in more cosmopolitan realms; and in this respect makes no exception to the rule of his musical contemporaries. Miaskovsky's Symphony No. 6, which received its *première* (March 1) under Constantin Saradjev, from Moscow, is one of those monster symphonies which Gustav Mahler was the last composer to undertake. The example of Mahler looms large not only in the proportions of the work, but also in the romantic fervour of the music, in certain formal peculiarities, and in the 'instrumental' treatment of the chorus in the apotheosis of the last movement. For the rest, Miaskovsky allows himself to be inspired by Tchaikovsky's brilliant orchestration, particularly in the Military March, so suggestive of the third movement of the 'Pathetic.' Miaskovsky's Symphony, with its underlying revolutionary programme, is indeed far from revolutionary in character, but rather the work of a solid, conscientious craftsman, with a strong leaning towards classic ideals.

AUSTRIAN NOVELTIES

Josef Marx, more famous for his pleasant songs than for his *chef d'œuvre*, the 'Autumn' Symphony, has recently turned from the hypertrophic style of this piece, and of his Romantic Pianoforte Concerto, to a more lucid and transparent utterance. His many duties as rector of the Vienna State Academy of Music have restricted his activities as a composer. The 'Idyl on the Pastoral Fourth,' his first work during two years, was produced by Clemens Krauss on March 7. It employs the interval of the fourth not as the problematic harmonic constituent which Schönberg made of it in his Chamber Symphony, but dwells on it as an element of bucolic mood description (the shepherd's shalm). Lyric moods predominate, and the prevailing slow *tempo* might have created some monotony but for the short duration of the work.

A brilliant piece of comedy music is the 'Overture to a Merry Play' (March 17), by Josef Rosenstock, pupil of Franz Schreker, and now conductor of the Darmstadt Opera. It catches the spirit of a Shakespearean comedy in the amusing principal theme given to the horn, and for its lyric middle portion draws on the tender colourings of Strauss's Act 2 of his 'Die Rosenkavalier.' The short Overture is delightful in its spirited wit, spontaneity, and temperament.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

ROBERT FINNIE MCEWEN, of Bardochrat, Colmonell, and Marchmont, Berwickshire, on March 31. By his death, music in Scotland suffers a heavy loss. Though trained as a barrister, he devoted much of his time, and a great deal of his wealth, to music. He brought to the Parish Church of Colmonell many famous singers, himself playing the organ. In 1901 he started a series of free concerts, at which he acted as chairman, giving oral descriptions of the works performed, and brief biographical notes of the composers, playing the chief themes on the pianoforte, &c., and occasionally acting as accompanist. The scheme began with programmes of traditional songs and simple, attractive instrumental solos, developing gradually and tactfully into performances of classical music of the best type. The concerts, which were invariably crowded, were discontinued during the war, but were resumed afterwards, the last being given only a week or two before Mr. McEwen's death. He was a keen supporter of the Competition Festival movement, having been one of the founders of the Ayrshire Festival, and a generous donor of trophies to that and other meetings, including Glasgow. He was also a composer, having set a number of Scottish songs; and was an enlightened patron of arts other than music.

RALPH JOSEPH HORNER, at Winnipeg. He was born at Newport, Mon., on April 28, 1848, and received his musical education at Leipsic Conservatoire, coming to London, in 1868, as teacher of pianoforte, singing, and harmony. He did much conducting in London—the English Opera Company for seven years; Sullivan opera for ten years; and also choral and orchestral works at the Alexandra Palace. In 1888 he removed to Nottingham, where he directed the Amateur Orchestral Society, the Operatic Company, and the Philharmonic Choir, and was lecturer at the University for ten years. He took the degree of Mus. Doc. at Durham in 1898. Dr. Horner went to New York in 1906, and three years later to Winnipeg, where he was Director of the Imperial Academy of Music and Arts. During the war he served as bandmaster of the 190th and 250th Oversea Battalions.

GEORGE SPENCER EVANS, on March 18, in his thirty-sixth year. A native of Wales, and nephew of Dr. D. Evans, University College, Cardiff, and of Dr. H. Evans, Liverpool, he was L.R.A.M., and organist and choirmaster of St. Peter's Church, Athlone, from 1922-24.

JOSEF ORELIO, at Amsterdam, aged seventy-two. Like Anton Sistermans, whose death was reported last month, Orelio was born at 's-Hertogenbosch, and served as a boy-chorister. After his voice broke he was taken up as a pupil by Wilhelmina Gips, and later studied under Richard Hol, C. Coenen, and Prof. Wartel, at Paris. His first opera experience was in his own country, and he created the baritone rôles of many Dutch operas. After a short experience in Germany, he returned to Holland to employ his powers in the development of opera there, and won fame as an interpreter of the parts of Hans Sachs and Mephisto. He also did much to encourage the study of Dutch folk-song, and the composition of songs and operas to Dutch words.

STEVEN VAN GRONINGEN, formerly for thirty years Director of the Music School at Leyden, at the age of seventy-four. Van Groningen was born at Deventer, and was educated for an engineer, in which capacity he worked for some time in Germany. On the advice of Rubinstein he decided to make music his profession, and studied under Liszt at Weimar, and at the Hochschule at Berlin. Later he became conductor of several choirs at The Hague and at Zwolle, and was appointed Director at Leyden in 1894. He also composed a number of works for pianoforte and strings and a Suite for two pianofortes.

JOHN MILLAR CRAIG, at Edinburgh, in his eighty-seventh year. Mr. Craig studied in Italy, and became a leading singer and teacher in Scotland. As one of the founders, in 1873, and later the conductor, of Mr. Waddell's Choir, which ultimately bore his own name, he introduced many important choral works to Edinburgh. He was best known, however, as conductor for twenty-one years (from 1883) of the Glasgow Select Choir, which was in its day and generation the best equipped choral body in Scotland.

Dr. D. C. WILLIAMS, at Llanwrtyd Wells, on March 21. He was of musical parentage, his mother being a talented singer. For two years he studied under Dr. Joseph Parry, to whom he became assistant at the South Wales School of Music. He won various composition prizes at the National Eisteddfod and elsewhere; and was conductor of the North Glamorgan Orchestral Society and the Merthyr Musical Society.

ALFRED T. BLANCHETT, organist at Slough Parish Church, on April 19, aged fifty-seven. He was trained at the Royal College of Music, studying the organ under Parratt. His unusual abilities as a player, improvisor, and composer, were worthy of far wider recognition than they received.

JOHN HILTON CARTER, on April 9, aged sixty-nine. For twenty-five years he was manager of the Royal Albert Hall; before taking that office he was secretary of the Guildhall School of Music, and in 1894, in recognition of his services to that institution, the Freedom of the City of London was conferred on him.

MARGARET HOARE, on March 18. She was born in 1852, and studied at the Royal Academy of Music from 1881-85, under William Shakespeare, winning the Parepa-Rosa Prize. She sang at Three Choirs Festivals, Sacred Harmonic Society concerts, at the opening of Queen's Hall, &c., retiring from public work in 1912.

BESSIE MONTEM SMITH (Bessie Stroud), at Clapham, on April 1, in her seventy-fifth year. She was a daughter of Chaplin Henry (H. Stroud) and widow of Montem Smith, sometime lay-vicar at Westminster Abbey.

ARTHUR JOHN THOMPSON, F.R.A.M., at Highgate, on April 9, aged seventy. He was a professor of singing at the Royal Academy of Music and the Guildhall School of Music.

Miscellaneous

ORCHESTRAL MUSIC AT DUMFRIES

We have received a copy of the 'Record of the Dumfries Orchestra' (which, under its new constitution, will be known as the Dumfries and Galloway Orchestral Association), and a notable record it is. Since its inception in 1914, the Orchestra's programmes have included twenty-one classical overtures, seventeen concertos (seven by Bach), seventeen symphonies (five by Beethoven, five by Mozart, and the 'Solway' of McEwen, which had its first performance at Dumfries), and forty-seven miscellaneous works, among them being the 'Enigma' Variations, Bach's Suite in D, Holst's 'St. Paul's' Suite, and works by Sibelius, Grieg, Berlioz, Moussorgsky, Saint-Saëns, &c. Under the Society's auspices, chamber music recitals have been given by the Catterall, London, and Léner String Quartets, and the English Trio. The Orchestra has also collaborated in some notable choral performances, *e.g.*, of four Bach Cantatas by the Newcastle Bach Choir, under Dr. Whittaker, and 'The Dream of Gerontius' by the Sheffield Choir, conducted by Dr. Coward. At a meeting held in the Town Hall a few weeks ago, Dr. T. R. Burnet (Education Officer), Provost O'Brien, Judge Smart, and others, paid high tribute to the work of Mr. W. J. Stark, the conductor. If Dumfries folk are not proud of their Orchestra, they ought to be.

Barclay's Bank Musical Society celebrated its coming-of-age with a concert at Queen's Hall on March 24, under the direction of Mr. Herbert Pierce. The chief works performed were a selection of Stanford's sea-songs for baritone (Mr. Topliss Greene) and male-voice choir, and Beethoven's C major Pianoforte Concerto, played by Mrs. John Mounsey.

Mr. R. G. Carritt is giving a series of ten lectures on contemporary British music at the Holloway Literary Evening Institute, Hilldrop Road, Camden Road, on Monday evenings from April 26.

A presentation was made to Mr. E. A. Coombs when he conducted Beckenham Choral Society for the last time, on April 14. He has been forced to relinquish the post through ill-health.

Brahms's 'Requiem' was given by the Barnet Choral Society at Ewen Hall on March 23, under the direction of Mr. Charles Whittington.

Answers to Correspondents

W. H. P.—We think the best all-round work for your purpose is 'Choral and Orchestral Societies,' by Venables (Curwen, 6*s.*). See also Whittaker's 'Class Singing' (Oxford University Press, 6*s.*), which, though concerned with school work, contains much in the way of general principles that apply to adult choral training. Read also the same authority's article on 'Choral Conducting,' in the current issue of the Festivals 'Year-Book' (3, Central Buildings, S.W.1, 1*s.* 3*d.*). For sight-singing, take the 'Elementary Sight-Singing Course' of George Lane (two books), and W. G. McNaught's 'Sight-Singing Studies' (all Novello).

BEETHOVEN.—In scoring hymn-tunes for orchestra, the treatment of the horns would depend on the compass of the tunes, most of which would probably be too high and too low. A safe plan would be to write good three-part harmony for the four horns, taking care that the doublings should occur on prominent notes. The result should suggest something like smooth, sustained writing for male-voice trio. If only two horns are available, write two parts (which should make good complete two-part harmony); or combine them, either in a simple, independent part, or in the tune itself, if the pitch is convenient.

J. N. B.—The disposition of your eight parts would depend on the laying-out of the part-writing. If for double choir, arrange your forces in two complete S.A.T.B. bodies, side by side. If the eight-part writing is occasional, or mixed, it is usual to work on the principle of the higher voices in each section to the left, in accordance with the placing of the choir as a whole—that is, sopranos and tenors on the left.

STENOGRAPHER.—We heard recently of a music type-writer, but can give no opinion on its capabilities. It was, if we remember aright, somewhat costly. If any reader has had experience of such a machine, and will kindly give us information, we will forward to 'Stenographer.' As our inquirer lives in China, he finds it hard to obtain news of the kind.

N. F.—The original form of the Handel Overture which Elgar recently scored will be found in the Chandos Anthem, 'In the Lord put I my trust,' to which it forms the Introduction. So far as we know, this anthem is printed only in the volumes of the German Handel Society.

CURIOSITY.—The letters 'M.D.' and 'M.G.' (not 'M.C.,' as you write, surely!) in the keyboard arrangement of the Choral are the initials of *Main droite* and *Main gauche*, and indicate that the notes so marked are to be played with the right and left hands respectively.

K. A. E.—The Three Choirs Festival this year will be held at Worcester on September 7-10. Write to Messrs. Phillips & Probert, 24, College Street, Worcester, for particulars of seats. We gave a list of the chief works in the programme in our April issue (p. 329).

V. S. M.—Nothing is settled yet as to a Summer School of Church Music for this year. We understand that the committee has the matter under consideration; and an announcement will be made in this and other journals as soon as possible.

TOLLCROSS.—We do not know the standard of the organ examination to which you refer, but you may safely assume it to be a step below that of the A.R.C.O.

GUIDA.—The Concerto you inquire about is that in A minor, for pianoforte, by Grieg.

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Hear thou my weeping ... Handel
Hey, Baloo! ... Schumann
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Evening Star, The ... Schumann
Fisher's Song ... Schubert
Free Mind, The ... Schumann
Garland, The (By Celia's Arbour) ... Mendelssohn
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Huntsman, rest ... Schubert
I love thee ... Beethoven
Joy of Spring, The ... Mendelssohn
Know'st thou the land? ... Beethoven
Lay of the imprisoned huntsman ... Schubert
Litany ... Schubert
Lord, at all times I will bless Thee ... Mendelssohn
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Old German Spring Song (Frühlingslied) ... Mendelssohn
On Wings of Song ... Mendelssohn
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Sailor's Song, The ... Haydn
Slumber, beloved ... Bach
Smiling dawn of happy days, The ... Handel
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Thou'rt like unto a flower ... Schumann
To Music ... Schubert
Trust in Spring ... Schubert
Two Grenadiers, The ... Schumann
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Fishermaiden, The ... Schubert
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Little Sandman, The ... Brahms
Lord of our being (Sorge nel petto) ... Handel
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Morning Song ... Mendelssohn
Nazareth ... Gounod
Nymphs and Shepherds ... Purcell
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O think of me ... Cornelius
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Oft in my dreams ... Cornelius
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It was a lover ... Morley
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Legend ... Tchaikovsky
Like to a linden tree ... Dvorák
Longing ... Schubert
Lullaby ... Brahms
My heart ever faithful ... Bach
Now fades the sun's last lingering ray ... Franz
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Orpheus with his lute ... Sullivan
Prepare thyself, Zion ... Bach
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Tender wood-dove ... Gounod
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—— Jesus sleeps, what hope remaineth.
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——†Lord is my Shepherd, The.
—— Lord, Pebuke me not.
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—— O Jesu Christ, Thou Prince of Peace.
——†O Light Everlasting.
—— O praise the Lord for all His mercies.
—— O teach me, Lord, my days to number.
—— Praise our God Who reigns in Heaven.
—— Praise thou the Lord, Jerusalem.
—— Rise, O Soul.
—— Sages of Sheba, The.
——†Sing ye to the Lord (Motet).
——†Sleepers, wake.
——†Spirit also helpeth us, The (Motet).
——†Stronghold Sure, A.
—— There is nought of soundness in all my body.
—— Thou Guide of Israel.
—— Wailing, crying, mourning, sighing.
—— Watch ye, Pray ye.
—— When will God recall my spirit.
—— Whoso doth offer thanks.
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——*Mass in C.
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† Oboe has the Melody. X Flute has the Melody. § May be had as a complete Suite.

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Air — O GRANT US, MIGHTY LORD ("Jesus, now will we praise Thee").
Air — SIGHING, WEEPING ("My spirit was in heaviness").

ALTO.

Air — THOU, WHOSE PRAISES NEVER END ("Bide with us").
Recit. — THE FATHER HATH APPOINTED HIM ("God goeth up").
Air — MY SPIRIT HIM DESCRIES ("God goeth up").
Air — INTO THY HANDS ("God's time is best").
Air — REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

TENOR.

Air — LORD, TO US THYSELF BE SHOWING ("Bide with us").
Recit. — WHY HAST THOU THEN ("My Spirit was in heaviness").
Air — FAST MY BITTER TEARS " " "
Air — REJOICE, O MY SPIRIT " " "
Recit. — THE MIGHTY GUARDIAN ("Thou Guide of Israel").
Air — HIS FACE MY SHEPHERD " " "
Air — AND WHY ART THOU, MY SOUL ("When will God recall").

BASS.

Recit. — HE COMES, THE LORD OF LORDS ("God goeth up").
Air — 'TIS HE, WHO ALL ALONE ("God goeth up").
Recit. — IT IS NOT MINE ("God so loved the world").
Air — ON MY BEHALF " " "
Recit. — YEA, THIS THY WORD ("Thou Guide of Israel").
Air — WHOM JESUS DEIGNS " "
Air — YET SILENCE ("When will God recall").

SECOND SET.

SOPRANO.

Air — OPEN WIDE, MY HEART ("Come, Redeemer").
Air — FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
Air — COME, VISIT, YE GLOWING ("How brightly shines").
Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

ALTO.

Air — GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
Air — JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. — INCLINE THINE EAR ("Lord, rebuke me not").
Air — THE LORD HATH HEARD ("Lord, rebuke me not").
Air — ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR.

Recit. — THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
Air — COME, JESU, COME ("Come, Redeemer").
Air — WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
Air — TUNEFUL HARPS AND VOICES ("How brightly shines").
Air — THOU ART MY GOD ("Lord, rebuke me not").

BASS.

Air — THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
Air — DO THINE ALMS ("Give the hungry man thy bread").
Air — WITH JESUS WILL I GO ("Wailing, crying").
Recit. — AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
Air — BLESSED RESURRECTION DAY " "

THIRD SET.

SOPRANO.

Recit. — O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").
Air — HOW LONG, O LORD " "
Air — O PRAISE THE LORD ("O Praise the Lord").
Recit. — O JESU, OUR REDEEMER ("There is nought of soundness").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS " "
Air — THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

ALTO.

Air — BE WELCOME, THOU GREAT ANGEL ("O teach me, Lord").
Air — AH, TARRY YET ("Praise our God").
Air — GOD IS EVER SUN AND SHIELD ("The Lord is a sun and shield").
Recit. — BE STEADFAST IN AFFLICTION ("Wailing, crying").
Air — PAIN AND SORROW WORK SALVATION " "

TENOR.

Recit. — LORD, WHY SO FAR AWAY ("Jesus sleeps").
Air — IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").
Recit. — O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").
Air — O BLEST ARE ALL THAT FEAR HIM " " "
Recit — REJECT IT NOT ("Sages of Sheba").
Air — SAVIOUR, TAKE ME FOR THINE OWN ("Sages of Sheba").
Air — UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

BASS.

Air — GOD, WHOSE POWER ("Let songs of rejoicing").
Recit. — ALTHOUGH AN HOST ENCAMP ("Lord, rebuke me not").
Air — O LORD, THY MERCY " "
Air — FARE YE WELL ("O teach me, Lord").
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2. Good-night ... ... *Shelley*
3. Where shall the lover rest ... ... *Scott*
4. Willow, Willow, Willow ... ... *Shakespeare*

SECOND SET.

1. O Mistress Mine ... ... *Shakespeare*
2. Take, O take those lips away ... *Shakespeare*
3. No longer mourn for me ... ... *Shakespeare*
4. Blow, blow, thou winter wind ... ... *Shakespeare*
5. When icicles hang by the wall ... *Shakespeare*

THIRD SET.

1. To Lucasta, on going to the wars ... ... *Lovelace*
2. If thou would'st ease thine heart ... ... *Beddoes*
3. *To Althea, from prison ... ... *Lovelace*
4. *Why so pale and wan ... ... *Suckling*
5. Through the ivory gate ... ... *Julian Sturgis*
6. Of all the torments ... ... *William Walsh*

FOURTH SET.

1. *Thine eyes still shined for me ... ... *Emerson*
2. *When lovers meet again *Langdon Elwyn Mitchell*
3. *When we two parted ... ... *Byron*
4. Weep you no more ... ... *Anon.*
5. There be none of beauty's daughters ... ...*Byron*
6. Bright star ... ... *Keats*

FIFTH SET.

1. *A stray nymph of Dian ... ... *Julian Sturgis*
2. *Proud Maisie... ... ... *Scott*
3. *Crabbed age and youth ... ... *Shakespeare*
4. Lay a garland on my hearse *Beaumont & Fletcher*
5. Love and laughter ... ... *Arthur Butler*
6. A girl to her glass ... ... *Julian Sturgis*
7. A Lullaby ... ... *E. O. Jones*

SIXTH SET.

1. *When comes my Gwen ... ... *E. O. Jones*
2. *And yet I love her till I die ... ... *Anon.*
3. *Love is a bable ... ... *Anon.*
4. *A lover's garland ... ... *Alfred P. Graves*
5. At the hour the long day ends ... *Alfred P. Graves*
6. Under the greenwood tree ... ... *Shakespeare*

SEVENTH SET.

1. On a time the amorous Silvy ... ... *Anon.*
2. Follow a shadow ... ... *Ben Jonson*
3. Ye little birds that sit and sing *Thomas Heywood*
4. O never say that I was false of heart *Shakespeare*
5. Julia ... ... *Herrick*
6. *Sleep ... ... *Julian Sturgis*

EIGHTH SET.

1. Whence ... ... *Julian Sturgis*
2. Nightfall in winter ... *Langdon Elwyn Mitchell*
3. Marian ... ... *George Meredith*
4. Dirge in woods ... ... *George Meredith*
5. Looking backward ... ... *Julian Sturgis*
6. Grapes ... ... *Julian Sturgis*

NINTH SET.

1. Three aspects ... ... *Mary E. Coleridge*
2. A fairy town (St. Andrew's) *Mary E. Coleridge*
3. The witches' wood ... ... *Mary E. Coleridge*
4. Whether I live ... ... *Mary E. Coleridge*
5. Armida's garden ... ... *Mary E. Coleridge*
6. *The maiden ... ... *Mary E. Coleridge*
7. There ... ... *Mary E. Coleridge*

TENTH SET.

1. My heart is like a singing bird *Christina Rossetti*
2. Gone were but the winter cold *Allan Cunningham*
3. A moment of farewell ... ... *Julian Sturgis*
4. The child and the twlight *Langdon Elwyn Mitchell*
5. From a city window *Langdon Elwyn Mitchell*
6. One silent night of late ... ... *Herrick*

ELEVENTH SET.

1. One golden thread ... ... *Julia Chatterton*
2. The spirit of the Spring ... *Alfred Perceval Graves*
3. What part of dread eternity ... *Author unknown*
4. The Blackbird ... ... *Alfred Perceval Graves*
5. The faithful lover ... ... *Alfred Perceval Graves*
6. If I might ride on puissant wing *Julian Sturgis*
7. Why art thou slow ... ... *Massinger*
8. She is my love beyond all thought *Alfred P. Graves*

TWELFTH SET.

1. When the dew is falling ... ... *Julia Chatterton*
2. To Blossoms ... ... *Herrick*
3. Rosaline ... ... *Lodge*
4. When the sun's great orb ... ... *H. Warner*
5. Dream pedlary ... ... *Beddoes*
6. O World, O Life, O Time ... ... *Shelley*
7. The sound of hidden music ... *Julia Chatterton*

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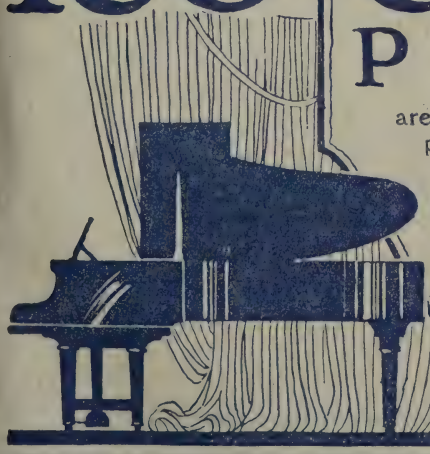
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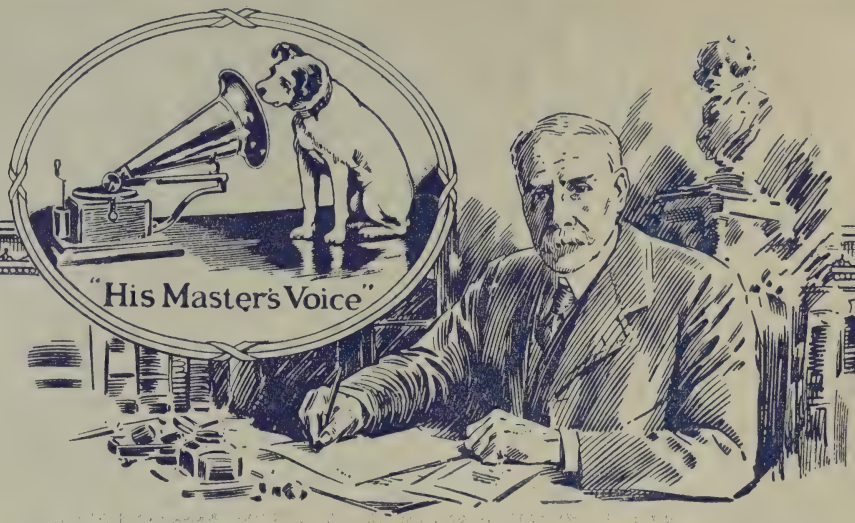

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Prelude (without Fugue) in E flat, "St. Ann." *J. S. Bach.* (Novello, Book 6, page 28; Augener, p. 133; Peters, Vol. 3, No. 1.)

Choral Prelude on Newtoun, *Charles Wood.* (No. 6 of 16 Preludes, Vol. 1, Stainer & Bell.)

Fantasia in F minor, *Mozart.* (Best's arrangements, No. 76, p. 1000; Novello.) This arrangement only.

The selected pieces set for the July, 1926, A.R.C.O. Examination, differ from those set for January, 1926.

Candidates selecting Group 5 of the Associateship pieces are requested to note that the Choral Prelude, "All men must die" ("Alle Menschen müssen sterben") is on page 119, Book 15, of Novello's old edition, and on page 121, of the new edition.

All Candidates for the next Examinations must send in their Names for FELLOWSHIP by JUNE 10th, for ASSOCIATESHIP by JUNE 17th. In the case of NEW MEMBERS proposal forms duly filled up must be sent in before JUNE 3rd. No names will be entered after the above dates.

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The Musical Times

AND SINGING-CLASS CIRCULAR

JUNE 1 1926

(FOR LIST OF CONTENTS SEE PAGE 561.)

OUR THOUSANDTH NUMBER

When any monthly journal—above all one devoted to music—reaches its thousandth number there is a reasonable cause for jubilation. Of course, the distinction between Nos. 999 and 1,000 is almost entirely a matter of sentiment and convenience; but no excuse is needed for making much of it. We see the same curious attachment to round figures in many other departments of life. A batsman may profess to be unconcerned with the statistical side of his achievements, yet in his heart of hearts he can never be indifferent to the passage of his score from forty-nine to fifty, and still less is he unmoved during the collection of the fateful ten runs between ninety and a hundred. To fall short of the century—even by a cipher—is to qualify for the commiserating 'Hard luck!' whereas its attainment may ensure a niche in 'Wisden.' And—to take one more example, of a widely different kind—every shopkeeper knows that the difference between 9*s.* 11¾*d.* and 10*s.*, though nominally a farthing, is actually a profound psychological factor that may turn the balance between sale and no-sale—especially if the hovering customer be a woman. Deference to this respect for the round figure justifies No. 1,000 of the *Musical Times* appearing with a flourish that, on severely practical grounds, might as fitly accompany Nos. 999 and 1,001.

Our readers are aware that the *Musical Times* is easily the oldest of English musical journals, but probably few of them realise that it is one of the two or three oldest in the world. Apparently its only rivals in longevity are *Le Ménestrel* (1835), *Cæcilia*, a Dutch journal founded in 1844, and *Signale für die Muzikalische Welt* (Leipsic, 1843).

It is of course easy to attach too much importance to mere age for its own sake. There are, however, some matters in which it becomes the best of credentials. Thus it is conceivable that an excellent musical magazine may be cut off untimely—the article on 'Musical Periodicals' in *Grove* mentions several instances—but it is hardly possible that a poor one may live long. Even at the present time the public that cares enough about music to read its periodical literature is comparatively small, and a musical journal that does not speedily make itself more or less indispensable to a large proportion of that small public must go under. If this is so to-day how much more was it the case in the early days of the *Musical Times!*

Yet the test of more recent years has been no less exacting. The *Musical Times* began its career as one of the only two English journals devoted to the art (its fellow was the *Musical World*, which lived from 1806 till 1891), and for many years it was almost alone. To-day it is merely one in a considerable group of musical monthlies. This being so, the fact that it is at present larger, not only in bulk and scope, but also in circulation, than at any previous time in its long career, justifies a little sober elation on the part of the staff.

We said above that age is one of the best of credentials for a journal. But is 'age' the most appropriate word? Is not a long-lived journal one of the best examples of perpetual youth? Its salvation lies in its succession of editors and contributors, with every one of whom it has a chance of renewing itself. It may, therefore, be younger in spirit than in far earlier days before the passage of years had brought about frequent infusion of new blood. A journal that has lived only long enough to have had one editor may be in danger of growing old with him; long before it is middle-aged it may suffer from senile decay, while its centenarian rival may be enjoying the vigour of youth.

A comparison between the first issue of the *Musical Times*—a facsimile of which is presented with this number—and its present form may be taken as fairly representative of the development of musical life in this country during the past century. Although that development helps a musical periodical by increasing its public, and by providing it with ample material, it sets up some problems not easy of solution.

Thus, the *Musical Times* has now to deal with a far greater variety of matters than at any previous time in its history, and as a result its news department—inevitably the least satisfactory side of a monthly journal's work—is a problem that cannot be solved to the satisfaction of all our readers. We take this opportunity of pointing out that anything like full reports of all the important happenings during the month would more than fill the whole of our space. Moreover, events that take place during the last ten days of the month are too late for notice in the ensuing issue. Held over till the following number they have lost almost all value as news, and must either be 'scrapped' or recorded in the briefest manner. This explanation of an obvious fact seems to be necessary, if we may judge from occasional complaints as to the omission or compression of news. Readers may be assured of our desire to deal with local events as fairly and fully as is possible in an organ that appears monthly, and that has to close its news department about ten days before the date of publication.

Another matter in this connection calls for a word. It is sometimes pointed out that we deal far more fully and critically with London than with provincial events. Here again the explanation ought to be obvious. Criticism is of no value

unless it is both authoritative and first-hand. We are able to ensure that our reports of London concerts answer both requirements, whereas many of the critical notices that would come from provincial correspondents would inevitably be neither. It thus seems better to cast the provincial news into the form of a record that shall give a good idea of musical happenings in the country in general rather than confine itself to a few large centres. A performance of a Handel oratorio in a small village or town may be more significant, and may represent musical activity among a bigger proportion of the local population, than many an important concert in a large city. Certainly it is far more worthy of notice than a shekel-gathering affair by a touring party of 'international celebrities.' The policy of the *Musical Times* from its earliest days has been to encourage music-making, especially choral, in small centres, and, believing that policy to be sound, we continue it. Not in vain, we hope, is the retention of the original sub-title of the journal—*Singing-Class Circular*. And our recent return to the early practice of the *Musical Times* of setting out its provincial news in alphabetical order, with the name of the town (however small) clearly displayed, is designed not only for ease of reference, but also in order that conductors and others in remote centres may feel that their efforts, though modest in scale, are not unimportant.

After all, concerts in large towns receive ample notice in the big provincial newspapers, many of which now contain adequate and well-written musical columns; further reference in a monthly journal, save for purposes of bare record, is of little moment, whereas to the village choral society a few lines in the *Musical Times* may mean much—as we are constantly discovering.

Among recent developments in our columns readers will have observed that the space now devoted to reviews has been greatly increased. We believe this space to be well spent, and, so far as we can judge from their letters, readers are of the same opinion. More books on music are now published than ever before, and the output of new music of all kinds is at least as large as ever. We hold that one of the best services a musical journal can render its readers is to include critical notices of as large a proportion of these new works as possible. This policy has the further merit of being advantageous on the economic side of the art, as it benefits alike authors, composers, and publishers. We claim, therefore, with some pride, that the *Musical Times* gives far more space to reviews than any other English musical journal—and perhaps more than any other journal whatever, except such special organs as *The Times Literary Supplement*.

Hereabouts we begin to be uncomfortably conscious that this is a somewhat prolonged solo on our own trumpet. We hope it is excusable in the circumstances, the more so as in our correspondence columns we usually suppress compliments and print complaints.

We take this opportunity of thanking the many rank-and-file readers for the encouragement they constantly give us. If we do not print their letters, or make direct response, it is not from lack of appreciation, but because we think that the best form of acknowledgment is a constant endeavour to make the *Musical Times* increasingly worthy of their support.

In the Jubilee number of the *Musical Times* (June, 1894) appeared a number of appreciations from, among others, Parry, Grove, Mackenzie, and W. E. Gladstone. Acting on the precedent thus set, we invited a number of representative musicians to send us a few lines on our thousandth issue. The readiness, kindness, and cordiality of their response leaves us both grateful and—we confess—a trifle embarrassed.

The *Musical Times* has—by its steady-mindedness and its quiet and happy persistence—secured for itself a warm place in the hearts of all musicians. It never fusses, and is never bitter. It records month by month the making of contemporary musical history, in a form both attractive and readable. Its aims, which are serious and generous, are realised, in the hands of the present Editor, with a touch of devilry and humour which make good and stimulating reading. It is based on humanity and common sense.

I wish the *Musical Times* many such occasions as this, its celebration of a thousandth issue.

Hugh P. Allen.

It is a lamentable fact that the amount of literature consumed by the average organist is very small. But I think the *Musical Times* is universally read and appreciated, and still remains the leading musical monthly, though we have several others excellent in their way.

I have noticed immense changes in it. Horace Walpole once said—'I cannot bear to be writing when I want to be reading,' and I, being somewhat impulsive, cannot bear to be cutting when I want to be reading; yet the old issues of the *Musical Times* always needed a constant use of the paper knife, and were often badly folded. What a contrast to the trim and smart appearance and the excellent type of the present number!

By the by, the Editor, like the printer of a certain old edition of the Bible, might offer a prize for the detection of misprints. He would not have to pay very often.

It is useless, as a rule, to bind or keep monthly magazines; they take up much room and sell for waste paper. But I have kept some of the later

numbers of the *Musical Times*, as the articles are valuable for reference. I don't think I can pay the Editor a greater compliment.

I hope when the two-thousandth number is reached that there will still be organists to read it. But I doubt it. By that time England will have become a kind of *Erewhon*, and all music will be prohibited by Act of Parliament as encouraging discord and leading to lunacy.

JOSEPH C. BRIDGE.

The *Musical Times* has done many things for music and musicians, but the best thing it has done has been its steady existence for over eighty years. Month by month it has recorded whatever in the art and practice of music was likely to be of interest to the average English man and woman. It began doing this when Mendelssohn was the most generally interesting figure, and it has pursued its course through all the shifting currents and changing winds which have been characteristic of the 20th century. It has stood for real music, but it has not been too nice in selection or over-anxious to lead public taste. Consequently, its numbers, wherever you take them between 1844 and 1926, present a generally true account of the state of music in this country at the date chosen. If at one moment its columns have seemed more occupied with Anglican chants than with the 'music of the future,' that is because to the average Englishman Anglican chants were at the time a live issue, while he was content to let the music of the future declare itself in its own good time.

Lately I have had a peculiar opportunity to test the value of the *Musical Times* in a search for precise information, and it has not failed me. I have found it to be the best contemporary history of music in England, and I welcome the opportunity of expressing my gratitude on the occasion of its thousandth issue.

H. C. COLLES.

A thousand congratulations and good wishes to you all upon the issue of your thousandth number.

Chancing to have an old number of your early fellow journal, the *Musical World*, close at hand, it has been interesting to glance, as I write, at the things written in 1836, eight years before your present friendly and ever-companionable journal appeared. There are signs of genial bigotry in the earlier magazine; but there are also signs of great breadth and of a vision which is truly refreshing to this day. The *Musical Times* has shown breadth without, I believe, descending to bigotry

At the end of a fine article on Beethoven (in 1836), I see Dr. Gauntlett quoted from Mozart:

> We live in this world to be continually improving, and it is in science and the fine arts especially, that by communicating our sentiments one to another, we are ever making advances.

You have, in your own communicative ways, consistently helped our musical advance in England, and you do so to-day in a style at once sane, humorous, and graceful. (I expect, Mr. Editor, you sometimes think your pages are almost too full of Grace!)

Long may you live and thrive; and may the pages of the two-thousandth number ring as true eighty-three years hence as your pages do to-day.

WALFORD DAVIES.

When a monthly magazine reaches its thousandth number it is obvious that it has become an established institution. It must be eminently respectable, and in these days most people find respectability rather tedious. But it is to the credit of the *Musical Times*, and more especially to its present Editor, that it is always much more interesting than one expects it to be. Its criticism is seldom stimulating, let alone provocative; but that is not the function of an established institution. The *Musical Times* is a valuable record and mirror of English musical life. It is only natural that the greater part of that life should be humdrum and commonplace; but the *Musical Times* has shown us that a co-ordinated record of small local activities can yet be a thing of interest. The paper's other name is the *Singing-Class Circular*, and it is the 'singing-class' that is the solid foundation of musical life in this country. It may not interest the 'advanced' to read that the organist of some little country church has given a performance of a Bach Cantata; but if one line of small print in the *Musical Times* can make him feel that his work has been appreciated, and suggest to others that they should follow his example, the *Musical Times* is doing honourable service for music in England.

EDWARD J. DENT.

The fact that the *Musical Times*, founded in 1844, has this year reached its thousandth number, when it is remembered what a brief life is the portion of most musical journals, acquires an unusual significance. It will certainly be the pleasure, as well as the duty of all who are interested in our art, to tender heartiest congratulations to this veteran periodical. Since 1844, only two

years after the death of Cherubini (and how far back this sounds to a musician!), the *Musical Times* has accompanied the growth and development of music with a sane and sympathetic criticism which has always been as genially appreciative of real merit as wholesomely free from the extravagant rhetoric we are too often condemned to read in current musical literature. Speaking particularly, as I may do, in the name of the Royal College of Organists, I feel it a privilege to say that we owe much to the *Musical Times*, and that we salute its past with respect and anticipate its future prosperity with confidence.

H. A. HARDING
(*Hon. Secretary, Royal College of Organists*).

Musicians pass through certain well defined phases in their attitude towards critics and criticism. The early stage of childlike trust and belief in the printed word does not last very long, and passes away with the discovery that not all critics are trustworthy, nor all criticism unbiassed. There is an inclination then to credit all critics with the ignorance and ill-nature of a few of their number, and to look upon them without exception as potential enemies. This is generally succeeded by indifference and a measure of tolerance as regards criticism and the gentlemen who write it, but the last and best stage coincides with the realisation that criticism is not written for the individual but for the public, and that critics are very much like other people, including musicians—good, bad, and indifferent. In this country one may read criticism written from many different, often contradictory, points of view, but the pleasantest and most useful is that written in the style which on the whole distinguishes the *Musical Times* from most of its contemporaries—a style of friendly discussion with a dash of philosophy, as if to say, 'These are our carefully balanced opinions, but of course there may be others which we should be glad to hear. In any case there is no need to be anything but good-humoured about it, is there?'

. . . . . .

But I suppose it is impossible to reach the ripe age of a thousand without acquiring a certain amount of broad-mindedness and geniality on the way.

HAMILTON HARTY.

I cannot resist the opportunity of offering my most sincere congratulations to the *Musical Times* on the appearance of its thousandth number.

With such a long life of usefulness behind it, far from showing signs of impaired health, it stands out to-day as a most virile force in the world of music.

Si monumentum requiris!

At the same time I would like to express my sincere admiration of the part played by your journal in its long and honoured career, which makes it to-day almost an institution in our musical world.

The *Musical Times* has not suffered for lack of competitors. Of more modern musical journals there are plenty, many of which have sought to wean us away from our traditional choral singing to the fascinations of the orchestra and the super-orchestra, and even the super-super-orchestra; but the *Musical Times* has always kept its mind fixed upon the principle that the human voice is the greatest asset of all musical revelation, and we are now witnessing a reversion to the faith of our ancestors in the innumerable opportunities that are being afforded us of hearing Bach, Handel, and Mozart, under the inspiring leadership of such conductors as Sir Hugh Allen, Sir Thomas Beecham, and Mr. Kennedy Scott, not to mention many others, with the full additional advantages of a choral technique which has advanced in spite of all *Laudator temporis* and pessimists may say.

I feel that if we were to re-read the *Musical Times* articles of the earlier years, we should find predictions of the undying qualities of great choral music; and I am glad to hope that the *Musical Times* may for a very long while be with us to keep the flag of Choral Music flying for our great nation of choral singers.

Its great tradition can hardly be more worthily upheld than by those who have the care of it to-day.

W. H. LESLIE.

The fact that more than thirty years have passed since I had the pleasure of adding a few lines of similar import to the many congratulatory messages then addressed to the editor of the *Musical Times* arises in my memory.

This month's issue of the thousandth number of so valuable a record of the progress of our art, at home and abroad, amply fulfils the hopes and wishes for its continued prosperity which we all warmly expressed in those now far-off days: for there can be but few, if any, parallel instances of active longevity to be met with in the history of purely musical journalism.

These lines from Tennyson's 'Two Voices' seem apt enough to this fortunate occasion:

> I said that 'all the years invent;
> Each month is various to present
> The world with some development.'

I venture to hazard the conjecture that it is just owing to the circumstance that so many voices are heard (sometimes in most liberal prose) discussing in these pages the merits, or other, of the inventions and developments aforesaid (always instructive, occasionally bewildering) which the months present, that our old friend and chronicler holds our attention and retains his youthful vigour.

Let me, therefore, after a long interval, repeat the earnest wishes for the continued success of the *Musical Times*, which I surely share with all its readers.

A. C. MACKENZIE.

Perhaps only those who are experienced in musical journalism, and who know how precarious is the life of the average periodical devoted to music, are in a position to realise what a real achievement it is to have carried the *Musical Times* to its thousandth number. In a long life, one has seen so many promising undertakings droop and fail for want of public support, and hoped so often for the establishment of an independent and really literary musical journal, that one must be thankful for the continuance of the one which has long held the leading place; and not merely for that, but particularly for the great advance it has made in recent years in the direction of broader views and more complete sympathy with various movements, than were the rule in the days when the only regular readers of musical papers were country organists, who were so busy debasing Anglican Church music, that they had no time to attend to the secular aspects of the art. Within quite a short time music has once more been admitted into the circle of the fine arts; and in return for this recognition, so long denied, there has been noticed a corresponding advance in the style of musical literature. Nowhere has this advance been more conspicuous than in the columns of the *Musical Times*, and I am delighted to swell the chorus of its praises.

J. A. FULLER-MAITLAND.

The celebration of the thousandth issue of the *Musical Times* is an event which calls for more than passing notice. Ever since the day, more than forty-five years ago, when a musical friend presented me with some half-a-hundred back numbers of the *Musical Times*, I have regarded it with gratitude and something like affection. In those days musical literature was neither as plentiful nor as instructive as it is to-day; and the articles in the *Musical Times* were my first introduction to the wider fields of history, æsthetics, and practical musicianship.

The musical life of the country has been subjected to many changes and developments since I first made the acquaintance of the *Musical Times*, and an enlightened and progressive policy has induced corresponding changes and developments in its matter and manner, but I am glad to say these have left untouched that dignity and sense of responsibility which have always characterised it, and which have made it a model of what a musical journal ought to be.

JOHN B. MCEWEN.

I heartily congratulate the *Musical Times* on the attainment of its thousandth issue, and I hope to live to be in at the celebration of the two-thousandth. It is unfortunately even more true of musical journals than of human beings that, in most cases, the good die young; and a life already so prolonged as that of the *Musical Times* is both remarkable and significant when we consider the increasingly high standard of the paper during the last generation. It has shown in recent years that, venerable as it is, it can adapt itself to changing conditions and interest itself in all the new currents in the world of music. Those of us who have had the pleasure of being associated with it, know how perfectly free is the platform it affords for the expression of musical opinion. Its standard of writing and of thinking has never been higher than it has become under the present editorship, and our British musical life would be decidedly poorer without it. I cordially wish it length of days and continuous increase of influence.

ERNEST NEWMAN.

The *Musical Times* gives every month a résumé of the musical activities of the world. It is extraordinarily useful.

The comments of 'Feste' are excellent bedside literature, and are always to the point even when one does not agree with them.

The general articles are written by experts, are full of information, and are always (now, at all events, that two well-known critics have ceased to air their personal quarrels in its columns) readable.

R. VAUGHAN WILLIAMS.

I cannot claim to have subscribed to the *Musical Times* through the whole length of its honourable life, but I have seen it regularly since I was ten years old, and my father was a subscriber to it before that too distant date. I am, I think, entitled to act the part of a candid friend, and to say that it has had, in the course of its thousand issues, both ups and downs.

There was a time when the younger musicians found that it was apt to be groovy and academic. But it had enough vital force to correct this tendency, and for some years there has been no more useful journal of musical criticism. Two characteristics distinguish it in particular. Its news of Continental music is extraordinarily accurate, full, and up-to-date. Even more praiseworthy is the attention which it gives to performances of standard classical works. Obviously, Béla Bartók's Dance Suite or Stravinsky's Pianoforte Concerto provide better copy than any performance of Brahms's Violin Concerto or Beethoven's fourth Pianoforte Concerto or fifth Symphony. But the aim which the *Musical Times* pursues with disinterested faithfulness is to instruct and to form taste rather than to amuse.

HENRY J. WOOD.

Sir Landon Ronald's private secretary writes to tell us that Sir Landon sends his congratulations and best wishes; 'and but for the fact of his illness, he would have been delighted to say more.'

Finally, we ask for nothing better than a fulfilment of the wish sent us by Mr. Gustav Holst: 'Many "strikeless" returns of a very striking occasion.'

OUR FIRST NUMBER

We hope readers will not be content with a mere hasty glance at the facsimile of the first issue of the *Musical Times*, presented as a supplement with the present number. It is, we think, worth reading for its own sake, and for the glimpse it gives of musical conditions in this country nearly a century ago. Its opening article shows the genesis of popular choralism, and although it is entitled 'London Amateurs,' much of it applied no less to the provinces, especially to the industrial centres of the North. Readers will observe (without surprise) that there were then, as now, Jeremiahs and 'wet blankets' ready to 'crab' anything in the shape of a new departure. 'Choralism for the Million' was an easy butt, and we may imagine that the efforts of the Hullahs and Mainzers in the direction of cultivating 'the taste for this rational and delightful method of passing the evening' provided plenty of scope for ridicule. As will be shown on another page, the *Musical Times* was both the outcome and the recognised organ of the movement—a movement without which, be it remembered, the renaissance of British music and the Competition Festival movement would hardly have been possible.

The list of New Publications in our No. 1 shows that the Masses of Haydn and Mozart were for the first time made available in vocal score at a low price. (Incidentally one wonders why Haydn's cost nearly double those of Mozart.) The completion of the issue of Boyce's Cathedral Music ('which previously . . . were sealed books'), and the announcement of the immediate publication of Arnold's collection, must have given an impetus to Cathedral and Church choirs. A long list of Mendelssohn's choral works is advertised, at a price which now seems prohibitive, but which was inevitable in the case of new compositions of large scale. Apropos, it will be noted that 'the greatest event of this unprecedentedly brilliant season' is the coming to town of 'Dr. Mendelssohn'—whose name, by the way, is given an extra *l* in the heading. One or two items have a familiar ring. Thus 'The Messiah' was already showing signs of becoming the Festival stand-by it has ever since been, judging from several paragraphs. Massed performances were not unknown, and the orchestra of over two thousand at the Cologne Festival must still remain very nearly, if not quite, a record for instrumental performances on a large scale. The encore nuisance was dealt with by the York Choral Society in a drastic way that if persevered in generally would have killed it long ago—'it being a standing rule with the committee to allow no encores, the concert broke up.' Is that sensible rule still 'standing,' at York or at any other enlightened centre?

It is satisfactory to read that 'instances of suicide among musicians are comparatively very rare: although some have met with sad reverses, yet scarcely can an instance be found of cruelty remaining in the breast of a real musician—his soul is all harmony'—perhaps too rosy a view to take of a profession that has rather more than its share of vanity and jealousy.

In connection with the musical supplement (a Purcell chorus that has ever since been a favourite), it is worthy of note that 'the idea of the famous Octavo Editions issued by the house of Novello had its origin in the size selected for the *Musical Times*'*—not so small a matter as it appears at first sight. One has only to consider

* 'A Short History of Cheap Music,' p. 33.

the inconvenience in handling, binding, and storing of folio copies in order to see that the spread of choralism owed something to the adoption of so handy and portable (and, in the cases of sensible male garments, even pocketable) a size and shape as octavo.

Finally, as a matter of comparison, it will be seen that whereas in No. 1 there are (apart from advertisements) only six columns of reading matter, No. 1,000 contains over a hundred.

THE CHARM OF LIMITATIONS

By Alexander Brent-Smith

In spite of riots and revolutions in the cause of Freedom, every one at heart delights in limitations. The political firebrand, while pleading passionately in public for individual independence, is at the same time secretly planning to make himself the slave of some self-seeking damsel. The most enthusiastic champions of feminine emancipation, while demanding complete liberty for women, spend their leisure hours turning themselves neck and crop into slaves of the passing fashion. The most daring innovators in art, while claiming freedom from the rules of Yesterday, are striving to bind themselves with the knotty cords of To-day.

We all want freedom and independence, but we want it within limits. We all want every one to be free to do as he likes and to express his individuality in his own way, so long as he does not do what we disapprove of, and does not want to express his individuality in a dangerous or inconvenient manner. Every man vows to his newly married wife that she may do whatever she wishes provided of course that she does not wish to love another man more than himself.

As in our social state, so in art. We want complete freedom for the artist, provided he works within certain limits. Indeed, the great charm of art lies in the ability of the artist to express himself within certain limitations of time and vocabulary. With no limitations the work of the artist is scarcely distinguishable from that of the novice. It is by noticing how well he works within his rules and restrictions that we can fully appreciate the skill of the artist. If there were no lines or net in lawn tennis many people could hit the ball as hard as Tilden. It is by hitting hard and accurately within such narrow restrictions that the Tildens and Lenglens are displayed. Similarly, many men have thought vaguely about such matters as attempting to work with insufficient knowledge, but it is in such an epigram as 'a little learning is a dangerous thing' that the artist in words is revealed. Again, many men have felt intensely and at great length about the honours, the responsibilities, and the anxieties of kings; but it is in such lines as

> Kings are like stars—they rise and set—they have
> The worship of the world, but no repose;

or

> Uneasy lies the head that wears the golden crown,

that the true poet is revealed.

There is no doubt that the medium in which the artist worked and the limitations and restrictions against which he had to struggle do contribute towards our admiration for his work. A painted photograph may be more accurate than a picture, but it does not please us so well. With brown paper it may be possible to equal or surpass the work of Grinling Gibbons, but it will never receive any long-lived admiration. A mere record of every incident in a man's career does not make a good biography or a good novel. Our admiration for a great story depends upon the skill with which the author has brought together the significant facts of a lifetime, and presented them within the compass of a few hours.

Complete freedom from rules and forms, which is being advocated for music, is really a disservice to music. Formlessness and lawlessness are chaos, and therefore abhorrent to the creative mind. Freedom each creator must have, but he must have restrictions too. Nature herself has restrictions. An ultra-modern woman, Mrs. White, may complain that she cannot get over that narrow-minded woman, Mrs. Black; but Mrs. White should remember that she shares her disability with the lightning which, though given apparently limitless freedom, cannot get over that narrow piece of india-rubber. Mr. White, that fluent and volatile young man, may complain that he cannot get over that abrupt fellow Mr. Black; but he too may console himself that he shares his disability with the streams and rivers which, though so fluent and nimble, cannot get over those abrupt Malvern Hills. And it is just those limitations of form or rule that we cannot get over which are so useful to us by compelling us to cast our thoughts into the moulds and forms which suit them.

By all means let inventive minds create new forms; there is room in the world for a wide variety of forms. We do not wish all blancmanges to be made in the same shape, but if there is a particular shape which has a particular name, let that name be for ever joined to that shape, and let the inventive mind create a new name for his new shape. A poet may strongly object to the form of a sonnet. Let him then write in some other form, but let him not call his new rhapsodical outburst a sonnet. Similarly a composer may object to the form of a sonata. Let him write in some other form, but let him not call it a sonata, which has won an honourable place as a definite form in the works of his illustrious predecessors. He may vary the details, but he should preserve the general structure. To call a work a sonata when it ignores the most general rules of form is misleading, and therefore unfair to the listener, who, expecting a sonata, shapes his mind to receive it. If we buy a thing called a 'box,' we have a right to expect that it will have a bottom; if, however, we buy a thing

called a 'tox,' we need not be disappointed if it has no bottom, for it may be the peculiarity of a 'tox' that it has no bottom. And whereas a composer by using the name 'fantasy' frees himself honourably from the restrictions of form, so by using the names sonata, minuet, rondo, he voluntarily accepts the responsibilities and limitations of those forms.

Rules and limitations, though tiresome to serve, are not heartless and unappreciative task-masters. Frequently they give their faithful servants an unexpected reward. Limitations sometimes restrict freedom, but they also increase power. Electricity, with unbounded space to move in has very little power, but when compelled to run within a copper wire it becomes one of the greatest dynamic forces of the world.

The restrictions of rhyme may be an inconvenience to the impatient poet, but the voluntary submission of the poet to the imperious demands of rhyme has given us many lines which we would probably never have had without that voluntary submission. It is doubtful whether Keats would have heard 'Chapman speak out loud and *bold*' but for the necessity of finding a rhyme for the 'realms of gold.' It is doubtful, too, whether Coleridge would have described the caverns through which the sacred river ran as being measureless to man but for the combined requirements of metre and rhyme.

In music we cannot state so definitely what were the rewards which Form bestowed on those who served her well, but we can say that many of the strange modulations in the works of Beethoven and others were due to the fact that sometimes they found that the imagination had run away with them, and that a bold modulation was needed to bring them back to the right key at the right moment. Hence those harmonic short cuts. Many of the charms of the Elizabethan composers arise naturally from the restrictions under which they wrote, and the happy effects in their music were not so much a beauty sought as a grace received. Their false relations were not cultivated because they were strange, but because they were necessary. So, too, many of the striking passages in the works of Bach are not due to a deliberate cultivation of freedom, but to a faithful application of a rule.

But ignoring the possibility of receiving occasional windfalls from a voluntary submission to rules and limitations, there is a definite value in form if only because it may help a man to keep a firm grasp of his subject-matter. If a man writes in sonata-form, with its exposition, development, and recapitulation, he is compelled at least to find two subjects to expose—two subjects which have in their systems some germ for development, and which he, at any rate, considers are worth recapitulating, and have sufficient distinction to be recognised when recapitulated.

To the listener there are several advantages arising from a faithful, though not too servile, adherence to form. In the first place, it is pleasant to know that we shall meet some lovely tune, which we liked when we heard it in the exposition, restored to us in all its native beauty after the storm and stress of its development, as it is pleasant to look forward to seeing some dear friend after a long sojourn in a foreign country while developing his character and his fortune. Then there is another advantage in knowing exactly where we are, and in recognising landmarks which divide chaos into sections. To endure a restless night without a striking clock is a depressing and excessively tedious experience, because though the proverb says that when the night is darkest it is nearest the morning, it is so difficult to be sure that the darkness around us is really the blackest darkness, and that the morning is consequently at hand. But if we have a striking clock, we do know when we hear four strokes sound that the greater portion of our misery is over. So in a composition. In a rhapsody, a fantasy, a mood picture, or a poem, we endure our misery hopelessly bewildered; it may stop at any moment, or it may go on for hours. In a sonata, or in works built upon sonata-form, we do know, when we reach the recapitulation, exactly where we are, and we can grasp mentally the proportions and design of the music.

On this subject there is much more which could be written, but the title of the essay holds up a warning finger, and, conscience-stricken, I desist.

JOSEPH MAINZER

On a previous page appears a passing reference to Mainzer as an apostle of choral singing in this country. For reasons that will appear later in this article, it seems fitting on the present occasion to say a few words about the part he and his work played in our musical life.

Joseph Mainzer, the son of a butcher, was born at Trêves in 1801. He seems to have had a good all-round musical education, but apparently felt no call to the art as a profession, for he spent some time in the Saarbruck coal-mines with the intention of qualifying as an engineer. While still in the early twenties, however, he became a priest, subsequently being made Abbé. A few years later we find him acting as singing teacher at the Trêves Seminary, and author of a singing method. Compelled to leave Germany on account of his political views, he went to Brussels, and later to Paris, opening in that city workmen's and other musical classes. He wrote much as a journalist, issued some educational works, and composed one or two unsuccessful operas. In 1841 he came to England; aimed at (and missed) the musical professorship at Edinburgh, in 1844; lived in that city for five years; and finally settled at Manchester. Hullah had just started his class-singing crusade in London, and Mainzer took up the cause in the North of England, producing for the purpose a

work called 'Singing for the Million,' which had a great popular success. His death at Manchester, on November 10, 1851, was brought about by his over-strenuous labours as a lecturer and teacher.

His connection with this journal lies in the fact that in 1842 he founded a monthly magazine called *Mainzer's Musical Times and Singing Circular*, which, taken over by Alfred Novello, in 1844, became the *Musical Times*.

In the editorial office are a few slim, much-faded volumes of Mainzer's journal. In form it resembled No. 1 of its successor, but, not unnaturally, almost all its reading matter is concerned with the activities of Mainzer.

He was undoubtedly a good showman, as well as an enthusiastic and skilful class-teacher. Opening one of the volumes at random we come across, as a good example, a lengthy report entitled 'Entertainment to Mr. Mainzer on the Banks of the Doon,' from which we take a few passages. First, however, note that this 'Entertainment' was the climax of an intensive Scottish tour:

> After the lectures in the Vale of Leven, as reported in our last, Mr. Mainzer, in pursuance of a public invitation, visited the classic town of Ayr, and subsequently Greenock, Paisley, and Kilmarnock, in each of which towns he has produced a great excitement, and, in compliance with the earnest solicitations of the influential inhabitants, has promised to each a third lecture on his return from the principal towns in the North of Scotland, whither he had been invited. On the 15th and three subsequent days, Mr. M. lectured in Inverness, from whence he proceeded to Elgin and Aberdeen. To the latter place he has devoted several days, and proceeds to fulfil engagements in Montrose, Arbroath, Dundee, Perth, &c., on his return southward.

Bearing in mind the travel conditions of that time, such a tour must have been a heavy tax, physical and mental. And this was only one little sample of activities that were carried on at similar high pressure for several years. However, let us see what happened on the banks of Bonnie Doon:

> A very gratifying compliment was paid to Mr. Mainzer by the inhabitants of Ayr. . . . After a third lecture delivered in that town by particular request, and to which eight hundred children of the Sabbath schools were admitted, thanks were publicly voted to Mr. M., and a Committee formed for carrying into practical effect the system which had been developed. Mr. M. was also invited to a *déjeûner* at the monument of Burns, situate three miles from the town, which he accepted.

In passing, it should be noted that Mainzer was at one with modern musical educators in realising the importance of beginning with children's classes. Here we see him with nearly a thousand school children among his audience; and the chronicles of his tours contain many references to large gatherings of young people.

At the open air lunch ('an inviting repast provided by Mr. Kennedy of the Burns Arms') there were present Mrs. Beggs (the sister of Burns) and two of the poet's nieces. Mr. Mainzer's health having been drunk 'with all the honours in a warm and marked manner,' he rose well to the occasion with a tribute to Burns (reported in full) so glowing as to exert 'an overpowering influence on Mrs. Beggs. In vain she endeavoured to repress the tear which now and again broke away from the surcharged fountains of the heart.'

Mainzer ended on this aspiring and prophetic note:

> Let us exert ourselves in achieving our object, by spreading the principles of musical tuition amongst all, especially in schools; and then when we meet again on this spot, we meet not alone, but surrounded with hundreds of grown-up persons, and thousands of children, singing together in imposing chorus.

Could he revisit the Burns district to-day, he would find his object achieved in the excellent Ayrshire Competition Festival, where (as we can testify from the experience of a few weeks ago) the choral singing is of an unusually high order.

The ovations over, the party adjourned to the Monument, where Scots songs were sung:

> Two German editions of Burns's Poems, brought home some time ago by Mr. Heron, of Dalmore, and presented to the Monument, were handed to Mr. Mainzer, who, by request, sang 'Will ye gang to the Indies, my Mary,' 'My heart's in the Highlands,' and 'Mary in Heaven,' in the German language and to German music. Though differing from the airs to which we have been accustomed to hear the verses, they were admirably calculated to give effect to the sentiments, and it was altogether a treat of no common order to listen to the strains of our national Bard chanted by a foreigner, in a foreign language, on the banks of his native Doon.

We have given space to this episode because it affords a pleasant glimpse into the past, as well as showing some of the influence exerted by Mainzer, who clearly had a way with him.

This Scottish event was chosen for quotation by opening Mainzer's journal at random. We take another hazard . . . and again Scotland turns up, with a report of a class at Glasgow City Hall, at which two thousand singers were present:

> The pupils were admirably arranged so as to produce a powerful, combined effect; the young boys and altos who sang the air, the male tenors and the bass voices all being separated. These masses all sang towards Mr. Mainzer, at which point the sounds seemed to concentrate and rise up with magnificent and thrilling effect. . . . The attention of the Scottish public is very much drawn to the subject of music at the present moment; and the conviction is daily growing that it *must* be made to constitute a regular branch of education in their seminaries. This is the only mode (but it will be found an effectual one) of rendering a people musical.

A third and final speculative opening gives us what was probably the most astonishing demonstration. It took place at the Vale of Leven, which Mainzer visited in response to a request signed by nearly a thousand people—the elect of the district, for we read that

> . . . the Committee (chiefly working men, with whom the matter originated) have been very scrupulous in receiving signatures, so that the list does not contain the name of a man of questionable moral character.

Mainzer duly came; was 'handsomely entertained at the Castle'; there was a progress to Balloch Bridge, whence 'amid the cheers of the

spectators, and, under a salute from the Castle, the party embarked in six of the best boats of the Loch Lomond Rowing Club, manned by four and twenty of the finest lads of Leven.' One boat contained a choir; in another was a famous piper who had accompanied Scott on a similar excursion; and there was a concert on the water. On arrival at the Leven at midnight, the party found only one bed was to be had; it was occupied by Mainzer for a brief spell, and the company began the ascent of Ben Lomond at four o'clock next morning. The summit reached, 'a bumper was immediately filled,' and Mainzer's health drunk with 'three times three and one cheer more,' Mainzer, ready and willing, as usual, for the limelight, 'standing on the mound, raised in the centre of the mountain top.' Even all this, however, was a mere preliminary. After the return journey, enlivened with more cheers and concerts (and, presumably, bumpers), there was a procession of seventy boats, amid roaring of guns and beating of drums; at Balloch Bridge were thousands of spectators, waving banners—'a *coup d'œil* of the most animated and imposing character'; the factories in the Vale had closed for the occasion, and 'the various Societies, in full dress, had turned out with their banners and music. . . . A cavalcade was formed to escort Mr. Mainzer to Alexandria through Bonhill, which proceeded in the following manner' (we abbreviate the list):

Grand Marshals;
Ruston Band;
Rechabites, with insignia and numerous banners;
Glenhead Band;
Juvenile Rechabites;
Piper;
Loch Lomond Rowing Club, with Garlands of Heather;
Two Pipers;
Odd Fellows;
Piper;
Odd Fellows;
Bonhill Band;
Committee;
Mr. Mainzer and his friends;
Boys and men in the costume of Rob Roy;
Foresters on Horseback;
Foresters on Foot;
Inhabitants of the Vale.

The procession was followed by thousands of people; windows and roofs were crowded, and even on tree tops 'were seen the projecting heads of anxious spectators.' A halt was made in a field where a hustings had been erected, and 'the Rev. Mr. Mason, after a neat speech,' presented an address to the hero of the hour.

Mainzer must have been a queer mixture of showman and apostle, yet it may be doubted whether, in days when means of communication and propaganda were scanty, he could have accomplished so much by less sensational means. The point is that he not only succeeded in capturing the attention of the masses, but that he actually taught them to sing, and to keep on singing. What kind of music did he use? At some of his big gatherings, especially in Scotland, psalmody naturally played a big part; but there was also a considerable selection of simple part-music composed, arranged, edited, and published by himself. His little journal usually contained one such work. Here are a few titles: 'Farewell, Scotia,' written to the melody of 'The Cossack's Farewell,' arranged for two and four voices by Joseph Mainzer; 'How beautiful upon the mountains,' by R. A. Smith; 'Gipsy Chorus,' from 'Preciosa'; 'Rule, Britannia,' arranged for two voices, with chorus for S.A.T.B.; 'The Charm of Life,' for S.S.T.B., by Beethoven; some of the Canons of Beethoven, &c. Much of it was feeble, but it was generally attractive, and above all, it had the merit of being easily readable and singable. We may smile at much in Mainzer's *Musical Times*, and his methods and music were not free from a touch of the charlatan, but he wrought a good work where many a better artist would have failed.

The issue of the thousandth number of the journal that in a sense owes its existence to him, is a fitting occasion on which to draw attention to the work of one who to-day is hardly known, even by name, but who deserves to be held in grateful memory by choralists all over the country, and, above all, North of the Tweed.

PERSONALITIES AMONG MUSICAL CRITICS

V.—RICHARD CAPELL

By Basil Maine

The subject of journalistic musical criticism provides endless matter for debate. Fifty years ago, however, it would not have appealed as a question for profitable discussion. The musical criticism which appeared in the daily press of the 'sixties, 'seventies, and 'eighties was tolerated rather than encouraged by newspaper proprietors. The problem of the form that newspaper criticism should take never seriously presented itself to them. So long as the notices contained a maximum of news-value, the quality of the criticism mattered not at all. For all that, the critics of the period were unconscious pioneers in their *laissez-faire* kind of way. The work of H. F. Chorley, Dr. Hueffer, C. L. Gruneisen, W. A. Barrett, Sutherland Edwards, and Ebenezer Prout was important in this respect, that it helped to create a critical public—a public which gradually accepted the idea that performance was not a thing for passive reception, but for mental incitement. Perhaps more than to any others, it is due to Joseph Bennett, of the *Daily Telegraph*, and J. W. Davison, of *The Times*, that musical criticism is now so widely practised in the daily press; but it is possible that even they would be amazed if they could know how seriously it is practised, even in those papers which are avowedly devoted to the more dramatic incidents of contemporary life.

It is surely a prophetic sign that the Penny Press can now give space to well-considered musical appraisement, whereas a few years ago it was interested in a concert only so far as untoward

incidents were concerned. The intrusion of a stray cat upon the platform of the Albert Hall would have ensured the success of the deadliest singer, even a few years ago. Now the critic can afford to ignore such an event, unless he finds a way of using it for a comparison of vocal methods. The practice of criticism in the Penny Press is gradually acquiring a certain dignity. But the process is difficult; there are peculiar problems to be faced. I am of opinion that those problems are more satisfactorily solved in the *Daily Mail* than in any other paper of the same pretensions and *milieu*. Richard Capell has evolved for himself and for his paper a new and idiomatic art of criticism. His is the art of miniature. Perhaps there are some who think that it is easier to write a criticism of fifteen lines than one of fifty; those who have tried both, however, know that it is far more difficult to set out ideas in a shapely array when space is confined; for the art of miniature is the art of implication. Each single stroke must suggest a hundred others, which perforce have been excluded. When Capell writes a criticism of fifteen lines he can so kindle the imagination that after a little practice and acquaintance we can supply other lines between his own, and arrive at the complete idea which has impelled his writing. The quality which enables his readers to perform this feat, if so they will, is the sense of proportion in his writing. I am referring now to those few notices of his which escape the maiming hands of that sacredly anonymous person—the Sub-Editor. Even critics of the more spacious journals have to subject themselves to his inquisitorial methods. One does not object to the practice of 'cutting,' but to the thoughtless way in which it is sometimes carried out. Of course, with a journal like the *Daily Mail*, where the appeal is wide and the interests manifold, the question of SPACE is everything. That word is written on the heart of every single person in its vast organization. And just as it is exceeding difficult to write a brief and well-planned criticism, so does it require a hand of extreme delicacy to make excision in such a criticism, lest the very heart of the matter be destroyed.

Capell has not undertaken this vignette-writing of free will, but through force of circumstance. It is not easy for him to work with a fine point, for actually he is a man of blunt convictions which he expresses in conversation with an overwhelming enthusiasm. He will begin to tell you of Thomas Hardy's poetry or Henry James's prose, and then find himself almost speechless in admiration. And if so be you do not share that admiration, he will regard you with a pitying eye, but never with scorn. Often it has chanced that I have received a portion of his immense store of sympathy when I have failed to see merit where he has seen flagrant genius. Yet even when I have failed to see, I have been a little shaken by the intense conviction which holds him in thrall. And when the high tide of sensibility has swept him away to a wide sea of inarticulate wonder, I feel that Nature made some curious omission when she fashioned my sensitory self. Howbeit when the time arrives for all this large enthusiasm to grow to a point—to the small point of a *Daily Mail* notice—then it is that we are compelled to admire the manner in which Capell consolidates his earlier advances, as the financiers say, and merges them into one 'mass of manœuvre,' to be drawn upon in emergency. Capell is endowed with that rare thing—the power to remember the brightness of a first enthusiasm, and since enthusiasm with him is 'daily like the waters' song,' it is probable that his critical work will not be staled by years of custom and usage, but rather will gather momentum and grow more intense with every new experience. When others among us have become stiffened by the contemptuous pride which comes of disillusion, and hardened by the endless succession of unperilous adventures which we call 'the World of Music,' Capell will still be telling us of the glorious things we have missed. His will still be the note of exuberant zeal, when the bravest of us have ceased to be intrigued or impelled.

Ad Libitum

BY 'FESTE'

Musical journalists too readily and modestly assume that their work has little more than ephemeral interest. Yet one cannot dip much into volumes of old musical periodicals without being struck by the large amount of excellent reading they contain. Inevitably this is partly due to the passage of time, which imparts a fortuitous interest to almost anything in the shape of old records. But even when allowance is made for this, there remains a good proportion of capital stuff. It is the custom to belittle the musical writers and critics of the past generation, mainly, I suppose, because some of their verdicts have proved to be hopelessly wide of the mark. When, however, we take up an early volume of, say, the *Musical World*, and read their criticism in bulk, we see that they were more often right than wrong, and are struck by their shrewd and downright judgment, especially in matters concerning performance. On the whole, bearing in mind the fact that their job was almost a new one, they did well. To choose a few of their worst 'howlers,' and use them as evidence of the superiority of criticism of to-day, is too easy to be fair. There is plenty of musical journalism written now that is far less able and vital than that of the usually-despised Chorley-Davison school.

Amongst the most-dipped-into books on my shelves are a set of volumes of the *Musical World* from 1836 to 1877. Heavily marked and dog's-eared, they are being held in reserve for that rainy day when I shall be gravelled for matter. Though

that day has not yet arrived, I am going to draw on the *Musical World* this month, in order to give readers a peep into the musical conditions and journalism of the period when the *Musical Times* made its first appearance.

Musical journals at that time were little more than pamphlets. The *Musical World* consisted usually of sixteen pages, seven inches by four, and the reading matter in one issue could be got into about eight pages of the *Musical Times* in its present form. (This applies to the earlier years of the *M. W.* Its pages were enlarged later.) Its first publisher was Alfred Novello, and the contributors included H. J. Gauntlett, Cipriani Potter, Lowell Mason, Samuel Wesley, J. Ella, Joseph Warren, and Samuel Webbe. The concert notices and reviews are unsigned.

In turning over a volume of this sort one is struck by the familiar appearance of certain discussions and news items. For example: 'The Harmonious Blacksmith' has long been a much debated subject. In recent years many paragraphs have been devoted to the exposure of the mythical origin of the title. In the *M. W.* of May 20, 1836, we hail the familiar caption as an old friend, and find the myth being started:

> A vast deal has been 'said and sung' respecting the beautiful air generally called 'Handel's Harmonious Blacksmith,' which is frequently played at the Antient Concerts, as arranged by the late Mr. Greatorex. The indefatigable Mr. Richard Clarke, of the Chapel Royal, St. Paul's, &c., has traced the melody to its right author.

Then follows the time-dishonoured story about blacksmith Powell and his anvil that sounded the notes B and E; and, for the silencing of all doubters, the paragraph ends:

> Mr. Clarke has the identical anvil and hammer in his possession, the latter having the letter 'P' rudely indented on the head.

Here is proof enough, surely!

The newspapers recently reported a case of a man who was able to sing two notes simultaneously, and, in fact, to hand out a tune together with a simple counter-theme. He was not the first on record, however, for the *M. W.* of April 1, 1836, has this:

> A Double Voice.—There was a gentleman living some years ago, at Bristol, of the name of Stock (we believe), who could sing in two parts at once; moreover, he could ascend the scale with one tone, while he descended with the other. He sang 'Sigh no more, ladies,' in two distinct parts; but not the words, of course; the tones resembled those of an oboe and a bassoon, the former produced by the voice (*falsetto*) and the other from the lips.

Yet another hardy perennial: Devices for turning music pages are constantly being invented, but (so far as I know) they are only moderately successful. Inventors were busy with such things in 1836. The very next paragraph to that concerning the double-voiced Mr. Stock reads:

> New Music-Stand.—In our last number we mentioned that a pianoforte maker at Utrecht had invented a stand to turn over the leaves of a music-book. A correspondent informs us that he saw a most ingenious contrivance about twelve months ago, constructed by a gentleman connected with the General Post Office, of a great mechanical turn, which was admirably calculated for the same purpose.

And a hundred years hence, if pianofortes still exist for playing purposes, there will be folk 'of a great mechanical turn' trying to solve this problem.

The period was not without its prototype of our 'international celebrity' touring party. In number after number we are able to follow the fortunes from town to town of a concert party of four—Thalberg; Mori, the violinist; Fanny Woodham, a soprano; and John Parry, junior, a bass-baritone. And like some 'star' pianists of to-day, Thalberg carted round a special instrument, though whether its maker's name was displayed in foot-long letters is not stated:

> The grand pianoforte on which Thalberg played had, we understand, accompanied the party through a tour to the north of England of about 750 miles, to prevent the possibility of his being obliged to perform on an inferior instrument.

In spite of the slender travelling facilities the four managed to cover a lot of ground. Thus, in one month they gave twenty-nine concerts in twenty-seven towns in the North and Midlands, ranging from Cambridge to Newcastle — an itinerary which could hardly be beaten to-day.

It would be easy to multiply examples of this similarity of matter between the musical journals of a century ago and those of to-day. Here is a final one. Last month I quoted some far-fetched 'programmes' of Chopin's Preludes. In the *M. W.* for June 3, 1836, is a similar absurdity concerning Handel's Fugue in F sharp minor. It is ascribed to Momigny, 'a celebrated French writer who imagines music to be a language, and that nothing was ever written without having some little romance or descriptive scene attached to it.' One would have thought that these six Fugues of Handel were as free from programmatic bases as music could be. Bearing in mind, however, the worst of the Chopin examples quoted in these columns last month, I am not surprised to find Momigny attaching the following 'little romance' to the F sharp minor Fugue:

> A severe father commands his daughter to give up the object on which she has fixed her affections. She, unable to banish from her heart its best beloved, mournfully pleads, 'Ah! dearest father, let me beg your indulgence.' To this the inflexible father replies, 'I will be obeyed'; and while he thus declares his determination, the poor girl appeals to her mother, 'Intercede for me, dear mother.' The progression in the bass admirably describes the growing anger of the father. [What a familiar ring this has!] At this point the different parts become so lively and complicated that the father, mother, and daughter catch only here and there a broken sentence.

And so on, with a wealth of detail that must be omitted on the score of space. To make a long story short, papa makes himself increasingly unpleasant, while, in canon, 'mother and daughter lament their inability to soften' him. But even a worm will turn, and the daughter at last becomes 'vehement,' and 'is even bold enough to mingle with the protestations of her love the bitterest reproaches against her father's cruelty.' What are things coming to?

Father is staggered:

> Astonished beyond measure at such audacity, he is fixed in silent wonder. This is signified by the pedal point in the bass.

And the last word, as usual, is with the women:

> The affectionate mother now endeavours to lead back her daughter to the duty and respect she owes her father—

who, however, remains silently impaled on his pedal point.

> This is pretty nearly what we may suppose Handel felt in composing this Fugue.

Let us be thankful that this 'celebrated French writer' apparently had no opportunity of telling us what we may suppose Bach felt when writing the 'Forty-eight.'

Here is an emphatic protest against the inclusion of operatic arias in a Philharmonic concert—a protest which might have been made in connection with most orchestral programmes until a few years ago, when economic considerations practically ruled out vocal soloists from such concerts. (The items concerned were operatic arias by Bellini, Mercadante, and Rossini, sung by Italians from the King's Theatre, at which a season of opera was in progress):

> The vocal music was of that class which ought not to be permitted at such concerts as the Philharmonic. And the audience expressed this feeling by some very unequivocal marks of disapprobation. It is true that these Italians know nothing beyond the airs belonging to those characters in which they have been performing in the various towns on the Continent; and that it would be useless urging them to attempt any compositions of a higher character. They cannot do them; and whenever they make the attempt, an exposure of their ignorance and inefficiency is the almost infallible result. . . . The directors compromise the interests of the Society as often as they engage such people. There were better native singers in the room, who could have sung as well all that the Italians know, and ten times more sterling music than they probably ever will know. Several persons seated near to us were so irritated at the vocal selection, as well as at Madame Coleoni's singing (which was frightful, attributable to her recent indisposition), that there was an evident inclination to make a public appeal to the director of the evening.

Would a Philharmonic audience to-day receive operatic arias (even if the singing were 'frightful') with 'very unequivocal marks of disapprobation'? I doubt it.

The reaction against 'The Messiah' as a stock festival work is sometimes assumed to be a modern development. Yet it is at least nearly a century old. Thus, in a report of the Birmingham Festival of 1837, the account of the concert at which that work was performed opened thus:

> In spite of the assertion that this perfect specimen of oratorio writing is 'put up only to please a few old women,' it never is put up but that young and old throng to hear it. The 'old women' were particularly rife on the present occasion, for not only was every seat (8,000) occupied, but 700 tickets were subsequently sold for standing places. People have a trick of running after that which they like, and know to be good. . . . *Esto perpetua* of 'The Messiah,' we say—*erit perpetua*, we believe.

Arising out of this same Birmingham Festival was a warm dispute on the question of fees. The *M. W.* published a letter from the chairman of the committee thanking Madame Grisi, one of the soloists, for her donation of £100 towards the General Hospital. On this the Editor comments:

> This is very well . . . the same compliment, however, ought to be extended to every member of the band, for they, in relinquishing the extra shillings in their terms of engagement, have in the aggregate given a much larger sum; and individually made an immense sacrifice. The chorus singers were horribly screwed down, so much so that many to whom the pittance of remuneration was an object, *walked* to Birmingham, living by the way with corresponding economy.

In the same number was a letter signed 'A Ten-Pounder,' asking the Editor to expose 'the unequal manner in which vocal and instrumental performers are paid at provincial Festivals.' He pointed out that Grisi received six hundred guineas for singing at Birmingham; he blamed, not her, but 'those who consented to give her such an enormous sum,' and who engaged chorus singers at £6 per head. He had heard also that 'Master Regondi received forty guineas for playing a couple of Fantasias on the concertina and guitar' [at a Birmingham Festival!].

Far be it from him to detract from the merit of Master Regondi; but he protested against that 'talented youth' receiving for a half-hour's engagement four times as much as the orchestral players were paid for the whole of the week's performances, morning and evening, *plus* twelve hours' rehearsal; and he remained, dear Sir, on behalf of his 'brother ill-paiders, A Ten-Pounder.'

His spirited letter brought forth one in the following number from 'Your's obliged, A Six-Pounder,' one of the hapless choralists who had been obliged to foot it to and from the Festival, otherwise he would have lost on the engagement:

> How the sisterhood of the profession, who are not gifted with legs strong enough to step from here [place not stated] to Birmingham, contrived, heaven only knows. But doubtless by the next Festival, when the railroad will be completed, we shall be reminded of the comparatively cheap travelling, and treated with a corresponding reduction in the terms.

He goes on to speak of the Committee's gratuity to Mendelssohn for his new Pianoforte Concerto, and says that it might have spent some money on

> . . . saving old men from the alternative of catching rheumatisms upon night coaches, and others from that of sleeping night after night upon the road, sick and feverish with fatigue—or of returning to London *minus* by their engagement.

During the performance of 'St. Paul,' he relates, a member of the chorus fell in a fit, and was carried out in convulsions; the victim had come that morning from some distant place, the writer forgot where. The letter ends with a neat reference to the Hospital (for whose benefit the Festival was held):

> There is, I believe, nothing like fatigue for bringing on fits with those who are subject to them (I thank God I am not so), and thus it would seem that, among the benefits conferred by the Festival on the General Hospital, there is a chance of its occasionally supplying it with a few patients.

As an interesting foot-note to this may be added the fact that the receipts at this Festival amounted to over £11,300.

Mention was made above of a couple of inventions which evidently failed. The *M.W.* gives particulars of other ingenious contrivances that seem to have come to nothing. What happened to the Glycibarisono, invented by Cotterini of Milan? It was a wind-instrument of the bassoon type, 'and its tones are said to bear a close resemblance to those of the human voice.'

And what of the Æolian violin? This—an invention of Isonard, of Paris—was a violin played by a pair of bellows:

> The performer holds the instrument after the manner of a violoncello; his feet work the bellows (like a knife-grinder) and his right hand directs the stream of air to the string requiring it.

The palm must go, however, to M. Mareppe's 'Automaton Violinist,' which seems to have been a real musical Robot. It was exhibited at the Royal Conservatoire of Paris, and is thus described by M. Bruyère:

> On entering the saloon I saw a well-dressed, handsome figure of a man, apparently between forty and fifty, standing with a violin in his hand, as if contemplating a piece of music which lay on a desk before him. . . . I had but little time for observation before the orchestra was filled by musicians, and on the leader taking his seat, the figure instantly raised itself erect, bowed with much elegance two or three times, and then turning to the leader, nodded as if to say he was ready, and placed his violin to his shoulder. At the given signal he raised his bow, and applying it to the instrument, produced, *à la* Paganini, one of the most thrilling and extraordinary flourishes I ever heard . . . with a degree of rapidity and clearness perfectly astonishing.

There followed a kind of Concerto 'in which the automaton occasionally joined in beautiful style.' He—or I suppose we should say 'it'—then played a Fantasia, including an *Allegro molto* on the fourth string, *solus*. The tone was 'expressive beyond conception.' M. Bruyère felt as if lifted from his seat, and burst into tears, 'in which predicament were most persons in the room.' The Robot went on from triumph to triumph, with 'double and single harmonics, arpeggios on the four strings,' winding up with a '*prestissimo* movement played in three parts throughout.'

> This part of the performance was perfectly magical. I have heard the great Italian, I have heard Ole Bull, I have heard the best of music, but I never heard such sounds as then saluted my ear. It commenced *ppp*, rising by a gradual *crescendo* to a pitch beyond belief; and then gradually died away, leaving the audience absolutely enchanted.

M. Mareppe then described the origin of the automaton, which he had made in emulation of Vaucanson's flute player; and the company (having dried its eyes) was treated to a peep into the interior, 'which was completely filled with small cranks,' as well it might be. M. Mareppe said that the machine was so well under control that he would undertake for it to

> . . . perform within a fortnight any piece of music that might be laid before it. . . . But [adds M. Bruyère] the *chef d'œuvre* is the manner in which the figure is made to obey the direction of the conductor, whereby it is endowed with a sort of semi-reason.

Let us take a hasty glance at the reviewing department, which, considering the small size of the journal, was given a very creditable amount of space.

We are reminded of the belated knowledge of Bach by a review of a collection of organ works, 'Preludes, Fugues, Toccatas, and Fantasias, never before published in this country, Book 1,' issued by Coventry & Hollier. It is impossible to identify any of the movements, as the keys are not mentioned. Which of the Fantasias is referred to in the following?

> But of all the movements that of the Fantasia is most wonderful in construction. It is an absolute anticipation of almost every modern invention in harmony. It is as profound as anything that Beethoven ever wrote. The admirers of this astonishing man, Bach, will readily believe that we do not over-estimate this composition when we pronounce it to be a stupendous work of genius.

The review ends with this note—a reminder that for a long while Bach's organ music was rarely heard in this country on the instrument for which it was composed:

> The work contains a separate part for the double-bass or violoncello, arranged for the pedals by a man as remarkable in his walk as the author himself—the inimitable Dragonetti.

Thus the Bachite could enjoy the organ music in his home as duet for pianoforte and 'cello (or double-bass). 'With this combination,' says a review of a later volume of Bach, 'they are glorious chamber music.'

I like this note which accompanies the review column in the journal's first issue:

> In starting our work we may as well explain the object we have in view under the head of musical criticism. It is simply this: to notice such compositions as we conceive exhibit ability in their several branches of the science, and to *pass over* those which in our opinion are not calculated to advance the cause of good music. It is neither our principle nor our interest to polish and point a cutting and ill-natured sentence. Any flippant dapper can make an impertinent speech, and any jackass a brutal one.

The 'ill-natured' was very well avoided in the following notice of '"Signal Fires," a Song written and composed by THE WIFE OF A DISTRESSED CLERGYMAN':

> The simple circumstance of the Archbishop's lady (an accomplished theorist) having subscribed for three hundred copies of this song will of itself obviate any critical remarks we might otherwise feel called upon to offer respecting its simple and affecting beauty.

I wind up this dip into the past with a couple of light paragraphs. By the way, it is worth noticing that the *M. W.* was anything but highbrow or solemn. Throughout there is a leaven of waggishness, sometimes of the mild-drawn brew, occasionally broadening somewhat, as in this John-Bullish outburst:

> The Sultan Mahomet has commanded the engagement of sixty musicians from Paris, who are to proceed to Constantinople for the purpose of performing at the approaching nuptials of the Sultana. 'Assuredly [says a French paper] the good city of Constantinople will reach the height of our civilisation.' Ha! ha! Because sixty Paris fiddlers are going there! If conceit and stink are to form the standard of civility, Paris will long remain paramount.

We all know that the 'happy ending' has been violently applied to certain of Shakespeare's plays for operatic purposes. Bellini's 'I Montecchi e Capuleti' ('Romeo and Juliet') is an instance, judging from the naïve announcement quoted in the following:

> Bellini's opera 'I Montecchi e Capuleti' was lately performed at Bucharest. At the bottom of the *affiche* was the following notice: 'To avoid the lamentable effect at the end of the fourth Act, Romeo and Juliet will not die.'

Finally—this really is the last extract—here is an amusing addition to homely instruments of the freak kind:

> THE CHIN-CHOPPER OUTDONE.—There is a man, we are told, who goes about to public-houses to exhibit his extraordinary performances on the common tobacco-pipe. He puts the bell-part against his teeth, and holds the small end betwixt the finger and thumb of his left hand; then with the fingers of his right hand he produces really two octaves. The tone is diversified by the expansion or closing of the mouth, something similar to the Jew's Harp. The manner in which he plays 'The Downfall of Paris' is, we understand, very extraordinary, particularly the last part of it, which runs up and down the scale in semiquavers.

What was 'The Downfall of Paris'?—an odd sort of piece surely for such a feeble instrument. The method is not too clearly shown in the paragraph, and my attempt at the 'Ride of the Valkyries' has so far resulted in nothing more than despairing sighs, and an involuntary assimilation of a small portion of nicotine and other waste product, all my available pipes being of the highly-seasoned and incinerated kind. My next practice (with a somewhat simpler work) must wait till a new instrument is forthcoming.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XVII.—WILLIAM BLITHEMAN

Evidence in abundance is forthcoming as to the creative powers of William Blitheman as a composer between the years 1560 and 1591, but of his biography the details are very meagre. As a pioneer of organ music, and as the teacher of Dr. John Bull, he deserves inclusion in the present series, especially as neither Husk, nor Davey, nor Walker, seemed able to furnish any particulars about his career.

William Blitheman was born *c.* 1535-36, and was the son of the William Blitheman, who was one of King Henry VIII.'s Receivers: previous to which—in March, 1535—he had been appointed Registrar of the Commissioners (Layton and Legh) for the suppression of the monasteries in the North of England, and was also Comptroller of Newcastle-on-Tyne. Thus the younger Blitheman was brought up in the 'reformed' atmosphere, and probably became a chorister of the Chapel Royal in 1547. After his voice broke (*c.* 1551) he continued the study of music, but his name does not appear in the list of Queen Mary's Chapel. In 1564, according to Bishop Tanner, he was Master of the Choristers at Christ Church, Oxford, and at this date his powers as a composer were recognised, inasmuch as John Case, of Woodstock, in his 'Apologia Musices' (1588) refers to Blitheman, whom he brackets with Taverner, Tallis, and More.

Blitheman's early works must be dated as *c.* 1556-60 — for Thomas Mulliner, of St. Paul's, includes no fewer than fourteen of his organ compositions in his MS., embracing four settings of 'Eterne rerum Conditor' and six settings of 'Gloria tibi, Trinitas.' He also, at a somewhat later period, composed an 'In Nomine' for the virginas. In regard to his organ compositions, Mr. Henry Davey describes them as devoid of stiffness, 'with perfectly free three-part or four-part writing,' and he adds: 'Those of Blitheman are more distinguished by executive difficulties.' In one of his settings of 'Eterne rerum Conditor' occurs the direction *Melos suave*. Sir John Hawkins quotes 'A Meane'—No. 31 of Mulliner's book—by Blitheman. In his virginal arrangement of an 'In Nomine,' the *canto fermo* is placed in the alto, 'the figuration consisting,' as Van den Borren writes, 'from one end to the other of regular triplets, without any interruption of the rhythm by the intervention of binary values.' ('The Sources of Keyboard Music in England.' Translated by James E. Matthew. Novello, 1915.)

It is said—and is probably correct—that Blitheman shared with Byrd the post of organist of the Chapel Royal from 1571 to 1585, but it is certain that on the death of Tallis, in November, 1585, he was appointed his successor, Byrd—owing to his strong religious views—merely retaining the honorary post of joint organist.

Blitheman was official organist of the Chapel Royal from 1585 till his death, but it must be noted that in 1586 he graduated Mus. Bac., at Cambridge University. He taught Dr. John Bull, a chorister from 1572 to 1579; and his famous pupil, after two years at Hereford Cathedral, was appointed Gentleman of the Chapel Royal in 1585. It would appear that Blitheman fell into ill health in 1588, at which date his post was filled by Bull, as I find a record in the MSS. of the Marquis of Salisbury (Hatfield Papers, Hist. MSS. Com.) that on February 7, 158$\frac{8}{9}$, a lease of

lands valued at £10 to £12 a year was granted to 'John Bull, Organist of H.M. Chapel.' Shortly afterwards Blitheman died on Whit-Sunday, 1591, and was interred in the Church of St. Nicholas Olave, Queenhithe, where a brass plate was placed over his tomb, having the following quaint epitaph—which, though it has disappeared since the Great Fire of London, has been fortunately preserved in Stowe's Survey (iii. 211), as follows:

Here Blitheman lies, a worthy wight,
Who feared God above,
A friend to all, a foe to none,
Whom rich and poor did love;
Of Prince's Chapel gentleman
Unto his dying day,
Whom all took great delight to hear
Him on the organ play;
Whose passing skill in music's art
A scholar left behind,
John Bull by name, his master's vein
Expressing in each kind:
But nothing here continues long,
Nor resting-place can have,
His soul departed hence to Heaven,
His body here in grave.

Music in the Foreign Press

JOHANN CHRISTIAN BACH

In the May *Revue de Musicologie*, G. de Saint-Foix writes:

The case of Johann Christian Bach, the youngest of Johann Sebastian's sons, is curious indeed. For a long time he was blamed for having cast aside the cherished tradition which his family had obeyed, in order to follow fashion and please the public. He went to Italy, joined the Roman Church, and became the perfect image of an Italian *maestro*. Towards the end of the 18th century, when people spoke of 'the famous Bach,' they always meant him, not his father, or Karl Philipp Emmanuel. But during the 19th century both his alleged apostasy and his music were severely judged. Nowadays we are learning to acknowledge the enormous influence which he exercised on Mozart. J. C. Bach's Italian operas, his chamber music, and even his orchestral music are in this respect significant enough. But a manuscript book of music in the library of the Paris Conservatoire affords a wealth of fresh evidence. This book is entitled 'Clavier Sonaten Bach,' and the authorship may quite safely be ascribed to Johann Christian. Structure, style, and instrumental writing are characteristic, and recall his Sonatas, Op. 17. But the Johann Christian revealed in these newly re-discovered works is more imaginative and more original. The musical ideas are rich and diversified; the writing is remarkable for its ease and purity.

SCHÖNBERG ON MECHANICAL INSTRUMENTS

In *Pult und Taktstock* (April), Arnold Schönberg writes:

Mahler once said: 'I consider that my chief duty [as conductor] is to compel my musicians to play that which is written.' And, indeed, few players are willing to play, or are capable of playing, just what is written. Hence, a mechanical production of notes, ensuring an absolute accuracy of pitch, duration, and function in the time division, is most desirable: these elements only represent the actual musical thought, the invariable substance. All other elements—*tempo*, colour, &c.—are but means of performance, which serve to make the musical thought intelligible, but may vary, *e.g.*, in a quick *tempo*, dynamic contrasts should be different from what they are in a slow *tempo*. It is said that in his later years Beethoven used to take all *tempi* more slowly than before, in order to make the music more clearly intelligible. I do the reverse, and in proportion as works become more familiar, take them in quicker *tempi*. The relationships determined by the written notes call for interpretation, otherwise they would remain unintelligible. To begin with, every epoch has its own preferences as regard *tempi* and mode of performance. What is needed is a musician who, while strictly adhering to the true and invariable relations determined by the notes, will adjust them to the requirement of his audience. The musician in command of a mechanical instrument will be able to do all this adequately.

GEORG CHRISTOPH WAGENSEIL

In the April *Zeitschrift für Musikwissenschaft*, Walther Vetter writes:

Musical history has not yet said its last word on Wagenseil. As a composer of pianoforte music he is duly appreciated. We have learnt not to underrate his Symphonies, but we know practically nothing of his operas, which are of great interest. They are: 'Ariodante' (1745), 'La Clemenza di Tito' (1746), 'Alessandro nell' Indie' (1748), 'Il Serse' (1748), 'L'Olimpiade' (1749), 'Antigona' (1750), and 'Vincislao' (1750). Wagenseil also took part in the writing of a 'collective' opera, 'Euridice' (1750), together with Hasse, Jomelli, Galuppi, and others. He deserves to be considered as one of the most important and most direct predecessors of Gluck.

HAYDN'S 'CREATION' AND THE PRAG CONSISTORIUM

In the *Signale* (April 28), Dr. E. H. Müller reprints a little-known letter from Haydn to Ockl (July 24, 1801), referring to the objections raised by the Prag Consistorium against the performance in a church of 'The Creation'; objections that had their true reason in the fear that this oratorio might disseminate subversive ideas among the mass of the people.

PIANOFORTE MUSIC

The March and April issues of *Der Auftakt* are devoted to a survey of pianoforte music ancient and modern, the chief contributors being Dr. Aber (Ancient Music), Dr. Rietsch (German Music up to Reger), Dr. Pisk (Impressionism), Dr. Deutsch (Modern Middle-European Music), Edwin Evans (British Music), Cœuroy and Perreau (French, Italian, and Spanish Music), Prof. Belaiev and Dr. Stepan (Slavonic Music). An article by Erwin Schulhoff, 'How the Quarter-tone Pianoforte is Played,' is of particular interest.

As a whole, these two numbers constitute a useful repertory. But we live in an age of specialised information, and it is very doubtful whether brief articles such as these—in which lack of space often compels the writers to dismiss a composer's output with one sentence or a bare couple of epithets—will prove stimulating enough to contribute to the diffusion of the works mentioned therein. One would like to know far more about many of the younger composers to whom the writers refer.

BULGARIAN MUSIC

In the April *Die Musik*, Peter Panoff, after pointing out that Bulgarian folk-music is most undeservedly neglected by investigators, refers to a few young Bulgarian composers: E. Manoloff, D. Christoff, D. Georgieff, A. Krasteff, P. Pipkoff, N. Atanassoff, M. Todoroff. Pantscho Wladigeroff, a composer of Bulgarian origin, working at Berlin is less fundamentally national.

HONEGGER'S 'PACIFIC 231' IN RUSSIA

In the March *Sovremmenaya Musyka*, two writers bear testimony to the profound impression created at Leningrad and Moscow by Honegger's 'Pacific 231.' Igor Glebov discusses the problem of the objective *versus* the subjective in music, with special reference to Honegger's work. Both Victor Belaiev and Glebov emphasise the many possibilities which music will find in the direction taken by Honegger.

NEW RUSSIAN COMPOSERS

In the same issue, Victor Belaiev writes on Alexandre Molosov, whose principal works are a Cantata, 'The Sphinx,' a symphonic piece, 'Dusk,' a Pianoforte Concerto, a Ballad for clarinet, 'cello, and pianoforte, five Pianoforte Sonatas, and songs. Brief essays are also devoted to L. Oborin, A. Abramsky, and M. Kvadry.

KRYJANOWSKY

This number contains also an obituary notice of I. Kryjanowsky, together with an autobiographic sketch. This composer (1867-1926) leaves fifty opus numbers, of which about half are unpublished. He wrote two books on the physiology of pianoforte playing, and one (unpublished) on 'The Biological Foundations of the Evolution of Music.'

M.-D. CALVOCORESSI.

CHARLES BURNEY IN THE LIGHT OF HIS LETTERS

BY E. VAN DER STRAETEN

Nothing will bring great and remarkable men of the past so near to us, and reveal to us their human side, as the letters to their friends in which they tell of their joys and woes, their ideas of current events, and give us an insight into the innermost recesses of their heart. This accounts for the fascination which the letters of great musicians like Beethoven, Mendelssohn, Schumann, Wagner, and others have always exercised upon us, and leaves us to wonder that the letters of one of the most brilliant personalities, with the widest range of interest, among 18th-century musicians should so far have remained unpublished, with the exception of a few which appear in the Memoirs issued by his gifted daughter, Frances d'Arblay.

The writer has so far succeeded in finding only a small number of the letters of Dr. Burney. These, however, are very interesting in showing his relations to some of the eminent musicians of his time, his views of social and political conditions and events of that turbulent period, and his private circumstances. There are three letters to Samuel Wesley, the younger brother of John, and pupil of his elder brother Charles. The first is addressed to 'Saml. Wesley, Esq., 11, Adam's Row, Hamstead Road,' and dated 'Chel[sea] Coll[ege], July 19, ½ past 2, Thursday' [1806?], and runs as follows:

> With best comp. a. Virtuosisimo. Sigr. Vincenzo Novello.
>
> I shall now begin my final note, in the dual number, with
>
> MY DEAR FRIENDS,—If you could send your Lumber-dy Instrumt. sooner than 10 to-morrow morng. I shd be right glad; that it may be tuned in unison with mine, for if its pitch shd be altered, the 2 Giants will not remain in perfect friendp [friendship] an hour. While the weather continues warm, I had rather wait on ye at 11, than 12 or 1—I am now entirely for the performance of the 30 Wariations *de suite:* as you two virtuous gemmen, doubtless, are so *parfet* in all these pretty *thunes*, that you'll go on as swimming from beginning to end, as if wind and tide were both strongly in your favour. I think the forte, *i.e.* fortis, may begin to storm then works of Engineer Bach, before 12, and if we have any time to spare, after being played over, we can *talk* them over—or what would be shtill petter auch coot [also good] if little i were to say *bis* then might, may-hap, be time for a Da Capo. So, fin Dimani [till to-morrow], at least, God bless ye! C. B.

I give on page 515 a photographic reproduction of the autograph, as the letter is a delightful specimen, in its imitation of Handelian German-English mixed with Italian, of Burney's unquenchable humour, which seldom left him.

The second letter of June 27, 1810, from Chelsea College, is likewise given in full:

> MY DEAR FRIEND,—Since we last met I have been but 3 days *see* able, not so much from age and infirmities as from other complaints with which I have been persecuted. However this delightful warm weather has hit my several cases so well as to enable me to quit my bedroom, and to breathe the more pure air of my library, which being in a Northern aspect I dare not enter during Winter, or Wintery weather in Summer. But now ours is so much *Summer Island* I shall be very happy in the honour of receiving you and your illustrious Portuguese friend in any room of my etage *in alt;* but not till the ensuing week: as I have two or three engagements hanging over me, which prevent my offering you and M. Novelli any specific time till after next Sunday the 30th inst. Your comprehensive encomia on the Talents as well as intellectual and mental cultivation of M. N. render me extremely impatient to enjoy both, and if, at noon, any day in the ensuing week shall be more convenient to either of you than another, I beg you will let me know your choice and I shall be ready to shake a hand with you, not only con tutta la stima [esteem] but con amore. C.B.—My daughter Sarah is not at home, or I am sure she would have returned your compliments with thanks.

Who the Novelli mentioned in this letter was, I have been unable to find out.

The third letter, of 1813, bearing no superscription, shows Burney deeply offended by Wesley's habit of unpunctuality and want of consideration. Again it is given in full, as its character would only suffer from shortening, being very concise:

> Though the weather groes daily more cold to my bodily feelings, my mind is not sufficiently cool to forget the vexation your breach of an engagement made upon your *own day and hour*, without seeming to think it of importance enough to require an excuse. I am sorry to recollect that you have formerly, more than once for frivolous reasons let me expect you in vain—having on the way hither met with some person or thing that caught your attention and made you relinquish or drive from remembrance your engagement. I cannot, at least immediately, bring myself, cordially to name any future time for such a meeting as you seem to wish. I have been long so much detached from the active world and weaned from musical delights, that I now no more wish to renew them than a child who has been several years deprived of the breast—unless coax'd by the civilities of such a performer as yourself.
>
> You say the little *Paton* (the extraordinary girl of whom you read in the papers) is to be of your party in the country; but I must inform you that I was the first who heard her in England on my P.F. having been honoured with a letter from Lord Buchan

desiring me to hear and recommend her to the patronage of my friends. I was her *Proneur* [eulogist], and if you should ask her whether she knew Dr. B. she will recollect perhaps, how much I was pleased and even astonished with her knowledge and performances of all kinds.

Adieu—believe me yours as much as I can be under present circumstances

Chel. Coll. Augt 29, 1813. C. B.

'The little Paton' refers to Mary Ann Paton (Mrs. Wood), *b.* 1802, a celebrated operatic soprano, who sang already in concerts at the age of eight, and came with her family from Edinburgh to London in 1811. The manner in which Burney softens the expression of his just anger in the above letter is a fine illustration of his lovable, gentle nature.

There is one letter from Burney to John Wall Callcott, best known by his admirable glees, catches, and canons, congratulating him on successfully passing his examination for the degree of Mus. Doc. (Oxon.), Burney having been one of the examiners. In the letter, dated June 26, 1800, he says that he feels he must break the rule and send his most hearty congratulations even before the official announcement of the results; adding:

But mind!—You have hitherto been composing agreeable and pleasing music—if, henceforth, you do not write in a *learned*, and unintelligible manner, to 'the fair, the gay, the young,' you may perhaps have your gown stript over your head, by the deep, the dull, the old, but not by your *old* friends: among the most historian of them all, I beg you will number yours in all *fraternity* except the French. CHAS. BURNEY.

The latter phrase alludes to the motto, 'Liberté, égalité, fraternité,' of the French republic which Burney absolutely detested for the sake of its horrors.

Among the letters dealing essentially with matters musical, is one to Samuel Rose, residing in Chancery Lane. It is dated from Chelsea College, August 12, 1796:

MY DEAR SIR,—Supposing that about this time you may be returning from your circuit, I trouble you again on the subject of Mr. Prof. Young's commission. If my queries concerning the Pitch-pipe, and double-base string were communicated to him and have been answered I should be obliged to you for his further explanation on these matters: as the last letter which you inclosed from your friend was written previous to his having seen the doubts which prevented Gray the organ-builder from going to work immediately, it has left us where it found us. However if no further instructions are yet arrived, Gray will go to in the best manner he can on those contained in the first letter: lest further delay should incommode and disappoint your ingenious and learned correspondent.

Believe me to be with great regard,
Dear Sir, Yours most truly,
CHAS. BURNEY.

In 1784, the year of the Handel Commemoration Festival in Westminster Abbey, Burney lived in St. Martin's Street, Leicester Square, where his house became the focus of all the most eminent musicians and painters, as well as men and women of letters and of fashion. From that address he wrote, on November 9, 1784, to the English Ambassador at Vienna, Sir Robert Murray Keith, K.B., reminding him of his promise of assistance in his musical researches, which he begs of him now with regard to a point of musical history concerning Vienna. He begins by telling him of the Handel Commemoration and its success, which surpassed the most sanguine expectations of the 'abettors of the enterprise,' as much as it astonished

. . . incredulous Theorists, who thinking the undertaking too gigantic and unwieldy had predicted failure. You must long have observed Sir, that there are partisans for every kind of music as well as sectaries of every religion, and that the followers of Handel are very numerous in England: indeed the belief in his infallibility and *supremacy* forms a part of our national musical creed. But even those who being accustomed to more modern, and as they contend, more graceful, elegant, and fanciful music; and who call his style of composition gothic, inelegant, clumsy, readily allowed that the effect in performance by a band of voices and instruments in Westminster Abbey, amounting to 525, were such as they had never experienced, and excited sensations of delight for which they were wholly unable to account.

Then he describes his own doubts and fears with regard to the performance:

The solo parts I thought would be lost in the expanse . . . unless very coarsely performed; and with the ensemble I expected to be stunned. But incredulity is silenced, and experience and speculation overturned. The loud was *not* coarse nor the soft *inaudible*. . . . The success of this enterprise has been so complete as to induce me to prepare a detailed account for immediate publication, which his Majesty, to whom permission is granted to dedicate it, has honoured so far as to peruse in MS. sheet by sheet, as fast as it was written, and it seems as if an event so honourable to the art, to our country, and to the national gratitude, would form an Aera in the annals of music.

After the greatest part of his work was printed, he found in a book of letters of a Frenchman travelling in Germany, an account of an annual musical performance at Vienna, for the benefit of the widows of deceased musicians, by a band of four hundred performers. Not regarding an anonymous book as an authority, he asks Sir Robert, if there were such a performance, to answer some questions about it—which he details under five headings—from *his own knowledge* as much as possible—

. . . as *patriotism* almost always inclines the natives of every country to exaggerate whatever will redound to its honour, and be reflected back on themselves.

If he should receive an answer to his queries before the publication of his book, he intends to add a leaf to his account

. . . to mention this Vienna musical assembly, which I shall do [he says] with the more pleasure, as the school of instrumental music in that city stands very high in my esteem, indeed it not only seems to me the first in Europe of the present time, but of all times since the invention of counterpoint.

He tells Sir Robert that his inquiries about the above subject in various quarters have failed, and asks him to present his humble respects to his

. . . musical patroness and St. Cecilia of Vienna, the Countess Thun.

Then he continues with the interesting information that he had already been in correspondence with Haydn to induce him to visit London, and that there had been apparently some idea to produce one of Haydn's operas. Fortunately that plan did not mature, as it would not have assured his immediate success in the manner in which this was accomplished by his Symphonies and chamber music. Burney writes:

I had last year [1783] hopes that the admirable Haydn, the chief ornament of the Vienna school

and of the age, would have made me a visit; If the universal admiration and performance of his works would be a temptation to visit us, I can assure him of that claim to his favour; but as to the opera, at present its [regimen?] is in such confusion that it is hardly certain whether its existence will be ascertained during the ensuing winter.

I have the honour to be with the most profound respect and regard, your Excellency's obliged and most devoted servant

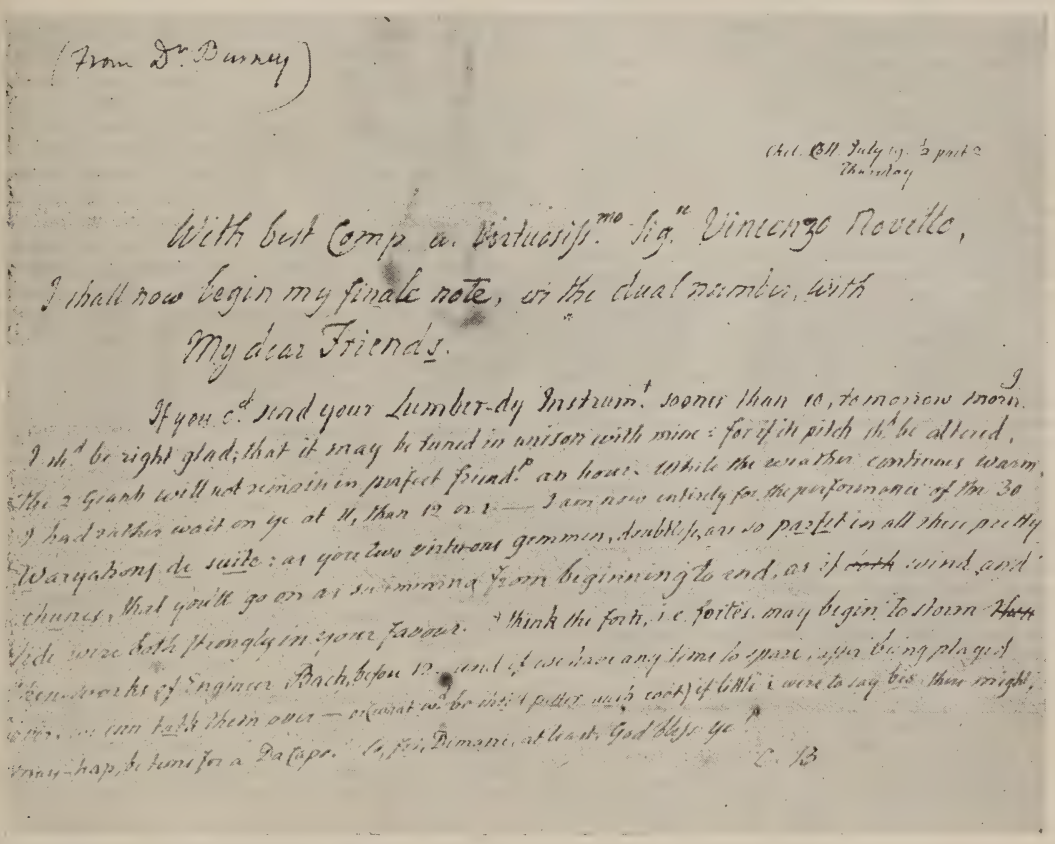
CHAS BURNEY.

An interesting letter to Lady Crewe, the daughter of his friends, Mr. and Mrs. Fulke Greville, and his godchild, gives us an insight into the chain of financial misfortunes which dogged his footsteps all through life, and of which but for this letter we should never have obtained a full knowledge. Yet without knowing how he bore all these, in addition to the greater tragedies of his life, we cannot fully appreciate the noble strength of his character. The letter is important also in another respect, as at the end of it Burney gives us the date of his birth as April 7, O.S. (old style), which corresponds to April 18 according to the modern calendar and the date of the letter. This disposes once and for all of the conflicting statements which we find in his various biographies.

Considering the importance of this letter, which not only gives us a full account of his worldly affairs, but also throws light upon his relations to many eminent and notable people of his time, as well as revealing some admirable traits of his character, it is felt that it should be given in its entirety:

Chel. Coll.
18th April, 1806.

MY EVER AND VERY DEAR LADY CREWE,—I had been so long hopeless as to Place or Pension, after being so many years honoured with the countenance of the Great, and even the friendship of several persons in power, that not a ray of hope had glanced through my mind for many years, till you lately assured me with such confidence that Mr. Windham had kindly and readily undertaken my cause at your request. This revived all the hopes of youth and inexperience from patronage: As Mr. Windham, though a statesman, is not a loose and insincere distributor of moonshine; but like Johnson, 'promises others only, what he promises himself.' Were I to give a list of my hopes and disappointments in the course of my long and laborious life, my friends would not wonder at my scepticism in the smiles of fortune. In 1764, I lost a friend by a sudden death [Mr. Honeywood the banker] who gave me *£100* a year for dining with him at Hampstead of a Sunday, by whose sudden death I was supposed by his partner and connections, to have lost much more than the *£100* a year. In 1767, I lost my second wife's dower of *£5,000*, by the bankruptcy of Mr. Gomm the great Russian Timber Merchant to whom the whole had been lent, previous to our marriage, by the advice of Dr. King, Chaplain to our Factory at Petersburg. I lost the reversion of the place of Master of the King's band, of *£300* a year, twice, 1st by Ld. Hertford the Chamberlain, 4 of whose daughters were my scholars, and who had promised me the place in case of a vacancy; but asking the K[ing], on the death of Dr. Boyce, whether his Majesty wished him to appoint any particular person, without mentioning my name, Stanley was appointed, 2dly by Lord Salisbury appointing Parsons the instant he heard of Stanley's death, for fear I


(from Dr. Burney)

Chel. Coll July 19. ½ past 8 Thursday

With best Comp.ts a Virtuosiss.mo Sig.r Vincenzo Novello,
I shall now begin my finale note, or the dead number, with
My dear Friends.

If you c.d send your Lumber-dy Instrum.t sooner than 10, to morrow morn. I sh.d be right glad; that it may be tuned in unison with mine: for if th pitch sh.d be altered, the 2 Grands will not remain in perfect Found.n an hour. While the weather continues warm, I had rather wait on ye at 11, than 12 or 1 — I am now entirely for the performance of the 30 Wary Gabons de suite: as you two virtuous gemmen, double-fugue so pat-fit in all their pretty chunes, that you'll go on as swimming from beginning to end, as if with wind and tide were both strongly in your favour. I think the forte, i.e. fortes, may begin to storm Hay Fen-works of Engineer Bach, before 12 — and if we have any time to spare, after being plagued with, we can talk them over — (what we be this Potter wish cost) if little i were to say his then might, perhaps, be turn for a Da Capo. Ly for Romance at least. God bless ye!

C. B

FACSIMILE OF LETTER TO SAMUEL WESLEY

should be named to the place by the King, who wished I should have it, and I was expected by all the musical profession to be Stanley's successor as a thing of course. When the Duke of Rutland was Ld Lieutenant of Ireland, Mr. Secretary Ord had procured me a promise of the place of composer and master of the King's band in Ireland of *£200* a year in case of a vacancy during the D. of Rutland's regency. A vacancy *did* happen, when the Prince of Wales, knowing nothing of my claim, asked the place of the Duchess of Rutland for Crosdill, young enough to be my grandson. The Pantheon being burnt down in which I had purchased a share, which cost me £700, and the loss of a place of *100* guineas a year as foreign secretary to engage foreign singers from Italy and Germany. Two mortgages, one in Wales of £1,000, and one in Ireland of £2,000, are I fear beyond recovery. I have received no interest from either for many years. Booksellers breaking who had received subscriptions for my History of Music; and lately others in whose hands I had placed all the remaining copies of the 4 vols. 4to.—and many *Et ceteras* might be added to the unfortunate events of my life. But though I have not teazed the great for favour, they have honoured me with notice and civilities, which though not so solid as place and pension, have flattered and gratified my heart, and made my life pass more smoothely and honourably than mere filthy lucre could have done. And at last when something of a more solid kind *is* arrived, which for some time I have felt myself in danger of wanting, its coming through the medium of persons whom I have always respected, loved, and honoured, swells its value from 200, to at least 2000, and so for the present, I shall dilate no more on the subject.—But will your Ladyship (I have kept it off a great while) have the goodness to instruct me how to demean myself (having had no practice that way) on this important occasion! Would it not be right for me to wait upon Lord Grenville, to leave a card at least, and on our Right Honble. and *most* Honourable Mr. Windham, with a card of grateful thanks to the benignant Mrs. Windham for her benevolent annunciation of the glad tidings.—The Warmth of the weather to-day, and of your friendly heart, have enabled me to think of quitting my bed chamber in order to travel across the cold library into the parlour where I shall now be most happy in the honour of a call from you any day you will have the goodness to name to

Dearest madam, your most devoted
Obliged and affectionate servant
The Octogenarian
CHAS. BURNEY
born Apr. 7th O.S. 1726.

MUSIC IN TOLSTOY'S LIFE

BY HIS SON, COUNT SERGIUS TOLSTOY

Translated by Aylmer Maude

Never in my life have I met anyone who felt music so intensely as my father. He could not help listening to it; when he heard music that pleased him he became excited and there was a contraction in his throat; he sobbed and shed tears. The feelings aroused in him were unreasoning emotion and excitement. Sometimes it excited him against his will and even tormented him, and he would say: *Que me veut cette musique?* (What does that music want of me?) This effect, independent of a rational relation to it, is vividly depicted in 'The Kreutzer Sonata':

> In general, music is a dreadful thing [says Pozdnyshev]. What is it? I don't understand. What is music? What does it do?

Such was the direct action of music on my father throughout his life, beginning in boyhood and finishing in his last year, when he said to V. F. Bulgakov that if all European civilization were to perish, he would regret only the music.

Therefore, in view of his complete frankness and his constant effort to understand the meaning of the feelings and impressions he experienced, his opinion concerning the importance of music in general and the place music occupies in the life of humanity, and in particular his opinions about certain composers and certain musical works, are of special interest.

. . . . . .

Probably Tolstoy began his own musical education in the way that Nicholas Irtenev did in 'Youth.' In 1847, he wrote in his Diary, that one of the aims of his life was to 'attain a moderate degree of excellence in music and in painting'; and during the following three years of his youthful quest (1848-51), before he had yet decided on his future activity, and when he was living now at Moscow, now at Petersburg, and now in the country, he did actually devote much time to music. He took with him to Yasnaya Polyana a German pianist named Rudolph, and had lessons in music from him. Rudolph was a talented musician of a Bohemian type—a frivolous, dissipated man. Some traits of his character are depicted in 'Albert.' He left some compositions, of which I know the 'Hexengalop' (which was published) and two 'Cavalry Trots.' One of these my father knew by heart, and often used to play. At that period of his life Tolstoy gave very serious attention to his musical occupations. He then wrote in his Diary a whole dissertation on music, 'The Fundamental Bases of Music, and Rules for its Study.' Therein, among other things, occur the following definitions:

> Music is a combination of sounds, which strike our auditory capacfty in three ways: (1) In regard to space, (2) in regard to time, and (3) in regard to strength. Music is a means of arousing certain feelings and conveying them to others by sound.

. . . . . .

Already at that period my father tried to explain to himself why music acts so strongly on its hearers. In an original draft of 'Boyhood and Youth,' he delivers the following opinion, which is almost identical with one he expressed much later, in 1906:

> Music acts neither on reason nor on imagination. When I listen to music I think of nothing and do not imagine anything, but some strange, delightful feeling fills my soul to such an extent that I lose consciousness of my existence. It is a memory-feeling. But a memory of what? Though the sensation is powerful, the recollection is obscure. It seems as if one were remembering something that never occurred. Is not memory the basis of the feeling aroused in us by any art? . . . . Does not the feeling aroused by music result from memory of feelings, and of transitions from one feeling to another? . . . . Plato, in his 'Republic,' laid down as an absolute condition that music should express noble feelings. Every musical phrase expresses some feeling—pride, joy, sorrow, despair, and so on—or it expresses one of the innumerable combinations of those feelings. Combinations that do not express any feeling and are composed in order to show off, to explain, or to earn money—in music as in everything else—are abortions which one cannot take into account (among such abortions are attempts by means of music to express forms and pictures). If one admits that music is the memory of emotions, it is easy to understand why it acts differently on different people. The cleaner and happier a

man's past has been, the more he loves his memories, and the more strongly does music act on him; on the other hand the more depressing a man's memories are, the less will he sympathise with it.

During the next period of his life (1856-62), when he had returned from Sevastopol and was already a famous writer, my father lived at Moscow and at Petersburg, and twice went abroad. During this time he neglected no opportunities of making himself acquainted with all that was important in the sphere of music. Many of his friends and acquaintances were keen amateurs. Such were the two brothers Islavin, Zybin, V. Perfilev, A. D. Stolypin, Kireeva, Prince Odoevsky, and others. Some of them were themselves competent performers, others organized musical evenings and invited the best artists. To this period belongs Tolstoy's acquaintance with Nicholas Rubinstein, whose gifts he highly esteemed, and with whom he discussed the establishment of the Moscow Musical Society. That idea the brothers Rubinstein eventually realised by the establishment of the Imperial Musical Society. As a relic of this period, may be mentioned a little Valse composed in Lanner's style, which Tolstoy afterwards often used to play. Its composition has been attributed to my father, but, so far as I know, that is not quite correct; he and his friend Zybin probably composed it together. It was eventually written down by S. I. Tanéïèv, who heard my father play it.

. . . . . .

At this time two operas particularly impressed Tolstoy — Weber's 'Der Freischütz' and Mozart's 'Don Giovanni,' especially the latter. Altogether, during his life he saw but few operas; he was not fond of that form of art, and considered that it was impossible to unite two arts—music and the drama; or even three arts, if we consider that painting (decoration) also plays a part. In his opinion, such a conjunction weakened the arts concerned. However, he made an exception of such an opera as 'Don Giovanni,' as in it the music depicts the feelings of the characters. In his view, the lyricism of that opera redeems the defect, common to all operas, of the conjunction of music with drama. In this he was at one with Tchaikovsky, who is known to have been very fond of Mozart, and to have considered 'Don Giovanni' the best of all operas.

. . . . . .

After 1862 my father settled at Yasnaya Polyana, where he remained almost constantly till 1881. During that time he had few opportunities of hearing concert music. Amateur music, on the other hand, flourished at Yasnaya Polyana. K. A. Islavin, who was a good musician and a tolerable pianist, used to pay prolonged visits.

In the 'seventies, my father was so carried away by music that he played for three or four hours a day. The impression produced by his playing is one of the most vivid of my childish recollections. When we children went to bed he used to sit down at the pianoforte and play till midnight and after, sometimes taking part in four-handed pieces with my mother. I well remember how at that time he played Sonatas by Mozart, Weber, and Beethoven (of his first period), some things of Chopin's, Schumann's 'Jugendalbum,' the 'Acceleration Walzer' of Strauss, Rudolph's 'Trot,' and others; how he tried to play pieces of which the technical demands were too great for him, such as Chopin's Scherzo in B flat minor, Schumann's 'Symphonic Etudes,' or Henselt's 'Poème d'Amour'; and how he played (in duet arrangements with my mother) Haydn's and Mozart's Symphonies, Beethoven's Septuor, and other pieces. I remember my first sweet impressions of music heard by me from afar—from the upper story where my father was playing—impressions mingling with childish half-unconscious dreams, merging gradually into sleep. For some reason I specially remember the first bars of Weber's Sonata in A flat major, of which he was particularly fond. Subsequently he expressed to N. Rubinstein his astonishment that this Sonata and other pieces by Mozart and Haydn were scarcely ever performed at concerts. Rubinstein replied that they are difficult, because they must be played faultlessly.

Remembering now my father's playing, I should say it was rhythmical and expressive, but sometimes interpreted in a way of his own rather than as the composer intended; and insufficient technical mastery hindered him from fully expressing what he himself intended.

In playing the pianoforte he had to exert himself greatly. His undeveloped fingers were not sufficiently obedient; he used to bend his body and perspire, but he played with much enthusiasm.

Early in the 'seventies a great event in the musical world of Yasnaya Polyana was the arrival of my father's kinsman, I. M. Nagorny, a remarkable violinist, who rarely performed at concerts in Russia, but had at one time achieved success in Italy and France. He played a great deal at Yasnaya Polyana, among other things the 'Kreutzer' Sonata, a work with which he produced a particularly powerful impression on my father. Perhaps the ideas and images subsequently so vividly expressed in his story, 'The Kreutzer Sonata,' were then conceived. I remember that he was also delighted by Nagorny's performance of other Sonatas by Beethoven, Weber, Schubert, and Mozart (especially the *Andante* of the E flat major Sonata), and ballads, polonaises, and mazurkas by Wieniawski.

In 1876, on one of his visits to Moscow, through N. Rubinstein, my father made P. I. Tchaikovsky's acquaintance.

From the time he was a young law-student and my father's first works were appearing, Tchaikovsky had preferred them to any others. 'When I made L. N. Tolstoy's acquaintance,' wrote Tchaikovsky ten years later:

> . . . I was seized by fear and a feeling of awkwardness before him. . . . But he, who in his writings showed himself the profoundest reader of the human heart, appeared in his behaviour with others to be a simple, genuine, and frank man, who showed very little of the omniscience I had feared. . . . He simply wanted to chat about music, in which he was then interested. Among other things he was fond of decrying Beethoven, about whose genius he had doubts. This was a trait not at all characteristic of a great man; to degrade a universally acknowledged genius to the level of one's own incapacity is a characteristic of limited minds.

I will not discuss how far Tchaikovsky was right in uttering that reproach, but will only remark that he himself, in his Diary, admits that he was not fond of Beethoven, though he bowed down to him.

During this visit of my father's, Tchaikovsky, with N. Rubinstein's assistance, arranged a musical evening which made a great impression on him.

'Never perhaps in my life have I felt so flattered,' writes Tchaikovsky, 'as when Tolstoy, listening to the *Andante* of my Quartet, and sitting by my side, broke into tears.'

After his return to Yasnaya Polyana, Tolstoy sent Tchaikovsky a collection of folk-songs, begging him to 'work them up in a Mozart-Haydn style, and not in a Beethoven-Schumann-Berlioz-artificial style, which aims at the unexpected.' This, in all probability, was Kirsh Danilov's collection.

Tchaikovsky replied that

> . . . the songs have been taken down by an incompetent hand, and only retain traces of their original beauty. The chief defect is that they have been artificially and forcibly squeezed into a regular, measured rhythm. Moreover, most of these songs have been taken down in a solemn D major, which again is not in accord with the structure of real Russian songs; these almost always have an indefinite tonality, most nearly resembling old Church chants. . . . To take down folk-songs in accord with the people's way of singing them is an extraordinarily difficult thing, and needs the most delicate musical feeling and great historico-musical erudition. . . . But your songs can serve as material for symphonic elaboration and are even very good material, of which I will make use in one way or other.

After this, the intercourse between Tolstoy and Tchaikovsky soon ceased, partly because the latter felt disillusioned at finding in Tolstoy little of the dictator he had expected, and partly because in general he avoided people with whom he was not closely acquainted:

> I reached the conviction [he wrote in a letter to Madame Mein] that Tolstoy is a somewhat paradoxical person, but direct, kindly, and even in his own way sensitive to music, but nevertheless acquaintance with him did not afford me anything but a burden and a torment, as every acquaintanceship does.

In his correspondence Tchaikovsky repeatedly wrote about Tolstoy.

It is noteworthy that Tchaikovsky, who wrote ten operas, held the same critical opinion of the operatic form as Tolstoy. Writing to Madame Mein, he says:

> Leo Tolstoy advised me to abandon the pursuit of theatrical success, and in 'War and Peace' he makes his heroine feel perplexed and suffer at the false conventionality of operatic action. One who, like you, does not live in Society (and who, therefore, abjures all conventionality), or, like Tolstoy, has lived many years constantly in the country, occupied exclusively with family, literary, and school affairs, must feel more acutely than others all the falsity of operatic forms. Similarly when I write an opera I feel myself cramped, and lack freedom. Nevertheless one must admit that much first-rate musical beauty exists in dramatic form, and that its authors were inspired by dramatic motives.

(To be continued.)

THE PIANOFORTE CONCERTO PROBLEM

By Robert H. Hull

Some time ago—in February, 1924—an admirable article by Mr. Kaikhosru Sorabji appeared in the *Musical Times*, on the subject of neglected works. Mr. Sorabji's concise comments with regard to the lack of enterprise on the part of executive musicians and concert directors are, unfortunately, as true to-day as they were at the time his article was written. For instance, so far as any of London's major orchestral organizations were concerned, in the season 1924-25 the Philharmonic Society alone showed any enterprise or attempt at originality in its programmes, although in the season 1925-26 the Philharmonic programmes were, unfortunately, as dull as any in London. But though the question is certainly acute in connection with purely orchestral works, it is acutely chronic, if I may use such a term, where it touches the concerto problem. Mr. Sorabji dealt at some length with the general aspect of the matter, so that it is unnecessary to do so again; my present purpose is concerned with discussing what I believe to be an important contributary feature to the deplorable stagnation that exists at present amongst the majority of concerto players.

All over the country, and especially in London, we have important centres of musical training which help to provide a substantial proportion of the vast number of solo pianists who flood the market every year. Those who are deemed to be of sufficient ability to play concertos in public are frequently given trial performances at students' concerts, at which a certain amount of latitude in the choice of works is allowed, provided that they do not present unnecessary or extreme difficulties to the orchestra. Nevertheless we find that, almost without exception, the soloists keep to examples already worn thread-bare by the older concerto players of the present day. The Patrons' Fund Rehearsals for British executive artists and composers at the Royal College of Music offer excellent advantages to a limited number of pianists every year, but even those students who are fortunate enough to be selected as performers do not seem to realise the full value of their opportunities. For example, a short while ago I heard the Grieg Pianoforte Concerto performed at one of these rehearsals, a fact which is significant of the lack of enterprise to which I have already alluded. In this respect, however, the pianists are no worse than the 'cellists, who confine themselves almost entirely to the Elgar and Dvorák Concertos, with the Boëllmann Symphonic Variations as an occasional alternative.

The Delius Pianoforte Concerto has been in favour lately, five or six performances having being given within a comparatively short period at one institution or another. We welcome the initiative which governs such acts, but feel that in this case it is somewhat misdirected. To neglect modern works more or less consistently for years, and, by way of repentance, to single out a Concerto that cannot be called either a great or good piece of workmanship, is not calculated to do any lasting good, and may be merely the substitution of one kind of evil for another.

It is now time to examine the situation constructively. To whom should be assigned the responsibility for the absurdly conservative policy governing the choice of works? Investigation goes to prove what is obvious to anyone who has seen the inner working of these schools of music, and that is that the professors themselves are largely responsible for the existing state of affairs. Students usually follow the directions of the authorities in matters connected with choice of works, and therein lies the difficulty. The body of aggressively conservative professors is a large one, and in the fullness of time we have the new students playing the old works, in a routine that is mechanical. In chamber music we find that the same series of quartets are performed again and again, while their equally worthy neighbours lie untouched, thus fortifying Mr. Sorabji's argument that the laxity is widespread. Regarding pianoforte concertos, no

isolated venture will serve. The movement, if it is to be of value, must be fundamentally organized. It seems that one way to approach the matter would be to secure the co-operation of some of the more enterprising of the professors. If this were done, the change of policy would become comparatively wholesale, and the efforts of the pioneers would gain proportionately in effect.

The performance of new works at a student's début does not condemn the player for the future, as we are led to suppose, and from a financial point of view would certainly be as successful as the present system. An appreciable section of the public would be quite as ready to welcome new concertos, as others would be to go and hear the Tchaikovsky B flat minor. Mr. Sorabji singled out M. Victor Schiöler for praise, on account of his performance of the Reger Pianoforte Concerto. I add my tribute to his. Such originality is all too rare. It may be asked, 'If the well-worn concertos be given a rest, what shall be put in their place?' The material is not lacking. We can set to work with the Bach and Mozart Concertos, the latter providing an extensive field for research. The Beethoven Concertos may, with profit, be put aside for a while; the fourth and fifth have had too much attention to the exclusion of other works. The Franck Variations are worth much more than an occasional performance, and the same remark applies to Liapounov's Variations on Ukranian Themes. Regarding concertos proper, there is not space to give more than a somewhat superficial catalogue, but, following Mr. Sorabji, I would again draw attention to the Busoni and Reger Concertos. For further material, I suggest the later Rachmaninov works, and Concertos by Prokofiev, Dohnányi, Cyril Scott, Tcherepnin, Herbert Howells, and Palmgren.

Points from Lectures

Mr. Bernard Johnson, speaking at Nottingham, in reference to the well-known borrowings of Handel, discussed them with some freshness. It was true, he said, that Handel stole melodies right and left, without acknowledgment of his indebtedness to other authors; but if he was to be blamed for this, could not a clergyman be called a thief because he 'stole' a text from the Scriptures and preached a sermon on it? Industrious mud-slingers were always pointing out instances in which Handel had 'borrowed' from some obscure composer who lived a hundred years before him. But everything Handel touched he made to live, aud it was only because he had condescended to take some little tune from their works that some of these obscure composers were remembered.

The parallelism of the golden age of music with that of literature led Mr. Adrian Boult to point out how the creation of great music moved in cycles. The interest and activity started with a vogue of simplicity which almost always took its origin from the discovery, or re-discovery, of music that sprang straight from the soul. Folk-music was taken by composers and gradually applied to the needs of the moment, and often as time went on the very people who had taken an interest in the collection of tunes, used them more and more directly in their compositions. Applying this argument to the present day, he took examples from the works of Vaughan Williams, Gustav Holst, and other composers.

'Choir-Training' was Mr. Geoffrey Shaw's subject at Cambridge, when he addressed a gathering of teachers. Most people, he said, learnt the art of conducting only from bitter experience, without ever having a lesson in choir management. A certain standard of musicianship was necessary; it was not enough merely to stand in front of a choir and beat time. Frequently it was much better not to use a baton, especially with children and with a small body of voices, for in nine cases out of ten it brought a rigidity into the singing. Often it was quite enough just to set a choir going; the singers could manage quite well unaided, and the flowing melody of the music was much less likely to be interrupted. Regarding the faults of singing, Mr. Shaw did not think that mistakes in tone, accentuation, light and shade, technique, or rhythm were by any means the chief faults; bad enunciation was the worst mistake. 'Do not bother about bar-lines,' said the lecturer. Much of the charm of singing depended on a beautiful prose rhythm. A choir must sing with significance rather than with expression. Usually choirs sang either very loudly or very softly, and they did not bother to find out much about the country in between. It was up to a singer to try to get the true sense of the message of the music. A conductor should never beat with a rigid arm, and should have intention in every gesture. Whenever possible a song should be memorised, and, above all, should be sung with the clarity of the spoken word.

The story of Irish music which Dr. Annie W. Patterson told a Dublin audience in Molesworth Hall, was not merely a review, but a plea for the development of a National School of Music. Dr. Patterson said that it was not appreciated generally that the old Irish bardic tradition was mainly instrumental. Instead, it was customary to hear a great deal about Irish song. Moore's 'Melodies' made a great sensation, and, later, other settings of traditional songs had been much before the public. Dr. Patterson dwelt on the fame of the Irish harp and its place in history as a prototype of the modern pianoforte. She played on the pianoforte some specimens of early and mediæval harp minstrelsy, including a theme entitled 'The Battle of Arganmore,' which is credited to the 2nd century, and may be one of the oldest recorded pieces of music. The speaker also called attention to characteristic features of this example.

Addressing the Midland Arts Club on nationality in music, Mr. Frederick Thomas characterised French music as sparkling and naïve, Italian music, suave and graceful, Polish music, mournful, Spanish music, poignant and gay, Russian music, unsympathetic and attractive, and Scandinavian music, keen and cutting. German music stood for the expression of the deeper feelings of mankind. The love of the Germans for music arose from their religious and reforming ardour. Mr. Thomas regarded Bach as the musical reincarnation of Martin Luther. The chief feature of English music was its cheerfulness, simplicity, and grace.

Delving into Sussex music of the past, the Rev. K. H. Macdermott produced unique specimens before the Sussex Archæological Society. One of these was a vamp-horn, one of six which existed in England. He had found ancient music consisting of manuscript and printed books, several of which had been printed in the county. Henry Bristow, at the age of eighty-two, sang from memory no fewer than four hundred and twenty songs. George Arnold, of Bosham, who died at upwards of ninety

years of age, served in the village choir for eighty years. Old Sussex folk-dances were modal. The old Sussex singers could not bear to be accompanied. The natives had been very fond of making their own tune-books. Mr. Macdermott had discovered literally hundreds of MS. books of songs, dances, and Church music, which had been written laboriously and painstakingly. Great interest was taken in the display of musical instruments formerly used in Sussex Churches and villages.

A teacher's vacation course in music was held for several days in Rushworth Rooms, Liverpool. The lecturers included Mr. Stewart Macpherson, Mr. Cuthbert Whitemore, and Dr. Stanley Marchant. In addition, Prof. E. T. Campagnac spoke on 'Music and Mind.' The other arts, he pointed out, expressed to us the things of this world, while the musician told us of a higher world above this one. J. G.

THE NEW ORGAN-PIANOFORTE

By Anthony Clyne

Little interest has yet been aroused in this country by the descriptions of the new type of pianoforte invented by Mr. J. H. Hammond, jun., of Gloucester, Massachusetts. Those who have read the accounts are eagerly looking forward to an opportunity of examining and hearing the instrument for themselves, and it is to be hoped that arrangements will soon be made for a demonstration in London.

That from it much of the quality of the sounds from a pipe-organ may be obtained, while the characteristics of a pianoforte are retained, is a brief and inadequate description of its nature. Josef Hofmann, the well-known pianist, is greatly impressed by its possibilities:

> I have just returned [he writes] from an extraordinary week-end visit to the home of a master-musician, where I heard a pianoforte demonstrated whose tones grow or die as the performer chooses. I heard volume increased, the tone once struck, and all this without in any way altering the characteristics of the pianoforte tone.

It is stated that professional musicians of the highest standing who have tested the Hammond organ-pianoforte believe that the inventor has achieved the most remarkable improvement that has been made since the pianoforte was evolved early in the 18th century.

John Hays Hammond, jun., is not an expert musician, though it is evident from his performances on his creation, especially his happy improvisations, that he possesses exceptional musical talent undeveloped. He is a scientist already highly distinguished by successful inventions of diverse kinds, and now holds the notable appointments of consulting engineer to the Radio Corporation of America, the General Electric Company, and the Westinghouse Company. During the war he invented a type of aluminothermic incendiary projectile, which was employed by the Allies. But his inventions are principally in the field of wireless telegraphy and telephony, and he is the originator of no fewer than three hundred and fifty patents registered or applied for in the United States and the chief countries of Europe. Advanced wireless experimenters in this country will be familiar with his name, especially in connection with devices relating to superheterodyne.

It had long been known that his scientific interests ranged far and wide, but few had any idea that they extended to what may be called the mechanics of music, until last autumn he suddenly revealed his organ-pianoforte. For more than six years he had been working at intervals on the construction of a large pipe-organ in his home at Gloucester. He mastered the whole science of organ-making, and then he must needs study the details of pianoforte-making. Nothing would content him but to attempt to combine in some measure the features of both kinds of instrument.

The principles of the pianoforte, the main elements of its construction, he perceived, have continued unchanged since the first pianoforte was made by Bartolommeo Christofori in 1714. He solved the basic problem by replacing the harpsichord quills which 'twanged' the strings by hammers, adapting the mechanism of the clavichord to secure control by the player over the intensity of sound given out by the strings, and in other respects imitating the harpsichord, while introducing the 'check' which, fixed on the end of the key, catches the edge of the hammer as it falls, and holds it down, thus preventing the hammer from rebounding on the string, and regulating its fall according to the pressure on the key. Since his day the evolution of the pianoforte has been in details and not in principles—minor technical improvements—and the chief aim has been to obtain more sustained tone and power. This has been sought by increasing the rigidity of the frame and by increasing the tension of the strings, more than doubled since 1800. These two methods have been developed to the limit of their effectiveness. From time to time many attempts have been made by ingenious devices to confer upon the player greater power to modulate and control each tone, but all have proved unsuccessful.

Mr. Hammond conceived an entirely new method of giving the player more control over the notes after the keys had been struck. His own brief account, given at a recital attended by many well-known musicians and representatives of the British and Italian Ambassadors, runs as follows:

> By the use of reflectors set inside the instrument and controlled by an additional pedal, it has been possible to build up a tremendous sonority, and the tones may be allowed to escape with any degree of subtlety. In other words, unlike the notes in an ordinary pianoforte, which gradually fade after being struck, those from an instrument fitted with the Hammond pedal may be sustained and even increased in volume many times.

The reflectors mentioned are parallel revolving slats, which can be opened or closed as the player wishes, being operated by the extra pedal as a so-called Venetian blind is opened or closed by its cords. The case of the pianoforte is constructed as soundproof as possible, and the reflectors are ranged along the entire top inside. The tone, therefore, can be built up, as it were, inside the instrument, and then released exactly to the extent desired by the player. The resultant energy when the keys of a pianoforte are struck is sufficient in volume to be measured in foot-pounds, but hitherto only a small fraction of this has been converted into the air-wave-motion which is sound, and human ingenuity has been exhausted in actually neutralising the rest by various devices to absorb the excess. Now a far larger proportion of the energy is utilised to produce greater sonority.

But this is not all. Those who experiment with, or, indeed, play about with, valve wireless receiving sets are familiar with the phenomenon known as

regenerative action. But to those who are children in such matters it can be simply explained. In a two-valve set the first valve is a detector and the second is an amplifier. If the second valve not only amplifies the wave-motion, but also returns a proportion of the amplified wave-motion along the path by which it arrived, it will receive it back again from the first valve and, so to speak, amplify again the amplified motion, thus greatly increasing the strength. This phenomenon suggested to Mr. Hammond a method of obtaining a great volume of sound. According to the angle to the sounding-board at which the reflectors are set by the operation of the extra pedal, a less or greater amount of the sound is returned to the sounding-board and reflected again to the reflectors. The analogy with regenerative action in a wireless valve set is not exact, of course, but it makes the phenomenon comprehensible. The Hammond organ-pianoforte acts by a sort of acoustic regeneration, sustaining the vibrations of sound for far greater periods of time than is otherwise possible.

The qualities which differentiate it so greatly from the ordinary pianoforte are set forth as follows: (1) The increased sonority. (2) The maintaining organ-like, as a straight dynamic line, the effect of undying tone. It makes it possible adequately to perform organ music, hitherto only for a great organ, on a pianoforte:

> In Bach's 'Passacaglia,' for example, it is able to hold the major melody while the accompanimental figures do not interfere with the sweep of the basic harmonies.

(3) The differentiation of melodic passages from accompanimental passages is produced through a psychological reaction. Mr. Hammond thus explains it: While the percentage of change, in sonority and maintenance, is the same both for melodic line and the other tones, yet because 5 per cent. of a million-dollar income would be a great enrichment, and 5 per cent. of a hundred-dollar income would be a trifle, so the change in the melodic line is far more striking. (4) The ability to open the reflectors at the same rate as the tone fades, thus gaining the effect of a tone of continuing level volume. (5) The power to change the quality of the upper harmonics after the keys have been struck, so obtaining remarkable tone-colour changes. Accepting that the ordinary pianoforte may be called monochromatic, the Hammond instrument is polychromatic:

> While the invention will give a nuance and an atmosphere particularly fitted to composers like Debussy [claims the inventor], it will be equally applicable to jazz. There will be a *tremulando;* and the pianoforte will 'giggle' almost like a trombone.

Of course, it demands a special technique in the player. But every player of the pianoforte can acquire this without unlearning any technique now possessed. It is an addition to the pianoforte, extending but not altering its technique. The testimony based on long practice is that gradually the ability to use the extra pedal comes automatically, as the other pedals are used, and only with this semi-subconscious employment can the real value of the innovation be exploited. There is no alteration, apart from the pedal and a slight increase in the height of the case, in the external appearance of the instrument. No change in the notation of music is required. In no respect are existing scores for the pianoforte made obsolete, but on the other hand it may be that music will come to be written specially for the instrument, with the varying use of the additional pedal indicated, or even existing scores may be adapted to it, by having such signs inserted.

While the invention points to the manufacture of a new type of instrument which will gradually supplant the existing type, as pianoforte supplanted harpsichord, the invention is also in a form which can be fitted to an ordinary pianoforte. It is unlikely, however, that this will be done to any great extent, the invention being applied in the form of new instruments. It is applicable, of course, to player-pianos, and rolls for use with player-pianos so equipped have already been produced.

New Music

CHURCH MUSIC

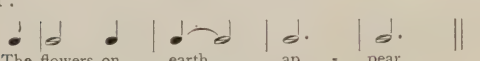
New issues of the Tudor Church Music Series (Oxford University Press) include a Sol-fa edition of William Byrd's anthem, 'Prevent us, O Lord,' S.A.A.T.B., and anthems by Thomas Tomkins and Richard Nicolson, edited by A. Ramsbotham and S. Townsend Warner respectively. The Tomkins work—'Praise the Lord, O my soul'—is for two trebles, tenor, and bass, unaccompanied. Nicolson's 'When Jesus sat at meat' is for S.S.A.T.B., with an organ part arranged from the original accompaniment of viols. These three anthems are fine examples of Tudor work.

A new series of Cathedral Anthems, edited by C. Hylton Stewart (Oxford University Press), should prove of exceptional interest to capable choirs. They can be noticed only briefly, and choirmasters would do well to examine the works for themselves. Two by William Croft (1678-1727) are for unaccompanied singing. 'Hear my prayer, O Lord' is an expressive work for S.S.A.T.B., with a few bars of eight-part writing at the end. 'O Lord, rebuke me not in Thine indignation' is a splendid specimen of polyphonic writing. It is for S.S.A.T.T.B., and is fairly difficult. The same composer's 'O Lord, Thou hast searched me out' is for A.T.B., with organ accompaniment. It includes short solos for bass and tenor, and at the close of the final movement the full choir is employed. On account of its length, certain movements rarely performed are omitted from this edition.

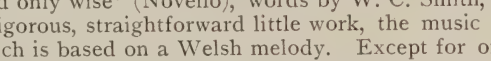
Six anthems by Maurice Green (1695-1755) include the fine verse-anthem for voices, 'Arise, shine, O Zion.' The organ part in the first movement is written on three staves. There is some fine, vigorous chorus writing in the first and last movements, and between these is some expressive solo work for tenor and treble. Another work of lofty character, 'How long wilt Thou forget me?' is for eight voices and organ with a brief middle section for two solo trebles. The remaining works by Greene are 'Let my complaint come before Thee,' for S.S.A.T.B., unaccompanied, 'Lord, how long wilt Thou be angry,' for S.S.A.T.B. and organ, 'Acquaint thyself with God,' for alto solo, chorus, and organ, and 'O give thanks,' for alto and bass soli, chorus, and organ. The remaining number of this series is by a later composer—Thomas Attwood Walmisley's 'The Lord shall comfort Zion,' written in 1840. There is some highly effective writing for four-part chorus, and the work also includes solos for soprano and bass, the latter a dramatically-written movement. Some accidentals are missing from the organ part on p. 6.

Three new settings of the Communion Service from the Faith Press, all modal in style, will suit varied tastes and requirements. For unison singing, Arthur J. Bull's 'Missa Sancti Andreæ' may be recommended. It is very simple, devotional music, and the organ part is treated with taste and skill. George Oldroyd's 'Missa Ave Jesu' in Mode 2 is for unaccompanied singing, and is quite simple. There is a fair amount of writing in thirds—frequently doubled in the octave—and pure four-part writing is comparatively rare. The little ascending passage of five notes which opens the *Kyrie* is overworked, and is likely to prove monotonous. Choirs who can appreciate music of a somewhat austere type may be recommended to try H. S. Middleton's 'Missa Sancti Michaelis'—a scholarly setting, effectively written for voices, and only moderately difficult. It is for unaccompanied singing. No setting of the Creed appears in any of the above.

Also from the Faith Press comes an Easter Carol Service, consisting of prayers, readings, &c., and a number of carols which are sung at stated intervals. Musically the book wants overhauling. Faulty part-writing occurs in more than one number, while in the setting of 'O Voice of the Beloved,' to a tune by Newsidler (1536), the following are allowed to appear :



and :



Eric H. Thiman's anthem 'Immortal, Invisible, God only wise' (Novello), words by W. C. Smith, is a vigorous, straightforward little work, the music of which is based on a Welsh melody. Except for one verse set for four-part unaccompanied singing, the voices are mostly in unison, with a free organ accompaniment.

An anthem for boys' voices—'King of glory, King of peace'—by William H. Harris (Oxford University Press), is a fine setting of words by George Herbert which competent choristers will delight to sing. Three-part writing—sometimes unaccompanied, with charming effect—is fairly frequent. The organ part is excellent.

G. G.

SONGS

Several numbers have recently been added to the Oxford University Press edition of songs, Vaughan Williams and Whittaker being among the composers represented. Whittaker's 'Two Lyrics from the Chinese' are, like most of his work, notable for strength and power. Rugged, and even angular, they give an impression of originality and sincerity. They are dramatic rather than lyrical, the accompaniments reinforcing fairly free declamation with many skilful touches. There are some beautiful moments in 'My lord is gone away,' and one might call attention to several strikingly apposite pianoforte figures. It is not unfair, however, to say that power is more marked a characteristic here than beauty, as it is usually understood. The realism of the words perhaps demanded this treatment, and Dr. Whittaker has spared nobody. The two Vaughan Williams songs are meant for unaccompanied singing, but are fitted with detachable pianoforte parts. The treatment of Seumas O'Sullivan's two poems shows all the composer's usual skill, and the slight accompaniments are remarkably successful in adding to the effect without obscuring the subtlety and lightness of the vocal line. All the little individualities of style are here ; but in the master's work they sound inevitable and natural, and not affected or facile as they do in the work of imitators. The influence of Vaughan Williams is plainly seen in three songs by Ralph Greaves, and also in Hubert Foss's 'The Nurse's Song,' but this does not mean that these compositions have not also individuality of their own over and above the influences which have helped to make them. There is in 'The Nurse's Song,' moreover, a real quality of atmosphere and poetry. Of Ralph Greaves's three songs to words by Masefield, the best seems to be 'I will go look for Death.' I believe these songs to have been written as part of the incidental music to an Oriental play : in stage performance, perhaps, some of the interludes and certain details in the songs themselves, which seem below the general level, would have point and appositeness, and fall into place. 'The Chestnut Blossom' is one of Norman Peterkin's best songs. A difficult and complex atmosphere is well portrayed, and the setting has many clever details, such as the 'note of the passing bell,' as well as a feeling of consistent growth and unity. It is a good piece of work. Lighter and less individual is the same composer's 'I wish and I wish' ; but it has undeniable charm in spite of a suggestion of the commonplace in some of the harmony. Less easy to discuss are Peterkin's three songs for voice and viola, to words by Joseph Campbell. It is impossible to tell how they will 'come off,' without hearing the viola itself. So far as imagination and a pianoforte carry one, 'The Journeyman Weaver' seems the best ; it has rhythmical unity which makes it easier to grasp than 'A curse on a closed gate,' and the viola has no double-stoppings to deal with. This makes strongly for success, for the sound of a string player, after a portentous snatch, achieving and holding a $\frac{6}{4}$, is never a very satisfactory one. 'The Jolly Carter,' a folk-song collected and arranged by E. J. Moeran, is a pleasant tune, which Moeran's highly sophisticated setting turns into a stimulating and infectious song, suited for 'camp-' or 'bottle-singing.' But the tune is little more than pleasant, and has none of the real individuality of the best folk-songs. It is late in the day now for collecting folk-songs ; all the best flowers have been gathered. A beautiful little work is the same composer's 'In an arbour green,' in which the wistful tenderness of the lovely poem is reproduced without weakness. Again the music is rather sophisticated, harmonically, at any rate, with the flavour of Delius, but there is no mistaking its real and individual quality. Vaughan Williams's 'The Water-Mill,' discussed here some months ago, is now published singly, in a higher key, for mezzo-soprano.

Gerrard Williams is always to be relied upon for a neat-minded sense of humour, dainty individuality, and true craftsmanship. Four songs from Curwen's all show, in one way or another, these qualities. 'The Lonely Tent' is particularly good—it cleverly gets the half-delighted, half-frightened, bed-time bogie feeling ; and equally successful, though attempting rather less, are 'The Philosophe' and 'When Phillis plays,' the last-named a graceful minuet-song. The same publishers send Henry Cowell's 'Where she lies.' The music of this song—a twenty-two-bar setting of six short lines—demands a full page of explanation of symbols for tone-clusters, sympathetic

vibrations, fists, and forearms; and as no relevant result emerges from all the effort, one is inclined to feel it out of proportion. The music may mean something to some people. My ears are not attuned to it, and to me it means nothing. Much the same is true of Ursula Greville's 'The Cherry Tree': it is a largely unaccompanied declamation; there is no sign of plan or organization (except a casual reference or two to the four notes with which the song begins), and the whole thing seems 'without form and void.' Strangely different from this is Bliss's 'The Fallow Deer.' The composer uses every device he wants to get his effects, and he gets them. But the music is so plainly under firm control that it never gives the impression of being far-fetched, affected, or silly. It is a good song. Owen Mase's setting of 'The Unchanging,' also by de la Mare, has a quiet sincerity that commands respect, and gives quality to music that does not attain to the clear intensity of the poem. A clever and amusing song is Ernest Bryson's 'The Angler,' very likeable for the vivid way in which it catches the fisherman's sly delight in stolen pleasure. Curwen's, who publish all the songs dealt with in this paragraph, also send a song-cycle, by Gerald Finzi, to poems by Hardy. 'By Footpath and Stile,' for baritone and string quartet, contains six songs, and is a highly interesting work. It is true that the music is vitally influenced by Vaughan Williams, but the composer uses the idiom with imagination and sensitiveness, has got right inside the poems he has chosen to set, and writes stuff with poetry and feeling in it. One notices good string writing, too, and a very thoughtful way of dealing with the poems. These qualities, present in all the numbers, are felt most strongly perhaps in 'The Oxen,' a beautiful and moving song. It is to be hoped, however, that the composer will not allow his admiration for a great man to hinder the development of his own personality, for it looks as if he has something to say.

Elkin's send three songs by M. van Someren Godfery, of which the best is certainly 'Men who danced their shoes into holes': it is a tuneful thing, with a well-planned pianoforte part of interesting rhythm and light texture. 'Cradle Song' has charm in its simplicity, but the accompaniment is too reminiscent of Dunhill's 'The Cloths of Heaven.' One does not suspect plagiarism, but the resemblance is too close at some moments to pass unnoticed. 'Little Lady of my Dreams' has not much strength or distinction, and the rhythm of the accompaniment becomes tiring. The Dowson words, in any case, are pale, watery stuff, and it is small surprise to find that they have failed to inspire. 'Sea Shell,' by Felix White (Oliver Ditson Co.; Winthrop Rogers), is one of the most attractive of this month's arrivals. Simple, and easy in every way, it may seem tinged with the commonplace, but it has the real charm of unaffectedness and musicianship. This quality—difficult to define but easy to recognise—shows itself in small but unmistakable ways: in this song in skilful management of a rhythm which might have become monotonous, but is delightfully saved from this. The same publishers send Elizabeth Poston's 'The Lake Isle of Innisfree,' which shows qualities similar to those that were noticed in the March number in this composer's songs. It has real sensitiveness and originality, and strong sense of atmosphere: but the material is not welded into a complete whole, with consistent growth and interest, so that the song, despite its moments of charm, is less successful than some of the other examples.

'Journey's end,' a new Frank Bridge work, comes from Augener's, who also publish Muriel Herbert's 'Have you seen but a white lily grow?' This last is a simple and thoughtful setting of Jonson's words, effectively laid out for the voice. One or two harmonic experiments seem rather to break the smooth flow, but they do not destroy the general effect of sincerity. There are some impressive moments in Frank Bridge's song, but one feels that it would have been even more impressive if it had been even more restrained. There is no *forte*, *appas.* in Humbert Wolfe's poem; the mood is one of resigned, kindly hopelessness. The emotional climax seems to call for a hush rather than a burst of sound. One remembers the finely effective force of a similar moment in Butterworth's 'Is my team ploughing?' This is not to say, however, that Bridge's is not a sincere, effective, and technically fine piece of work.

There was a time when Eric Fogg was out-pacing Stravinsky himself. His style seems to have suffered or achieved a change since then, for 'To Morning,' the first of two songs published together by Elkin, is akin to the style of Karg-Elert. It is fluent and well-written, but the sprightlier and less pretentious 'Laughing Song' proves more attractive on account of its rhythm and lighter texture. Two good numbers by Clive Carey come from Winthrop Rogers. 'April Children' is a popular song of the very best type. It has ready effectiveness, quick appeal, well-written voice and pianoforte parts, and a good B flat at the end. But it is the work of a musician, and will need musicians to perform it, if it is to secure its full effect. It should gain immediate popularity with average musical audiences. 'Since thou, O fondest and truest' is quieter; it has long, generous phrases, and a ripe, slightly self-indulgent air, like some Brahms songs. But it is thoroughly musicianly, even if it does not reproduce Bridge's wonderful blend of calmness with intensity. Somewhat 'ripe,' also, is Eric Thiman's setting of 'The Silver Swan' (Novello). It is effectively written for both voice and pianoforte, but the accompaniment seems a little heavy for the song, and the music has not the fine quality of irony which gives the poem its character. It needed a rather more acid flavour instead of its rather easy sweetness. Easthope Martin's light-handedness and tunefulness are shown once more in 'Songs of the Hedgerow' (Enoch). He is distinctly happier in the heartier moods, however. 'Hedging and ditching,' with its good, straightforward tune, and 'Hedgerow Carnival,' with attractive mazurka rhythm, are more convincing than 'Harvest Moon' which toys with rather cheap harmonic effects, and is slightly commonplace.

Larway's send settings of some Tennyson poems by Frederick Nichols, and two songs by Ernest Austin, 'The Dream-Maker' and 'Sea-Dogs,' the second being a good straight tune, modal in character, to the usual words about Devon. The first of the two is slenderer in character, but here too the composer's tuneful style is pleasantly shown. Allah is less baneful than usual in his influence in the case of John Foulds's song of that name. Allah generally produces sham melodrama and superficial atmospherics, whenever he appears in song. This number, however, is restrained and genuine. The vocal line is strong and singable, and the whole effect good, though not highly individual. The same is true of

the cheerful 'Spring Joy.' Rhythm and texture give it a welcome feeling of lightness, and effective lay-out should make it popular. The same publishers send Holbrooke's setting of Gerald Cumberland's sonnet 'Homeland'; and from Chester's come four songs by Timothy Mather Spelman: clever as they are, one gets little pleasure out of them in return for considerable demands on pianist, singer, and listener. Some foreign publications, including 'Songs of Lesbos' and 'Sapphic Lyrics,' two volumes of songs by Albert Mallinson, and three songs by Inga Liebich, call for discussion in a future article. T. A.

EASY PIANOFORTE MUSIC

Felix Swinstead's 'Six Distinctive Studies' (Enoch) are apparently a re-issue in album form of works produced a few years back. The first three, which are moderately easy, are 'Mélodie' (a study in syncopation and *cantabile* playing), 'En Chasse' (study in fluency), 'Chanson Ancienne' (study for left hand). More difficult are the last three—'Novelette' (*arpeggio* study), 'Pizzicato' (*staccato* double notes), 'En Courant' (a brilliant little study for finger *staccato* in both hands). The studies are also issued separately. From the same publishers comes a 'First Adult Album' consisting of easy and moderately easy pieces collected, phrased, and edited with analytical notes by Gertrude Azulay. In a brief 'Foreword,' containing some suggestive remarks on methods of practising, we are told that this collection of pieces has been compiled

> . . . primarily for the non-advanced adult whose specific need (minimum of execution with maximum of rendering) has not hitherto received the attention given to other grades of learners.

Each piece is prefaced by helpful comments on the music itself, kind of touch required, &c., and, in addition, little technical exercises are given as preparatory studies for particular difficulties which occur in the piece. The composers drawn upon are Schumann, Heller, Pergolese, Moszkowski, Tchaikovsky, and Chaminade. The book should prove extremely useful to teachers.

'A Little Suite,' by Gerrard Williams (Elkin), is brightly written, and provides a pleasant means of developing the young player's technique. It comprises an Allemande (continuous semiquaver movement in right hand, *staccato* quavers in left), Sarabande, Gavotte (two-part writing, *staccato*), Minuet, Gigue. More difficult are Ed. Poldini's 'Petits morceaux pittoresques' (Bosworth). These six numbers are capital examples of this well-known composer's work. A nimble, light finger is required in No. 3, and in No. 4 *cantabile* work is passed from hand to hand. 'The little church on the hill,' by Hubert Hales (Joseph Williams), is No. 1 of the 'Churches in Norfolk' series. It is pleasantly flowing music which, with its simple bell effects, will be easily appreciated by the young player.

A book that should prove of use to teachers of beginners is Angela Diller's 'In Days of Old' (Hawkes). This is a collection of ten folk-tunes. The words appear over each tune, and the page opposite contains suggestions for study. The arrangements of the tunes are excellent, and the printing is exceptionally clear. Suitable material for sight-reading will be found in Ernest Newton's 'Pianoforte Sight-reading Tests' (Joseph Williams). There are three books, graded respectively Primary and Elementary Divisions, Lower Division, and Higher Division.

Teachers of beginners will find much sound advice and abundance of excellent material for practice in J. A. O'Neill's modern instructor for the pianoforte issued in two books under the title 'Progressive Steps' (Rowlands). Each book is divided into six steps, and some idea of the style and scope of the work may best be gained by quoting a few of these. Book 1, Step 1—Names of notes on keyboard, hand gymnastics, finger control apart from the instrument; Step 2—The Great Stave. Notation learned on an A B C method, and applied by degrees to rhythmical little exercises. Fingering and advice on five-finger exercises. Step 3—Simple time-values. Exercises and little pieces. Rests, Dots. Exercises on Intervals. Book 2, Step 1—Advice on silent practice and memory playing. Hints on ear-training. Folk-tunes, with preliminary exercises. Step 2—Easy duets. Exercises on passing over and under the thumb. The modal scales. These quotations show that the book has nothing in common with the old-fashioned 'Tutor.' The exercises as a whole are judiciously planned, and contain plenty of variety. The preliminary remarks and exercises on scale and *arpeggio* playing are good, as are the exercises on the black keys in Book 1. The second book meets all the requirements of the 'School Examinations' as a Scale and Arpeggio Manual. G. G.

The Musician's Bookshelf

'Hubert Parry: His Life and Works.' By Charles L. Graves.

[Macmillan, two vols., 30*s*.]

This biography, though far too long for convenience or sustained interest where the ordinary reader is concerned, has the merit of leaving us with a vivid impression of an extraordinarily versatile and attractive personality. Perhaps this is a virtue of Mr. Graves's defect—an over-accommodating and too-expansive method. At a very early stage we feel that he lavishes far too much space on trivial details of the Eton days, and, later, on purely domestic happenings; apparently a mere sample of this kind of thing would have sufficed. Moreover, the Diary is drawn on for many entries that seem to be of no moment. The persevering (and often irritated) reader, however, sooner or later begins to feel that so inclusive a method, though fatal in most cases, is perhaps not unsuitable for the biography of one in whose life a multiplicity of cares and activities—often trivial and avoidable—played so constant and vital a part: for the doing of all manner of things, from running a great music school to picking and storing apples, was the breath of life to Parry. Thus, almost at random we meet this passage (only one of many such) concerning a Christmas holiday at Rustington:

> As domestic and local factotum he was continually employed. He supervised the building of a wall; gave spelling lessons to his daughter Gwen, 'a fearful business'; indulged in fierce bursts of digging; and helped in the making of mince-pies in the absence of a cook. He also assisted a lecturer with his magic lantern in the school-room, and read the Trial Scene from 'Pickwick' at a Penny Reading, 'to the apparent satisfaction of the audience'; besides singing and playing. Presents had to be bought, 'men in difficulties' relieved, and carol singers endured.

Again: 'Apples and pears had to be gathered and stored, mildewed jam had to be reboiled.' Certainly; but why by Parry? What was cook doing?

Yet at the time referred to in the first quotation he was working at a Symphony and a String Quartet, writing articles for the *Pall Mall* and *Saturday Review*, and paying flying visits to London to Dannreuther's concerts! What chance was there of concentration on the creative side of his work? Indeed, at no time in his life does composition seem to have been more than a hobby, to be indulged when the crowd of daily affairs (many of them merely fussy, or of a kind that should have been delegated) had been attended to. A few minutes while waiting for a meal, or between other engagements, or a quiet spell late at night when so busy a man (especially one with a weak heart) had better have gone bedward—to such fag-ends of time was composition too often left. Small wonder that some flats are badly joined; that development frequently leads to the mechanical; and that many a sequence goes on for that fatal bar or so too many! The marvel is rather that Parry managed to achieve so much that is vital, especially when the somewhat limited scope of his work is taken into account: for, after all, he was a vocal composer, and, without the stimulus of a text, he was apt to be left high and dry. Even the very successful organ Choral Preludes have the idea, and sometimes the actual words, of a familiar hymn as their bases. Yet to what splendid purpose he used his text when at his best! It is already the fashion to decry Parry the composer, yet one would risk little in wagering that the pick of his choral works, small and large, and a substantial handful of his songs, will be giving pleasure to hosts when a great mass of vocal music now being produced—over-chromatic, angular, 'precious,' ungrateful to the voice, far-fetched and laboured in its accompaniment—will be almost as dead as the ballads of 'Claribel,' though for widely different reasons: for say what you will of Parry's defects, his music is invariably practicable and 'comes off,' even though it may sometimes leave the hearer tepid. One cannot say that the music's failure is due to its effects being merely on paper, as is the case with so many formidable and cerebral outpourings of to-day. As to whether Parry would have done better had he devoted himself entirely, or almost entirely, to composition is a question. It is difficult to avoid the conclusion that had his creative gift been of the first rank it would have taken charge of him, and headed him off from a hundred and one petty jobs that could have been done at least as well by others. But then we should have had a different Parry, and the further question arises as to whether a few masterpieces would not have been dearly bought at the expense of a great and various human character whose benign influence on an untold number of folk—not confined to musicians—it would be difficult to over-estimate. There is already more fine music than we can hear often enough, even in a long life, whereas a personality such as Parry's, that touched life at so many points and almost always to fine issues, is sufficiently rare to justify our making much of it. Perhaps Mr. Graves has made *too* much of it, but as was said above, he can hardly have done his work other than well, seeing that the reader is left with a portrait at once vivid and minute.

Mr. Graves's treatment of the musical side of his task is less satisfactory—in fact, he has shirked it. Instead of a reasoned, first-hand critical discussion of Parry's works, he gives us a collection of views of others, drawn largely from periodical sources. The result is patchy, and unsatisfactory in other ways. A multitude of counsellors may as easily lead to confusion as to wisdom.

A point calling for comment is raised in this passage on p. 286, vol. 1 (the period is 1888):

> A curious light is thrown on the finance of his compositions by his recording that this year he was paid by Novello the sum of £15, the largest he had ever received from a music publisher. Some fifteen years later he told me that he had made, roughly, £25 from his compositions in about twenty years.

If this means that the £25 represented his net profits as a composer, after he had set against his receipts the very large sums he spent on the engraving of full scores, and in publishing on his own account, it may well be true. The average reader, however, will know nothing of this *per contra* account. He has often been told that publishers are sharks, and composers their easy victims, and he will merely regard the ambiguous paragraph quoted above as another piece of evidence. Mr. Graves, we think, should have made the matter clearer, or should not have referred to it. Parry's music, of course, is not of the 'best seller' kind, but we betray no secret in saying that it brought him a very considerable sum over a longish period. Without a doubt the statement he made to Mr. Graves was based on a balancing of his receipts against the heavy—and, of course, quite voluntary—expense referred to above. If he omitted to explain this when discussing the question it was no doubt because he regarded the point as being obvious. We may be sure that he little expected his casual remark to be repeated in his biography, without elucidation of any kind, and as a prelude to the solemn statement that

> . . . composition was not a lucrative pursuit for Hubert Parry, and it was fortunate he had independent means, and was not exposed to the temptation, to which some serious musicians have been driven to succumb, of keeping the pot boiling by hack work or writing down to the level of the ballad-concert audience.

However, we do not wish this review to end on a controversial note, so we add that despite some 'small beer' chronicling, Mr. Graves's volumes are rich in interest. Probably no other biography of a composer contains so much extra-musical matter of importance. An adequate review in a specialist journal is impossible. Parry at games (constantly being 'crocked'), as motorist (to his own and the public danger), yachtsman (risking his own and his passengers' lives), squire and magistrate, author, amateur scientist, teacher, administrator, composer, organist and pianist, inveterate and critical play-goer, diarist, domestic Pooh-bah—a dozen periodicals devoted to different interests could find ample matter for discussion of him from their varying points of view. What chance had the composer against so many other individuals?

He once motored down a steep and winding road at such a pace that 'when they reached the bottom the chauffeur got out and was sick'! This is only one of many such hair-raising exploits on land and water. It suggests that his sports and hobbies absorbed not only much of his time and energy, but almost all his daring; and he had little use for the 'safety first' principle save in the one department where such a motto is better forgotten—composition.

'J. S. Bach: Cantata Texts, Sacred and Secular. With a Reconstruction of the Leipzig Liturgy of His Period.' By Charles Sanford Terry.

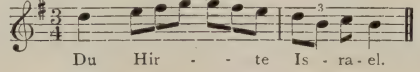
[Constable, £3 3s.]

This devoted piece of scholarship leaves the reviewer little to do beyond saluting the author and trying to avoid superlatives. Dr. Terry's labours in the Bach field (especially in regard to the choral works) have been long and arduous, and have already given us several valuable works. This magnificent volume of over six hundred large pages is the sum and crown of his task, and gives every available detail concerning one of the largest branches, and certainly the least familiar, of Bach's output. The book contains English versions of the whole of the libretti of the surviving cantatas, sacred and secular, and the three oratorios—two hundred and thirty-two works; it reconstructs the liturgy in which the cantatas had their place; and it indicates as far as possible the present whereabouts of such of the cantata autographs as survive.

Only about a quarter of the cantatas have so far been issued in English editions; Dr. Terry's book makes the remainder available to all who care to take the trouble to copy into German editions the translations here given. It is not an insuperable task, for Dr. Whittaker and the Newcastle Bach Choir have by this means performed many cantatas hitherto unheard in this country. Dr. Terry so spaces his translations of the recitatives that the task of copying them into the score is easy.

In making his English versions he has worked on principles he lays down as follows:

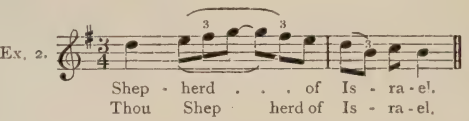
> The translator who attempts to fit English words to Bach's music must obey two instructions. In the first place, he must faithfully interpret Bach's often naïve *coloratura*, though to fulfil this obligation frequently places an unmanageable word at an awkward point in the metre. In the second place, Bach's declamation must be held inviolable. Even if it be permissible to adjust it delicately to words sanctified by authority and association, as, for instance, are those of the English Bible, to do so is slovenly desecration in any other circumstances. For myself, the practical end I have in view binds me to subject my sentences to Bach's declamation wherever it and considerations of literary form or convenience are in conflict. The difficulty presents itself especially in the recitatives. There are occasions, too, when Bach's phrasing adversely controls the English text, since it imposes a word which could be legitimately avoided if the work were being prepared for an English score. Take, for example, the opening of Cantata 104:

Ex. 1.

> 'Thou Shepherd of Israel' satisfactorily fits the music; but its adoption involves an alteration of Bach's phrasing, and is therefore vetoed by the conditions of my task.

With diffidence we suggest that Dr. Terry is disposed to consider the letter at the expense of the spirit. In view of the vital importance of good, singable English texts, it seems to us that the faithful interpretation of Bach's (or anybody else's) *coloratura* is dearly bought if it involves 'an unmanageable word at an awkward point in the metre.' At the risk of being accused of vandalism, we hold that the provision of a good English text justifies slight modifications in the actual notes of a recitative, and even changes (which need never be more than trifling) in the phrasing and note-grouping of *coloratura*.

As an instance, take Dr. Terry's example from 'Du Hirte Israel.' 'Thou Shepherd of Israel,' as he says, 'satisfactorily fits the music'; but he vetoes it because its use involves a slight alteration in the musical phrasing. Turning to the translation of this cantata on p. 240, we find the opening rendered 'Shepherd of Israel.' This leaves Bach's note-grouping intact, but makes too much of the weak syllable of 'Shepherd':

Ex. 2.



Can there be any question as to which of these two versions is to be preferred, on account of naturalness and singableness—and even from the point of view of faithfulness to the original text? We cite this point, because, though apparently small, it is important in principle. The whole question of translation and adaptation of libretti is very much in the air to-day. No solution is possible that is not based on a compromise between the claims of the music and text, with a slight bias in favour of the text, unless an important melodic figure would suffer by such bias.

The magnitude and difficulty of Dr. Terry's work in Englishing these libretti (especially as in many cases the literary value of the originals is small) makes fault-finding seem ungracious. But we must express regret that he has hampered himself by too consistent a use of rhyme in the arias. We believe a better result would be attained by a dropping of the rhyming scheme the moment it involves the tortuous or clumsy.

For example, almost at random we take a couplet that suffers in this way:

> The blustering Dragon, the fearsome old Serpent,
> 'Gainst heaven raging madly, his legions to war sent.

And, on the same page (454):

> Yea, though hell fright us with its bellows,
> Our soul may ever rest secure,
> Through Michael and his fellows.

Only the exigencies of rhyme could have led to the use of so equivocal a word in this connection as 'bellows'!

The reconstruction of the Liturgy must have cost Dr. Terry immense labour. It is a valuable aid to the understanding of the Cantatas, for, as is pointed out in the Preface, 'they are fully intelligible only when their texts are viewed in relation to the liturgy which they served.' Dr. Terry sets out the whole of the order for every day on which a Cantata survives, putting his translation of the work in its proper place in the scheme. One is struck by the homogeneity of the services. If only the hymns and other incidental music in Church services to-day were as aptly chosen ——! One gets a delightful glimpse into the past in the opening sentence of each day's scheme:

> *The form of Public Worship at the Principal Service for Easter-day.*
> *St. Thomas's three bells are sung at 4 a.m. and 6 a.m. Candles are set out at 7. Order of service as on Christmas Day. The Archdeacon celebrates and the Deacon administers the Cup.*

Then follow the details of the service, opening with the hymn, 'Heut triumphiret Gottes Sohn.' Copious notes accompany the whole of these expositions, and the cantata texts contain details of the orchestration of the various movements, and a wealth of other information. In addition to the ordinary indices, there is a list of the cantatas in the numerical order of their publication by the Bachgesellschaft. A lengthy Introduction gives the history of the development of the cantata, and its significance in the Lutherian Liturgy. There are beautifully-produced illustrations of the organ-loft of the Thomaskirche, 1710; the interior of the Thomaskirche, looking east, 1710; ditto, looking west, 1925; ditto, looking east, before the renovation in 1885; a facsimile of Bach's note of the Order of the Service on Advent Sunday, 1722; and another of the autograph title-page of Cantata No. 71.

This monumental work represents a labour of love on the author's part. For him and his publishers there can be little reward beyond that which virtue is said to provide: only five hundred copies have been printed for sale, and the type has been distributed. It is significant, and a matter for pride, that this fine piece of scholarly research is produced, not in Bach's own country, but in England—or, to be exact, Scotland and England.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Beethoven's Op. 18 Quartets.' By W. H. Hadow. ('Musical Pilgrim series.) Pp. 64. Oxford University Press, 1*s.* 6*d.*

'Studies and Caprices.' By Alexander Brent-Smith. Pp. 186. Methuen, 5*s.*

'Brahms.' By Jeffrey Pulver. ('Masters of Music' series.) Pp. 376. Kegan Paul, 7*s.* 6*d.*

'Music through the Ages.' By Maud V. Stell. Pp. 198. J. M. Dent, 3*s.* 6*d.*

'The Profession of Music, and How to Prepare for It.' By Annie W. Patterson. Pp. 235. Wells, Gardner, & Darton, 5*s.*

'Early Recollections of St. Paul's Cathedral.' By W. A. Frost. Preface by the Very Rev. W. R. Inge. Pp. 96. Simpkin, Marshall, 3*s.* 6*d.*

'The Enchanted Past.' By Mrs. Godfrey Pearse. Pp. 262. Chapman & Hall, 18*s.*

Player-Piano Notes

ÆOLIAN

Duo-Art.—An outstanding roll in this month's list is Moszkowski's 'Caprice Espagnole,' played by Josef Hofmann (6953). Like the best of this composer's work it is a brilliant example of *salon* music. What a knack he had in turning out this kind of thing! Many a composer of greater originality would have profited by some of his unfailing instinct for keyboard effect. Hofmann plays the 'Caprice' with a crisp articulation of rapidly-repeated notes and chords that will rouse envy—and, perhaps, despair—even among listeners who are good players. Such a stimulating roll is a standing cure for the blues.

Chopin's Barcarolle is not one of his highest flights, and it is a pity that Arthur Rubinstein makes it even less satisfactory by a reading that, in places, suggests a bad Channel crossing. After all there is (or ought to be) a good deal in a name, and in this example there is little of the Barcarolle apart from the label (6542).

The Schumann-Liszt 'Dedication,' played by Backhaus (6958), and Granados's 'Danza Espagnola,' Op. 37, No. 1, played by the composer (6133), strike me as being on the dull side, especially the latter, owing to its monotonous chunks of notes in the bass.

Schubert's 'Ave Maria' has suffered almost every possible kind of transcription. (The word 'suffered' is used advisedly.) It remains, however, a song, and only the voice or a bowed instrument can deliver its melody aright. Robert Armbruster does his best with it as a pianoforte solo, but with only moderate success (0722).

Stojowski's 'Valse,' Op. 12, No. 2, played by Lois Maer (0723), and Friml's 'Valse Coquette,' Op. 77, No. 3, played by Constance Mering, are of no great moment, but make pleasant hearing. Of the same type is a roll of Henri Bergmann playing Cadman's 'My Desire' (0724).

Hand-Played.—Jerkiness of rhythm is a blemish in Gabrilowitsch's performance of Schubert's 'Moment Musical' in F minor. Why are so many of our great pianists afraid of the note-values set down by the composer? Nobody wants cast-iron *tempo*, but there are occasions when a faithful adherence to the copy is obviously the right course. Here the hiccuping treatment of the opening phrase seems quite out of character with the mood of the piece (889E).

A touch of the same fault is noticeable in an otherwise good performance by Ethel Leginska of Rubinstein's well-known E flat 'Valse Caprice' (A895F).

Easily the pick of the hand-played batch is Moszkowski's Barcarolle, played by Egon Putz (A893D). This is capital, both on musical and technical grounds. Not nearly so good, *qua* music, but well-played by Felix Arndt, is Victor Herbert's 'Punchinello' (A887D).

Ordinary.—Bach's Prelude and Fugue in G, from Book 1 of the 'Forty-eight,' will provide the player-pianist with enjoyable practice in obtaining the subtly-graded nuances and the very slight variations of pace that increase the interest of such music without destroying its unity and flow. Let him first play the work with no variety of any kind, and he will see that the music is so vital as to be practically independent of his aid. Having realised this, he will probably feel that in music of this rattling, straightforward, and percussive type, it is better to do too little than too much—a point that is rarely grasped by some pianistic celebrities (T24683B). (And I fancy he will agree that the roll-editor has been just a little too violent in his changes of pace.) There is plenty of opening for variety in Tchaikovsky's 'May,' from 'The Seasons' (T24696A)—an effective and well-edited roll.

Among the fox-trots, the best are a pair by Gershwin on one roll (L24774A)—'Fascinating Rhythm' and 'Oh lady, be good.' It cannot be said that there is much rhythmic originality or variety in either, but they are jolly to hear because of their slick assurance. One has only to play such things a few times, however, in order to perceive that the

fox-trot vein is pretty well exhausted. Sooner or later the Gershwinites must discover more melodic and harmonic resources, or they must dry up.

The best of the song rolls appears to be 'The Dancing Lesson,' by Herbert Oliver, from 'The Passing Show,' played by Charles Blackmore (26644). There is close competition for the bottom place; on the whole I think it goes to 'My Little Grey Home in the West'—a song which has long since 'gone West,' surely, and might be allowed to stay there (26647). D. H.

ROYAL ACADEMY OF ARTS

By Arthur T. Froggatt

The number of works having some connection with music is a considerably larger proportion of the whole in the present exhibition than in any other of recent years, being very nearly one in fifty. Last year the proportion was one in eighty-eight; in 1924 it was one in sixty-five; and in 1923 it was only one in a hundred and two. So far, good.

'Orpheus' (18), by Sydney Lee, painted in the artist's well-known manner, shows that the musician, who carries a cithar, has not only bowed the mountains, but has even compelled them (or at least very large fragments of them) to fall at the sound of his melodious strains.

The portrait of Sir Ernest Palmer (44), by Sir John Lavery, will naturally be of interest to all musicians; of more interest, probably, than 'The Youth of Pan' (79), by Algernon Talmage, inasmuch as the tiny figure in the middle distance, holding something in his mouth (presumably the pipes), can hardly be supposed, at such an early age, to have attained any remarkable degree of proficiency upon his favourite instrument. But in 'The Wilderness' (130), by Sydney Lee, we find Pan, arrived at middle age, located (needless to say) in an extremely stony wilderness. I am confirmed in the belief that Arabia Petræa is the land of his sojourn, partly because it must be the country most congenial to Mr. Lee's style, and partly because Pan is now possessed of no less than eighteen reeds — the precise number of intervals into which the Arabian scale is divided.

From a purely musical point of view, by far the most interesting picture in the Academy is 'Chamber Music' (324), by Frank Salisbury—a small work, charming in design and colour. It portrays a rather unusual sextet—pianoforte, two violins, two violas, and violoncello. But why do artists so frequently go woefully astray when depicting musical subjects? The most obvious absurdity in this really beautiful picture is that the second violin and the 'cello are playing from the same book. Again, assuming that the lid of the pianoforte would be open to its widest extent (which is doubtful), what self-respecting pianist would hang a tablecloth over the lid? (Pictorial effect, of course.) Thirdly, it is sadly evident that there is a difference of opinion among the players as to which side of the tail-piece the chin should be placed. I might go further in criticism, but I leave it at that.

'The Artist's Family' (341), by James Durden, is a very pleasing group of three figures, the son, seated on a table, holding the violin. 'The Dance' (346), by W. Hatherell, shows a girl dancing to the accompaniment of a harp, in a public garden, the darkness relieved by Chinese lanterns. I scarcely know whether or no to include Mr. Walter Sickert's 'Death and the Maiden' (349) as having any connection with the divine art. All I can say is this: if the reference is to Schubert's wonderful song, the artist's estimate of the composer must be diametrically opposite to that of Liszt, who called him *le musicien le plus poète que jamais*. There is certainly no trace of poetry in Mr. Sickert's picture.

Mrs. L. Knight has a portrait of Miss Ethel Bartlett (388), and a large picture of 'The Saxophone Player' (416). I do not remember seeing this instrument in an oil painting on any previous occasion.

'Jazz Band' (542), by H. S. Power, is a small picture worthy of the subject, for the painting is also very jazzy. But for people who like this sort of thing, this is probably the sort of thing they would like. 'The Death of Sappho' (553), by W. G. de Glehn, does not suggest tragedy; but for the fact that the poet-musician is clothed, she might be merely going to bathe. Her lyre, just discarded, shows one or two broken strings. Strangely enough, I had to go no further than 'The Breakdown' (600), by J. B. Souter, before encountering a second saxophone. I will not further describe the work, which struck me as being peculiarly offensive in choice of subject.* In 'Primrose Time' (624), by N. L. Nisbet, we come once more upon the pipes of Pan; there is also a most unattractive-looking female (probably a suffragette). The primroses are by far the best things in the picture. 'Héloïse and Abélard' (626), by Harry Morley, in pre-Raphaelite style, shows a four-stringed lute.

Among two hundred and seventeen water-colours, I have discovered only a single musical subject, 'Orpheus and Eurydice' (757), by F. Appleyard. Orpheus is holding something which, as well as I can make out in the dim light of the scene, is his lyre. I venture to suggest that this well-worn theme (well-worn, that is to say, so far as the walls of the Academy are concerned) may now be given a year or two's rest.

Among the miniatures will be found a delightful portrait of Auber (897), by Miss Maria Eaton.

There are three musical subjects among the etchings. 'The Fiddler' (1066), by E. H. Whydale, is a lazy vagabond leaning against a tree, with a couple of females pausing to listen. 'An Old Melody' (1069), by A. R. M. Todd, quite a small work, is a half-length of a much more interesting person, an old man with the face of a true musician, playing a violin. 'The Plague Piper' (1078), by R. Spence, is also a small work, the man with the bag-pipes being in the plague cart—a grim subject well executed.

In the Architectural Room I found three suggestions of music. The saloon in 'Goldings, Loughton, Essex' (1121), by Messrs. Richardson & Gill, is furnished with a grand pianoforte and harp—an indication, I hope, of the use to which the saloon is destined. 'Liverpool Cathedral: Interior View of Choir' (1205), by Sir G. G. Scott, gives a good idea of the fine appearance of the organ-cases. A 'Design for Stained Glass for Holy Trinity Church, Southport' (1218), by A. A. Orr, includes among the four principal figures one of David, with sceptre in the left hand, and in the right a four-stringed harp much the shape of that popularly (but quite wrongly) assigned to the Irish King Brian Boru.

Lastly, we come to the sculpture. 'John B. McEwen' (1275), a bronze bust, by Mrs. O. Wallace,

(*Continued on page 533.*)

* This picture has been removed from the walls of the Academy at the request of the Colonial Office.

Into Thy gracious hands

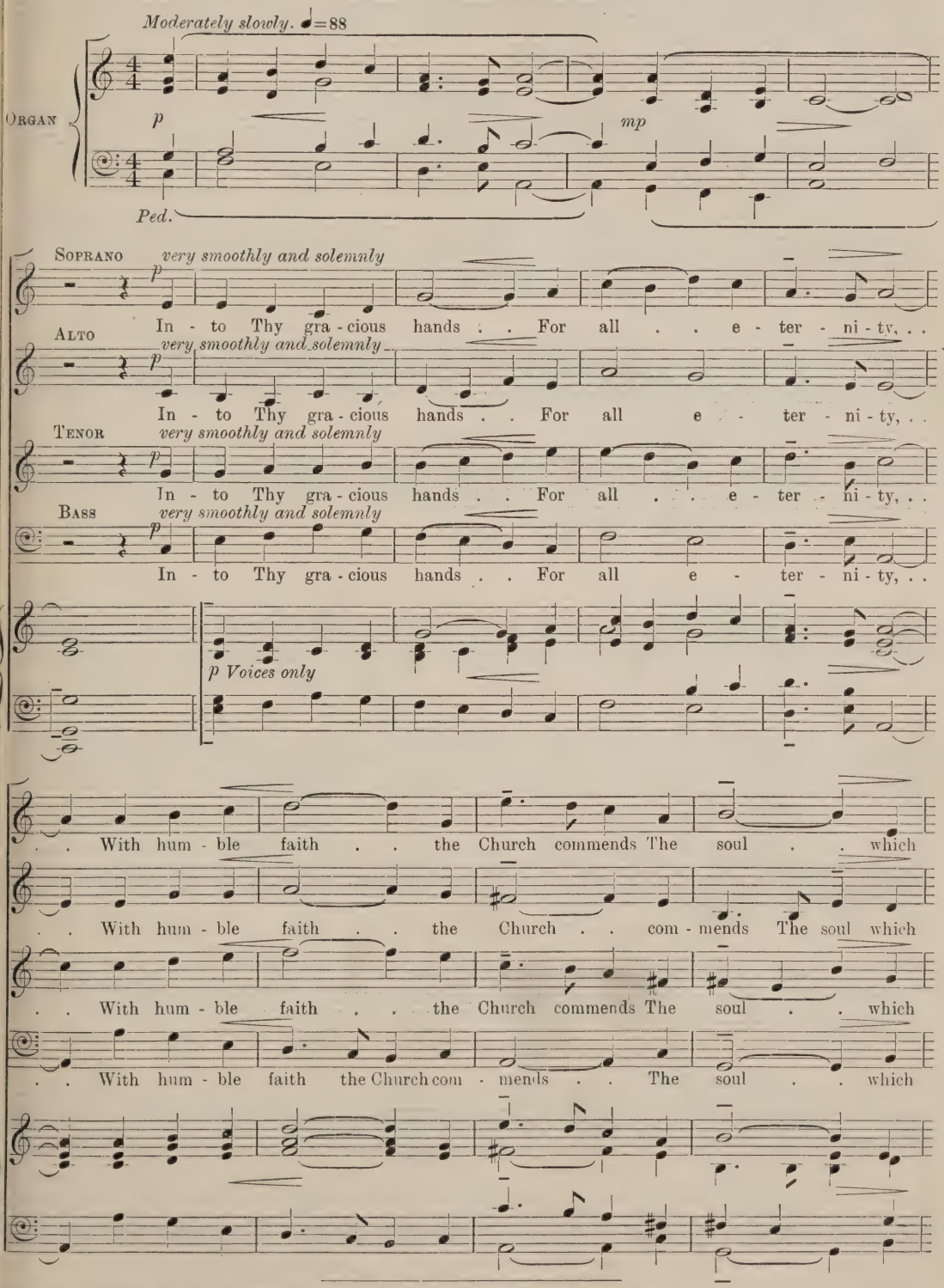
(IN MANUS TUAS)

SHORT ANTHEM FOR ALL SOULS' DAY, MEMORIAL OR BURIAL SERVICE

Words by H. R. Gamble

Music by Ernest Bullock

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Moderately slowly. ♩=88
Organ
p
mp
Ped.
Soprano
very smoothly and solemnly
In - to Thy gra - cious hands . . For all . . e - ter - ni - ty, . .
Alto
very smoothly and solemnly
In - to Thy gra - cious hands . . For all e - ter - ni - ty, . .
Tenor
very smoothly and solemnly
In - to Thy gra - cious hands . . For all . . e - ter - ni - ty, . .
Bass
very smoothly and solemnly
In - to Thy gra - cious hands . . For all e - ter - ni - ty, . .
p Voices only
. . With hum - ble faith . . the Church commends The soul . . which
. . With hum - ble faith . . the Church . . com - mends The soul which
. . With hum - ble faith . . the Church commends The soul . . which
. . With hum - ble faith the Church com - mends . . The soul . . which

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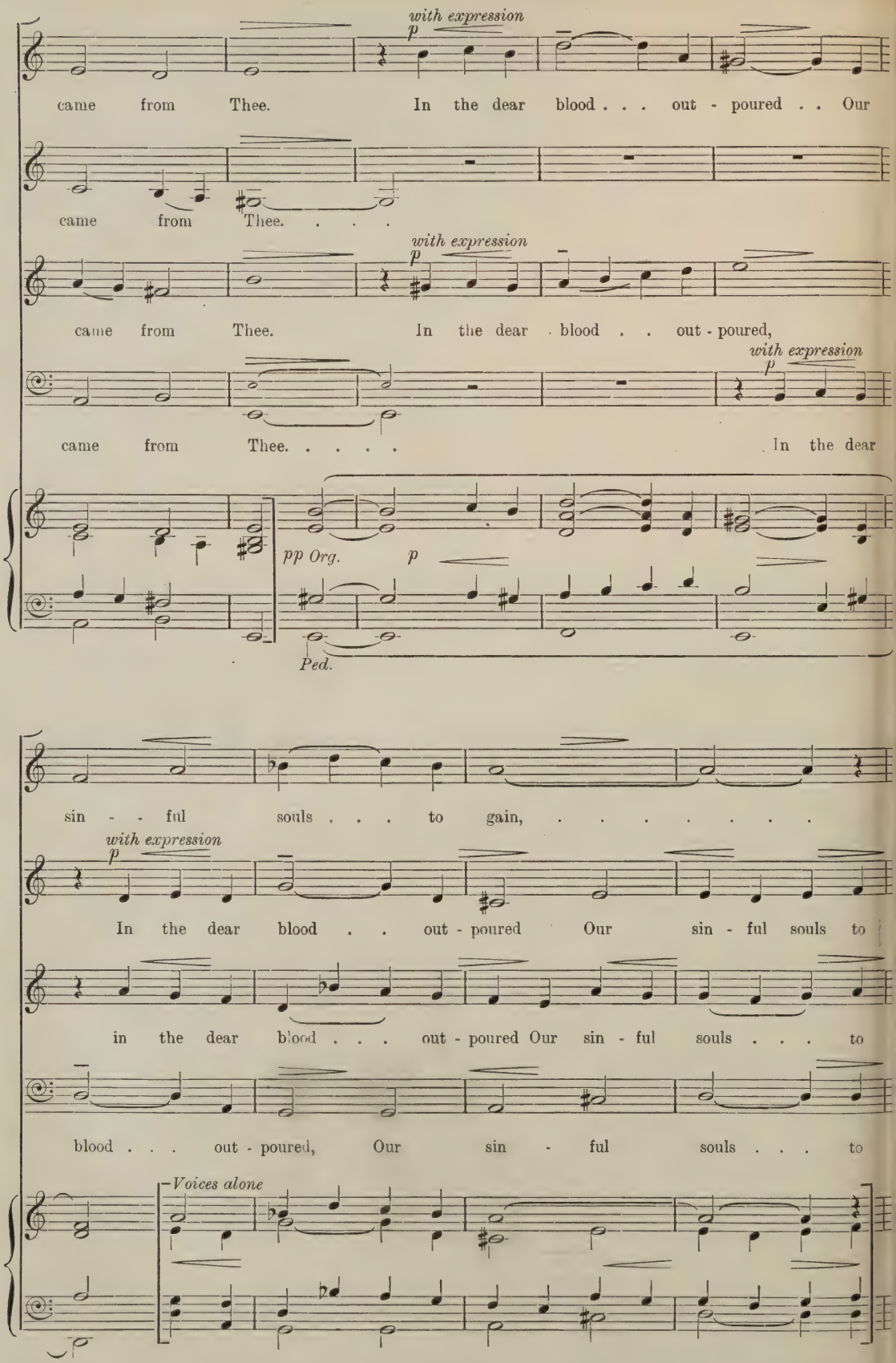
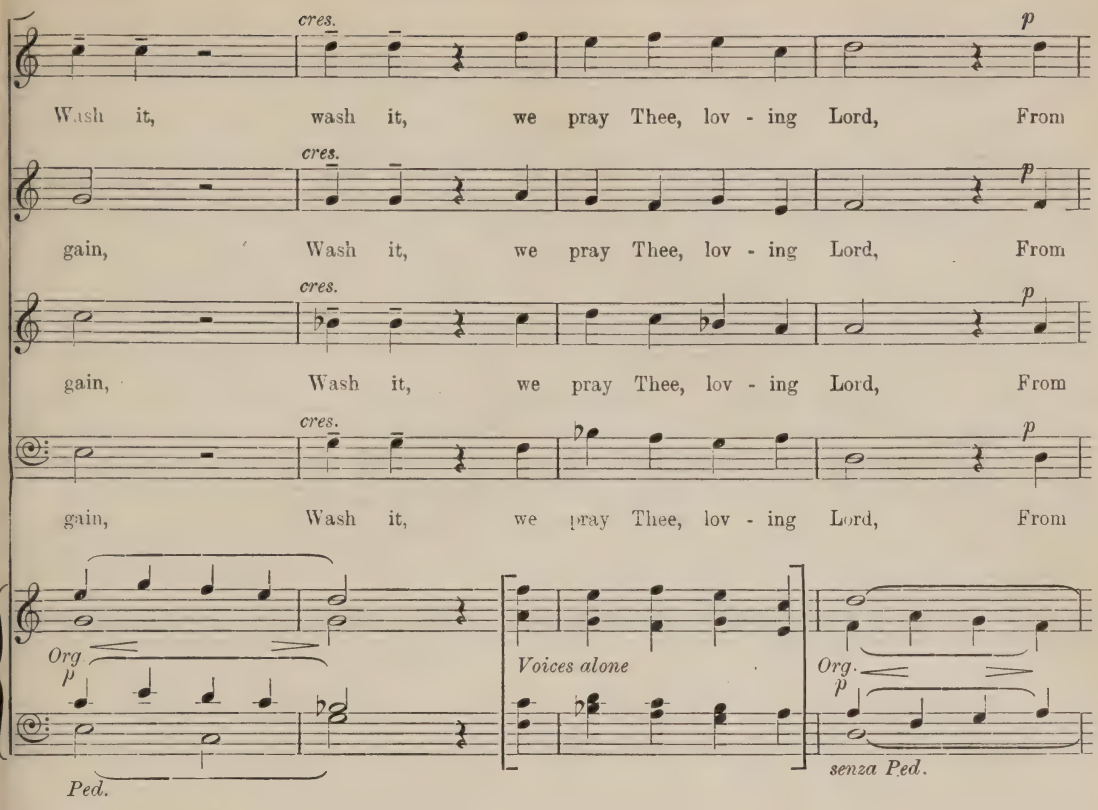
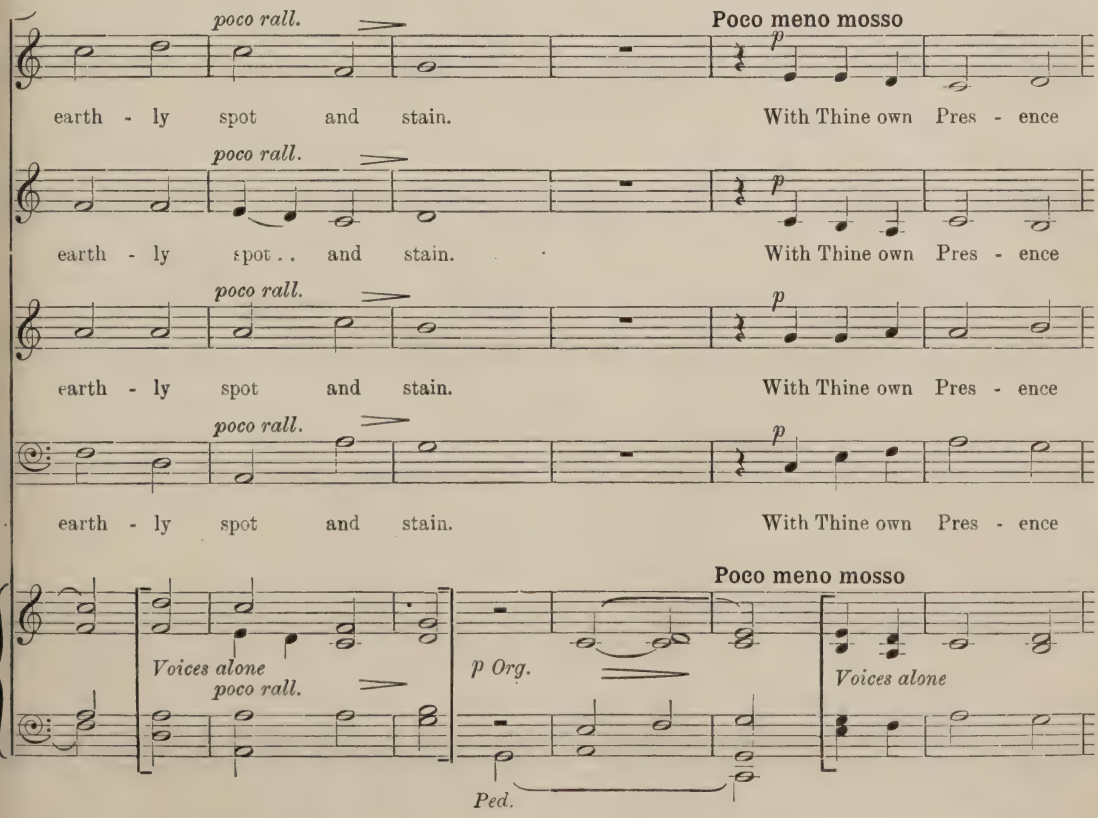
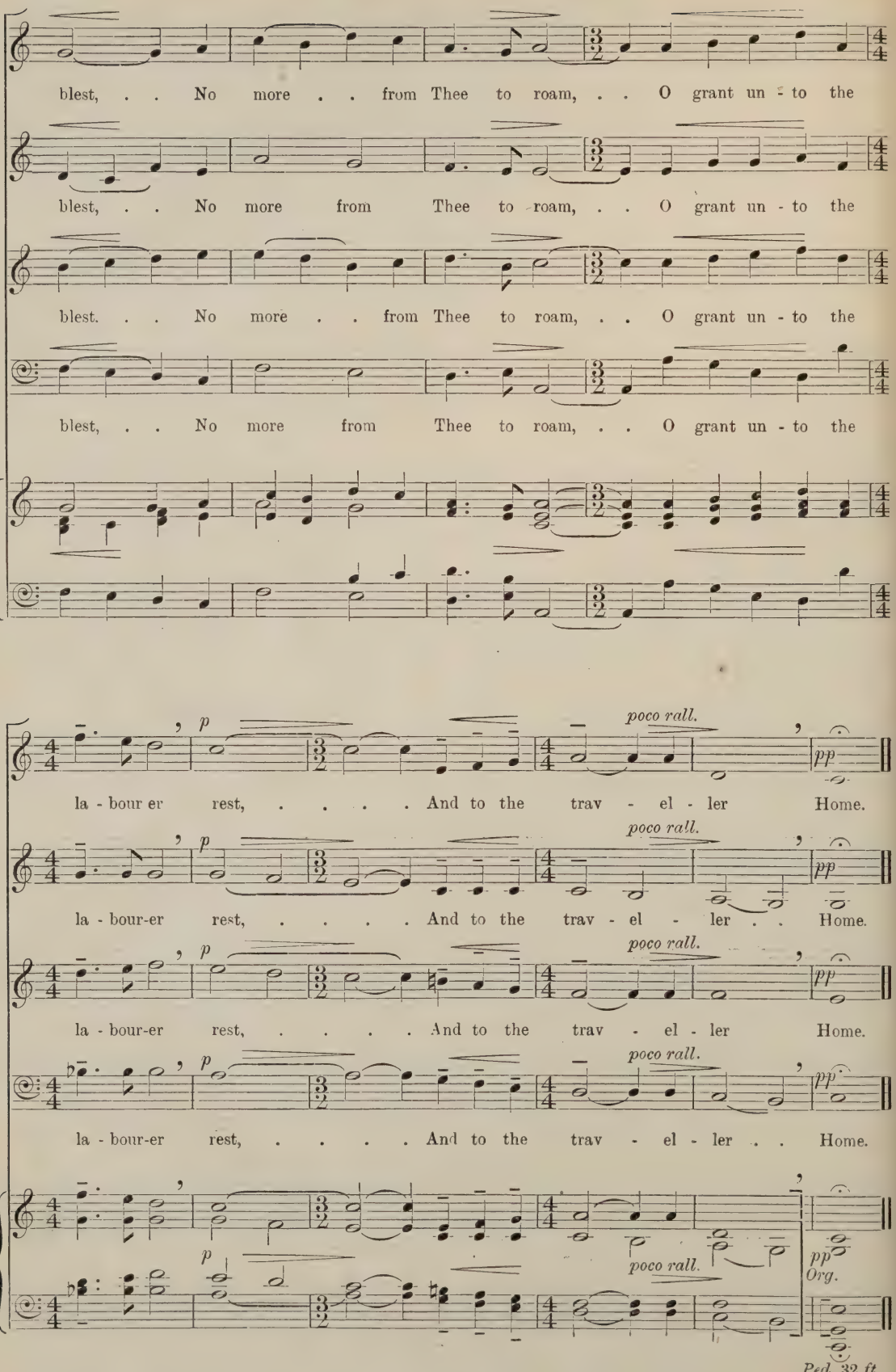
D

with expression
p
came from Thee. In the dear blood . . . out - poured . . Our
came from Thee. . . . .
with expression
p
came from Thee. In the dear blood . . out - poured,
with expression
p
came from Thee. . . . . In the dear
pp Org.
p
Ped.
sin - - ful souls . . . to gain, ...
with expression
p
In the dear blood . . out - poured Our sin - ful souls to
in the dear blood . . . out - poured Our sin - ful souls . . . to
blood . . . out - poured, Our sin - ful souls . . . to
Voices alone


cres.
p
Wash it, wash it, we pray Thee, lov - ing Lord, From
gain, Wash it, we pray Thee, lov - ing Lord, From
gain, Wash it, we pray Thee, lov - ing Lord, From
gain, Wash it, we pray Thee, lov - ing Lord, From
Org
p
Ped.
Voices alone
Org.
senza Ped.


poco rall.
Poco meno mosso
earth - ly spot and stain. With Thine own Pres - ence
earth - ly spot . . and stain. With Thine own Pres - ence
earth - ly spot and stain. With Thine own Pres - ence
earth - ly spot and stain. With Thine own Pres - ence
Voices alone
poco rall.
p Org.
Voices alone
Ped.


blest, . . No more . . from Thee to roam, . . O grant un - to the
blest, . . No more from Thee to roam, . . O grant un - to the
blest. . . No more . . from Thee to roam, . . O grant un - to the
blest, . . No more from Thee to roam, . . O grant un - to the
p
poco rall.
pp
la - bour er rest, ... And to the trav - el - ler Home.
la - bour-er rest, ... And to the trav - el - ler . . Home.
la - bour-er rest, ... And to the trav - el - ler Home.
la - bour-er rest, ... And to the trav - el - ler . . Home.
Org.
Ped. 32 ft.

(*Continued from page 528.*)

I found quite unrecognisable. I had seen from the catalogue that the bust was in the Lecture Room, but had passed it without recognition. Failing to find anything resembling the Principal of the R.A.M., I referred to the catalogue for the number, when to my astonishment I found I had already seen it. In 'Primavera,' ivory (1305), by R. Garbe, a very beautiful work, there are two small figures, each standing on a column; and one of these carries a theorbo. 'Beethoven' (1312), a bronze statuette by Charles Pibworth, is to my mind a work of genius; and if covetousness be a deadly sin, as theologians assure us, I certainly came perilously near it when I beheld this perfect embodiment of the greatest of all little men. 'A Piper from the Land of Dreams' (1353), bronze statuette by A. B. Pegram, with *flûte à bec*, is very good. 'A Youthful Faun,' marble statuette (1378), by A. G. Walker, shows the number of Pan's pipes to be eight; while a 'Garden Decoration in Portland Stone' (1413), by W. McMillan, reduces the number to seven. I am decidedly of opinion that if this year's exhibition has a fault, it is that the Syrinx has been worked too hard. Let Pan keep company with Orpheus and Eurydice for a season.

Gramophone Notes

By 'DISCUS'

COLUMBIA

Everybody's old friend, 'The Merry Wives of Windsor' Overture, played by the Queen's Hall Orchestra, under Sir Henry Wood, has been capitally recorded, the only defect being some want of definition in the string bass. The orchestral colouring, especially that of the wood-wind, is first-rate (L1723).

Georg Schnéevoigt, being a Finn, is naturally expected to be an ideal interpreter of Grieg—a point that is emphasised in the Columbia *Bulletin*. With due respect, however, I feel that he gives us only a portion of the life and colour that make the four Norwegian Dances some of the best things that Grieg ever wrote. No. 3, the *Alla marcia* in G, suffers badly from stodginess. I have heard many a mere English pianist give it with far more effect. No. 1 needs more definite treatment of the bass when that part carries the theme. So delightful is the music throughout, that these records, despite shortcomings, can hardly fail to give pleasure. But the playing gives a blow to the theory of racial affinities, so far as musical interpretation is concerned. Or can it be that we English have misunderstood them? On the whole, I *don't* think (L1733-4).

Mr. Tertis's transferences of violin works to the viola have not always been justified, but there can be little doubt as to the complete success of his latest experiment—Dohnányi's C sharp minor Sonata. I have not heard it in its original form, but the violin can hardly make more of it than does the viola at Mr. Tertis's hands, with William Murdoch as a splendid colleague. After an overdose of string solos that are musically of slender importance, this Sonata is a genuine 'find.' It has life, feeling, and colour in abundance, and the playing and recording give all these qualities with a fullness that enables the gramophone to present us with as near an approach to a first-hand performance as any I can recall. One is specially grateful when the beaten track is left on behalf of an admirable work that would otherwise remain unknown to all but a few (L1731-2).

The latest Léner Quartet records are of Haydn's Op. 76, No. 2, in D minor (L1740-2). This is not a 'new-process,' and to ears that have recently been standing up to the latest orchestral records, it sounds rather attenuated. It is, however, beautifully clear. The music is good Haydn, except (I feel) in the Minuet. This is very uncharacteristic, being grumpy in mood, lumpy in style, and mechanical in the canonic writing. Haydn could do a scientific thing of this sort as fluently and happily as anyone when he chose. Was he here trying to achieve the 'new minuet' that he said he wished somebody would invent? As if any 'new' minuet could please us more than an 'old' one by Haydn at his best! Anyway, repeated hearings cannot make this D minor movement sound other than a 'reach-me-down' canon, with little of the dance feeling, and nothing of Haydn, save in the little *Trio* section. The Quartet fills five sides, the sixth being given to the *Poco lento* of Franck's Quartet—a very inartistic proceeding. Surely something complete might have been found, instead of what is after all only the introductory section of a first movement. If the Lénerites wished to give us a bit of the Quartet, why not the *Scherzo*, or the *Larghetto?*

Always the 'Song of the Volga Boatmen'! Here it is, sung (in Russian) by the Don Cossack Choir. On the other side is a Russian folk-song, 'Monotonously rings the little bell.' The notable feature of the recording is the emergence of the boatmen from silence, and their return thereto—easily the most astonishing management of nuance I have so far heard via the gramophone. It is a pity that, having come into ear-shot, the boat makes such rapid headway as to suggest a method of propulsion far more efficient than labouring oars. However, we must not overlook the exigencies of the disc—even a 12-in. record doesn't give much scope for the 'band passes' effect (9085).

Schubert's 'Erl-King' calls for a man's voice. Without being too exacting in the matter of realism, one feels that a woman's voice is ill-fitted for a song in which three of the four characterisations have to be male. Muriel Brunskill is one of our best contraltos, and achieves some dramatic moments without persuading us that she was wise in her choice of song. On the other side is Hatton's 'Enchantress'—another doubtful choice, for a different reason. The style and music of this kind of *scena* have little appeal for us to-day, even when the words are clear, which is not the case with this record (9088).

We are told by the *Bulletin* that Seamus O'Doherty has a remarkable voice. One hesitates to dogmatise concerning a singer whom one has not heard at first-hand; queer 'sea changes' are suffered in the recording-room at times. But this record makes him out to be a tenor with a voice of the type for which there is only one word—snivelling. (A touch of the same quality in McCormack always prevents my enjoyment of that famous singer, so perhaps it may be a characteristic of Irish tenors.) Mr. O'Doherty sings 'Kitty of Coleraine' and Glover's 'The Rose of Tralee.' The record, both as to voice and orchestra, is too loud. If we must snivel disthressfully, let us do it quietly (3923).

Rex Palmer has an agreeable voice, as countless wireless listeners know, but I don't feel that he is best suited by 'Annie Laurie' and 'Ye Banks and Braes.'

The singing is a bit heavy-handed for such simple songs (3924).

A good light orchestra record is that of Jean Lensen and his colleagues playing the everlasting 'Chanson Hindou' and Toselli's second Serenade (3919).

The excellent impression made by the 'cellist Antoni Sala with his first recording a few months ago is well maintained by his second—Forino's Tarantelle and Popper's Spanish Dance. Mr. Sala adds to due agility plenty of variety in power, being specially strong on the delicate side, so to speak (3922).

H.M.V.

The new recording goes on from strength to strength in more than mere power. I fancy the high-water mark up to the present is reached in the records of 'Siegfried's Journey to the Rhine' (D1080). (I am told that the 'Magic Fire' record issued recently is as good, but it has not come my way.) In the 'Journey' the reproduction of orchestral colour shows a marked advance, the brass being particularly good. A tremendous climax is worked up. At this rate of progress the gramophone need fear nothing from the competition of wireless, so far as orchestral music is concerned. I add that the conductor is Albert Coates.

The 'Merry Wives' Overture shows a falling off from this high standard. It is too consistently loud and keen, and suggests a fair-ground rather than the glades of Windsor Forest. The advantage in colour and variety is with the Columbia record of the same work, reviewed above (C1260)

Wilhelm Backhaus is brilliant in the hackneyed 'Liebestraume' of Liszt and Délibes's 'Naïla' Waltz (arranged by Dohnányi), but at times the welter of tone in the latter is too great for clearness. I have heard far better recording of pianoforte tone (DB926).

Two well-worn pieces are played by Casals—Saint-Saëns's 'Swan' and Schubert's 'Moment Musical,' in F minor. True Casals playing, well reproduced; but it is a pity the Schubert piece is repeated in order to fill out the ten inches; why not another short piece? (DA776).

Marjorie Hayward is unequal in Poldini's 'Poupée Valsante' and Robinson's arrangement of 'The Snowy Breasted Pearl,' charmingly delicate passages being alternated with some that are decidedly hard in tone. The arrangement of the folk-song is far too sophisticated, and the over-busy pianoforte part is played in an aggressive way that makes it sound even worse than it is (B2289).

Another organ record has been received—Wolstenholme's 'Question' and 'Answer,' played by Reginald Goss Custard (E415). This is quite good of its kind. May I suggest to the Company the dropping of 'Grand' in speaking of the organ? The word has no real meaning in this country, where it is understood that an organ is not a harmonium. In America the instrument is called a 'pipe organ,' in order to make the distinction clear; and in France it means the 'great organ' or 'full organ,' or simply organ itself as opposed to harmonium. The word has certain associations in England (as 'Grand Opera,' 'Grand Hotel,' &c.) that are quite different, and to describe this record of two quiet, light pieces as a 'Grand Organ Record' is absurd. I suggest, too, that the labelling of Mr. Goss Custard as 'the greatest of English organists' is fair neither to that player nor to such a group of men as Cunningham, Ley, Darke, W. H. Harris, Preston, Alcock, Bairstow, and about half-a-dozen others who are all in the very first grade. For goodness' sake let us keep the organ clear of the atmosphere that surrounds 'Queens of Song,' 'Kings of 'Cellists,' 'Monarchs of Syncopation,' and the like. (By the by, the labels on my record are transposed. If the same thing has happened to the whole batch, it would be interesting to know how many hearers unfamiliar with the pieces will be perturbed at hearing the Question described as the Answer. So much does programme music depend on the label!)

The latest record of the English Singers is, I think, by far the best. Their singing of Vaughan Williams's 'Dark-eyed Sailor' is as near perfection as can be asked for, and it is wonderfully reproduced. Weelkes's 'Sing we at pleasure' is hardly less successful, the only fault being a trifle too much power in the loud passages. (By the way, the final chord of the latter gives—on my machine at least—a remarkably prominent tonic seventh as a harmonic, an effect I have so far heard only in unusually resonant buildings.) Why cannot our vocal soloists—especially the women—sing with the steady, pure tone that makes the little solo bits by the soprano and contralto of the English Singers a delight? (E422).

It is just the kind of tone we want, for example, in Somervell's 'Shepherd's Cradle Song' and German's 'Charming Chloe,' instead of the too-frequently cutting and unsteady kind produced by Elsie Suddaby in her record of these songs (E421). And why 'Sleep, Beeby, sleep'? What's the matter with Baby, anyway?

Something of the same complaint may be made in regard to Maartje Offers's singing of a couple of extracts from 'Samson and Delilah.' If any solo calls for tonal charm and seductiveness, surely it is 'My heart opens at thy voice'; but it must be a tough-hided Samson who would be won by such an astringent-voiced Delilah as this. In 'Love, lend me thine aid,' the defect matters less. The best part of this record is the orchestral accompaniment, conducted by Malcolm Sargent (DB912).

The diction is unusually good in Edna Thornton's singing of Purcell's 'Mad Bess' and Hope Temple's faded 'Old Garden.' The variety and effect of the Purcell would be even greater but for a certain stiffness of movement in the melodic passages (D1086).

Robert Radford is capital in 'Father O'Flynn' and 'Glorious Devon' (E420); and Peter Dawson does well in Lambert's 'She is far from the land' and Capel's 'Love, could I only tell thee' (B2238).

VOCALION

Ravelites will be glad to have the remainder of his Suite, 'Le Tombeau de Couperin,' the third and fourth movements of which were issued some months ago. Here we have the Prelude and 'Forlane,' played by the Æolian Orchestra, conducted by Stanley Chapple (K05225). The playing and recording are very successful in giving us the clarity and precision which Ravel calls for. The Prelude is easily the more attractive movement; the wilful and jagged harmonization of the 'Forlane' calls for some familiarity.

The Tchaikovsky B flat minor Pianoforte Concerto is played by Sapellnikov and the Æolian Orchestra, with Stanley Chapple conducting, in a manner that misses much of its essential rhetoric. Good, sound,

conscientious playing, but do we want a sound, conscientious Tchaikovsky? The pianoforte tone is generally good (Ao259-62).

Adila Fachiri is at her best in the first movement from Vivaldi's A minor Concerto and Hubay's 'Scènes de la Czarda,' Op. 33, No. 5, with Ethel Hobday, admirable as usual, at the pianoforte (Ko5226).

Only two vocal records have been received—Luella Paikin in 'Ah! lo so' and 'Voi che sapete' (Ao263); and Clara Serena in 'O don fatale,' from 'Don Carlos,' and 'Voce di donna o d'Angelo,' from 'La Gioconda' (Ko5227). The latter strikes me as being by far the better, and its orchestral part is notably good.

NATIONAL GRAMOPHONIC SOCIETY

The Society's latest issue, on five 12-in., of Elgar's Pianoforte Quintet is, I feel, the best thing it has done. The work is one that is too rarely heard, yet (or because) it is Elgar at his best. For sheer beauty of sound and feeling there are few modern works to approach it. It is a commonplace to remark on the composer's affinity to Franck, yet one cannot but mention it in discussing the Quintet, so often are we reminded of the Belgian, partly by little harmonic touches, but even more in the brooding and intensely personal quality of the music. A composer who can carry on this strain for so long a flight as Elgar does here is one of the elect. The scrappy, tongue-in-the-cheek, superficialities of clever young bloods on both sides of the Channel are put in their place by chamber music of such quality. Which of the young bloods wouldn't give something to be able to write it! As they can't, they turn out the kind of thing they can, and imagine they are more 'advanced' than Elgar. The playing by the Spencer Dyke Quartet and Ethel Hobday is thoroughly worthy of the occasion, and the recording leaves little to be desired.

Occasional Notes

The centenary of the death of Weber (June 4, 1826) seems likely to pass without any special note in the way of performances—at all events, so far as London is concerned. It seems a pity the opportunity could not have been seized of giving one of his operas. Weber is a striking example of the composer who paves the way for greater men, and is promptly obscured by them. And, to add to the injustice, the early and immature works of the successor are performed when the mature and often far better examples of the forerunner are neglected. Weber's influence on composers so wide apart as Mendelssohn and Wagner can hardly be over-estimated, yet apart from a batch of operatic Overtures, he left little of permanent value. The recent recitals of his pianoforte music in the B.B.C. programmes showed why his work in that department is rarely heard. However, it will be many a long day before concert audiences will cease to enjoy the 'Freischütz,' 'Euryanthe,' and 'Oberon' Overtures, so the thread by which his fame hangs is strong, though slender.

One of the most curious valuations of Weber is that in a little-known book called 'A Ramble Among the Musicians of Germany . . . by a Musical Professor,' published two years after Weber's death. The 'Musical Professor' was Edward Holmes, whose life of Mozart is still highly and deservedly esteemed. Holmes brings Weber in casually when talking of his (Holmes's) visit to Prague:

> C. M. von Weber was formerly director of the opera at Prague, but quitted the place on his marriage, to reside at Dresden. At the time of his employment here he had composed no work of importance, merely cantatas and songs, with full accompaniments; and the good fortune of this musician is worthy of observation, as a circumstance, I believe, altogether unprecedented in the history of the art. That a man should live on to within a few years of forty in obscurity, not distinguished in Germany from a host of the same stamp; that he should be as little endowed by nature as any composer that ever lived with a store of melody such as the populace might troll about to gladden themselves; yet by one work just suited to the cast of his genius, to leap at once into the most extraordinary favour throughout Europe, not only gaining credit for that he had done, but a certain passport for that he might do; to be invited to foreign countries, wreathed with laurels in concert-rooms, deafened with applause, and made a show of everywhere, is a wonderful concatenation of events in the life of a middle-aged gentleman.

This overlooks Weber's influence (which was of course not yet fully evident), and it seems a trifle unkind; but as a critical judgment delivered before the post mortem pæans on the composer had died away, it was pretty shrewd, and certainly courageous.

Another centenary falling due this month is of one who will long be remembered gratefully in connection with church and organ music—Charles Steggall, born June 3, 1826. His importance, however, extended far beyond the organ-loft, as will be seen when a few facts of his career are recalled. Entering the Royal Academy of Music in 1847, he became a pupil of Sterndale Bennett, and laid the foundations of a close and lifelong friendship with that composer. For half a century he was chief organ professor at the Academy, and the claim made in his later years that he had trained more organists than any other teacher in the country is probably still valid. Among his best-known pupils were E. H. Lemare, F. A. W. Docker, G. J. Bennett, and Barnby. Steggall was elected a member of the Committee of Management in 1870, and joined the Board of Directors in 1884. With Sainton and Walter Macfarren he acted as Principal during the six months' interval between the reign of G. A. Macfarren and Mackenzie. His association with the Academy lasted for the very long period of fifty-six years. As hon. secretary to the Bach Society throughout its existence (1849 to 1870), he played no small part in starting the Bach crusade in this country, both as editor of some of the choral works, and as Sterndale Bennett's right-hand man in the first English performance of the 'St. Matthew' Passion (Hanover Square Rooms, April 6, 1854). It is worth recalling that one of the trebles was a youngster named John Stainer, and a budding tenor, William H. Cummings, sang in the chorus. Writing many years later in the *Musical Times*, Stainer gave a glance back at the efforts of the early Bachites:

> I was only nine years old when the Bach Society was founded. I was among the very first of those who regularly attended rehearsals, to which I was escorted by an elder sister. The rehearsals were held at the Store Street Rooms, and sometimes at the Royal Academy of Music, in Tenterden Street. But I have a most vivid recollection of a series of rehearsals held in Gray & Davison's organ factory. At these Dr. Steggall accompanied us splendidly on the organ. I admired his playing very much, and I remember being

for the first time introduced to him at one of those early rehearsals. . . . The Misses Johnston attended regularly (there were, I think, two sisters), and the 'Passions Musik' was in *process* of translation by them, fresh sheets of lithographed music being produced at each rehearsal.

In connection with Steggall's work as a Church musician it should be recalled that he was one of the founders of the Royal College of Organists and a member of its first Council. He gave the inaugural lecture at Freemasons' Tavern on October 18, 1864, and, with E. J. Hopkins and John Hullah, conducted the first examination—at which, by the way, there were seven candidates, two of whom passed. Of Steggall's compositions the best known to-day are the two fine anthems, 'God came from Teman' and 'Remember now thy Creator,' and some carol- and hymn-tunes, especially 'Christ Church' (named after the famous Church at Lancaster Gate, of which he was the first organist). He succeeded Monk as Editor of 'Hymns A. & M.' One who knew him intimately tells us that to regard Steggall as 'old-fashioned' is wide of the mark:

His views on plainsong were those of the experts of to-day, and his intense love of the early school of English writers, from Byrd onwards, would have made him, had he been still living, a prominent figure in the present Elizabethan revival.

It is worth while occasionally to review the work of such men as Steggall, if only to correct the uncritical attitude of mind that lumps a large number of musicians together, labels them as 'Victorian,' and (estimating the value of the whole group by that of its weakest members) condemns them out of hand. As player, teacher, composer, and all-round worker in the cause of his art, Charles Steggall deserves better treatment, and we hope that organists and choirmasters will see that his name appears in their choir-lists and programmes during the present month.

The Jubilee Festival of the Bach Choir, postponed owing to the Strike, will be held on the evenings of June 7, 8, 9, and 11, at Central Hall, Westminster. The four programmes will be identical with those originally arranged for May 10, 11, 13, and 14 respectively. The following are the principal works: June 7, cantatas, 'Now shall the Grace,' 'Lord, my soul doth thirst for Thee,' and 'A Stronghold sure' (Nos. 50, 150, and 80). June 8, unaccompanied Motets for double chorus; chamber works. June 9, 'Sancta Civitas,' by R. Vaughan Williams (first performance in London), Brahms's Alto Rhapsody, and Parry's 'Blest Pair of Sirens.' June 11, Jubilee performance (in England) of the B minor Mass. All tickets issued for the old dates are available for the corresponding new dates.

The London Opera Syndicate opened its season at Covent Garden on May 10, regardless of national troubles. The operas given in the first week were 'Figaro's Hochzeit,' 'Rheingold,' 'Tristan,' 'Die Meistersinger,' and 'Die Walküre.' In the absence of facilities for witnessing the performances, we are unable to give further description.

It sometimes happens that an apparently insoluble problem is tackled, and perhaps solved (at least partially) by comparatively unknown folk while those in the lime-light are still volubly discussing it. We are therefore glad to draw attention to the Croydon Operatic Society. Founded in 1906 by enthusiasts who wished to get off the Gilbert-Sullivan track, the Society is one of the few amateur organizations regularly and successfully presenting grand opera. Its repertory includes a couple of dozen of the best-known works—'Carmen,' 'The Barber of Seville,' 'The Huguenots,' 'Der Freischütz,' 'Tannhäuser,' 'Lohengrin,' five Mozart operas, &c. The Society appears to be the only organization that gives 'Faust' with the Walpurgis scene; and it has to its credit the only performance of 'Der Freischütz' given in this country since 1892. The C.O.S. is contemplating further additions to its repertory, and opera enthusiasts in the London area who are beginning to despair of the fruition of more widely advertised and ambitious projects might do worse than lend a hand to this Croydon body, which, with twenty years of successful activity to its credit, may claim to have made a solid contribution towards the settlement of some of the questions concerning grand opera. The hon. treasurer is Mr. F. R. Ayrton, 46, Lansdown Road, Croydon.

The Council of the Royal College of Organists cordially invites all interested to the presentation of diplomas and the conversazione on July 24, at 3.15 p.m. The organ recitalist will be Mr. G. Thalben Ball, and the performance will be broadcast.

The League of Arts announces a series of entertainments to take place in Hyde Park on the Saturdays in June and on July 3, with two performances on each occasion, at 3 and 7 p.m. Here is the scheme in brief, in order of date: A Pageant of Dancing, by the Mayfair School of Dancing; Sea Songs and Shanties, by the League of Arts Choir, conducted by Geoffrey Shaw, and Mimes, by the League's Dancers, arranged by Penelope Spencer; a Country Folk-Dance Party, by the English Folk-Dance Society; a Variety Performance, by the Students of the Polytechnic School of Speech-Training and Dramatic Art, directed by Louie Bagley; and Scenes from Maeterlinck's 'The Blue Bird,' produced by Mildred Hodges. The entertainments are given in the natural amphitheatre by the boathouses, on the north side of the Serpentine. (No performance if the weather is wet.) Information from the Secretary, League of Arts, 12, Berwick Street, S.W.1.

The sixth annual Congress of the British Music Society will be held in London on June 10-12. An attractive series of gatherings has been arranged, including a demonstration by the English Folk-Dance Society, at the Parry Theatre, Royal College of Music, on the 10th (8.15 p.m.); a lecture-demonstration on the use of children's bands, by Miss L. de Rusette, at the Parry Theatre, on the 11th (11 a.m.); a Contemporary Music Centre Concert at Seaford House, on the same day, at 8.30 p.m., with a fine list of artists; and a discussion on children's concerts, by Dr. Malcolm Sargent, Mr. Alexander Brent-Smith, &c., with Dr. J. B. McEwen in the chair. Tickets and full particulars from the Secretary, British Music Society, 117, Great Portland Street, W.1.

It is often claimed that the 'best-seller' type of song and dance music must possess some special virtue lacking in classical and good music generally, or it could not command such wide and frantic popularity as frequently it does. We have never believed in this theory, holding that its vogue is due rather to its being imposed on the community by intensive

No. 504. HOW CALMLY THE EVENING.—Edward Elgar. *Price* (4*d.*).

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FOR S.S.A. UNLESS OTHERWISE STATED.

266. About the sweet bag of a bee (4 v.) Marie J. A. Wurm 3d.
406. Ah, tender flower ... F. Hiller 2d.
236. Albion ... ... Marie Wurm 3d.
456.* And how should I your true love know (arr. by) H. B. Gardiner 2d.
411.* Annie Laurie (arr.) C. Macpherson 4d.
47.* Approach of May, The Walmisley 4d.
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114.* April showers ... ...J. L. Hatton 4d.
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152. As in the field ... ... C. Reinecke 3d.
113. At midnight ... Franz Lachner 4d.
172. At the spinning wheel ...Carl Hering 3d.
138. Ave Maria ... ... Franz Abt 3d.
30. Ave Maria ... ... Marchetti 4d.
23.*§Ave Maria ("Loreley") Mendelssohn 3d.
148. Awaking of morn, The C. Reinecke 3d.
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437.* Beauteous Morn ... E. German 4d.
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78.* Be strong to hope Edward Hecht 4d.
6.* Bird at sea, The... Henry Smart 6d.
49.* Blanche of Provence ... Cherubini 3d.
398. Bleacher's night song, The (4 v.) Schumann 2d.
195.* Blessed are the pure ... G.E. Lake 4d.
Ditto (without accomp.) G. E. Lake 1½d.
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424. Blow, ye gentle breezes (4 v.) J. C. Marks 4d.
343.* Bride, The (From the Island of Rügen) (4 v.) J. Brahms 4d.
334.* Bridegroom, The (4 v.) J. Brahms 4d.
205.§ Bride hath paced, The J. F. Barnett 6d.
202.§ Bright is the day (4 v.) E. Prout 6d.
206.§ But tell me, speak again (2 v.) J. F. Barnett 6d.
347.*§But thou, O Hope F. H. Cowen 3d.
41. Call to the mountains ... F. Hiller 4d.
503.* Campbells are comin', The Scottish Folk-Song (arr.) 4d.
220.* Cast thy bread W. S. Bennett 4d.
389.* Chapel, The (4 v.) ... Schumann 2d.
234.*§Charity (La Carita) ... G. Rossini 4d.
68. Charming little valley ... G. Roberti 4d.
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404. Day, in twilight grace, is dying Hiller 4d.
183. Death of Trenar, The ... J. Brahms 4d.
79.* Departure ... ... L. Samson 4d.
297.* Dickory, Dickory dock (humorous) H. W. Schartau 4d.
84.* Distant bells ... A. C. Mackenzie 4d.
435.* Dream, baby, dream P. E. Fletcher 4d.
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460.* Dream-Pedlary... ...Colin Taylor 4d.
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130. Eat the fruit (2 v.) ... C. Reinecke 3d.
213. Ebb and Flow ... ... Oliver King 4d.
470. Echoes ... ... B. Johnson 4d.
439.§ Echoes ... ... J. Pointer 4d.
184.* Eglantine (4 v.) ... Adolf Jensen 4d.
161. Eglantine, The ... ... R. Würst 4d.
319. Eidola ... ... F. C. Woods 4d.
80. Elf, The ... ... L. Samson 4d.
153. Elves, The ... ... C. Reinecke 3d.
230. Elves' Duet The (2 v.) Karel Bendl 6d.
382.* Encinctured with a twine of leaves S. Coleridge-Taylor 4d.
309.* England ... ... J. L. Hatton 3d.
9.* Evening ... ... Henry Smart 3d.
59. Evening rest ... Oscar Wermann 6d.
171.* Evening rest ... ... Carl Hering 3d.
112.* Evening Star, The Franz Lachner 3d.
151. Evening Wind, The ... C. Reinecke 3d.
434.* Exiles, The ... Laurent de Rillé 4d.
321.* Fair Daffodils ... A. H. Behrend 4d.
395. Fair Elma ... ... F. Hiller 4d.
214. Fair Luna ... ... Oliver King 4d.
318. Fairest of lands A. Goring Thomas 6d.
377.* Fairies' Song (4 v.) ... H. Brian 4d.
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484. Fairies were tripping, The E. D. Tayler 4d.
232. Faith ... ... G. Rossini 3d.
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65. Fare thee well! ... ... G. Roberti 4d.
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174. Festival, The ... ... Carl Hering 3d.
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394. Flaming sun is dying, The F. Hiller 2d.
106. Flora ... ... M. Hauptmann 3d.
194.* Flow down, cold rivulet B. Luard-Selby 4d.
252. Flow'rets fair (2 v.) ... J. Kinross 4d.
55.* Fly forth, my song ... Franz Abt 4d.
239. Fly not, summer hours Marie Wurm 3d.
307.*§Fly, singing bird ... E. Elgar 8d.
385.* Forest fay, The (4 v.)... Schumann 2d.
393. Forsaken maiden, The (4 v.) Schumann 2d.
255. Four Angels ... C. A. Macirone 4d.
500. Frog, The (humorous) E. Newton 4d.
345.*§From the green heart of the Waters S. Coleridge-Taylor 4d.
86. From Venice ... ... C. Reinecke 4d.
311. Frost-bound ... H. W. Wareing 4d.
182.* Gardener, The ... ... J. Brahms 4d.
245. Garden of peace, The (2 v.) King Hall 4d.
356.* Gentle spring ... Joseph Holbrooke 6d.
122.* Gipsy life ... ... Schumann 4d.
46. Glorious stand the mountains C. Reinthaler 3d.
17. Glory to the Lord ... Schubert 4d.
15.* God in Nature (4 voices) Schubert 6d.
44.* Good-night (3 v.) Henry Leslie 4d.
413. Good-night ... M. F. Phillips 4d.
269.* Good-night (4 v.) Marie J. A. Wurm 4d.
129. Good-night (2 voices) C. Reinecke 3d
423.* Good-night, beloved (arr.) Pinsuti 2d.
488.* Goslings, The (humorous) J. F. Bridge 4d.
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237. Hope ... ... Marie Wurm 3d.
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499. How far is it to Bethlehem ? Geoffrey Shaw 3d.
88. How quickly sorrow ... C. Reinecke 3d.
250. Hunter's Song (2 v.) ... J. Kinross 4d.
102. Hurley Mill ... ... F. Corder 4d.
310.* Hurrah for merry England Pierson 3d.
173. Hussar's departure, The Carl Hering 4d.
296. Hymn to Nature ...L. Streabbog 4d.
279.* If hope were but a fairy (2 v.) Foster 3d.
342.* If through the churchyard (4 v.) J. Brahms 2d.
459.*§If yet Pan's Orgies (S.S.A.A.) Geoffrey Shaw 4d.

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MADE IN ENGLAND.

HOW CALMLY THE EVENING

WORDS BY T. T. LYNCH

MUSIC BY

EDWARD ELGAR

ARRANGED AS A TRIO FOR FEMALE VOICES BY THE COMPOSER

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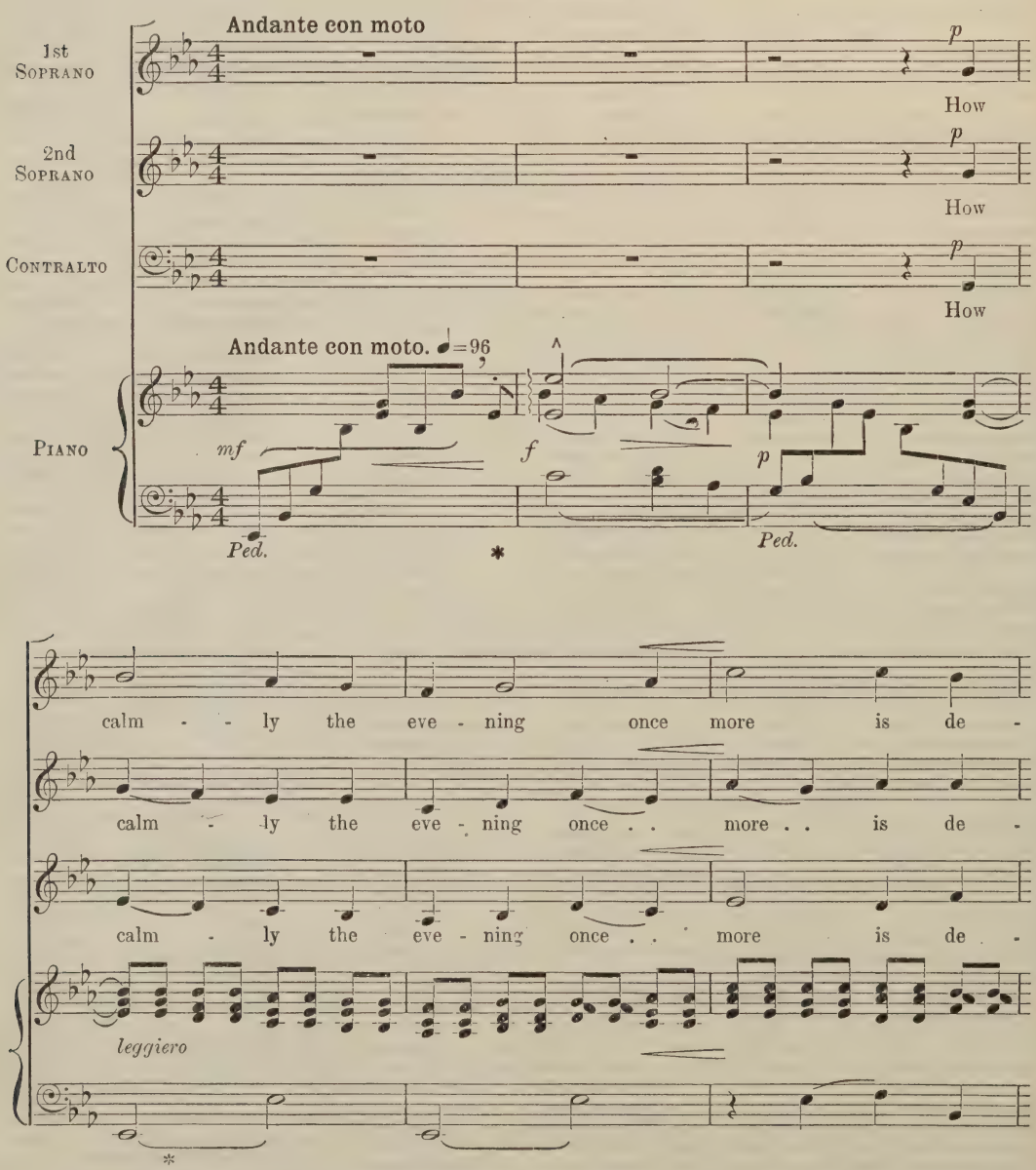

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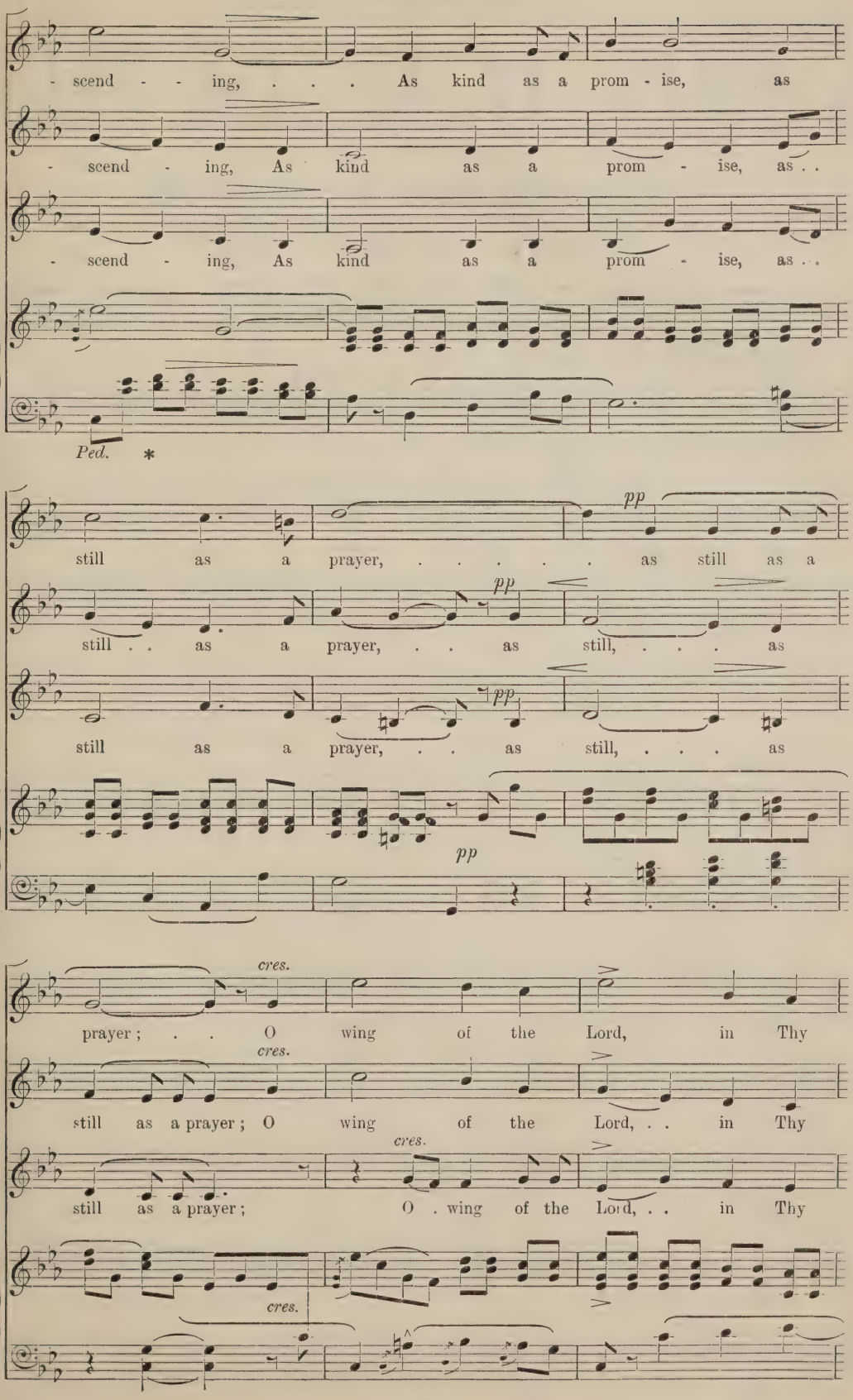
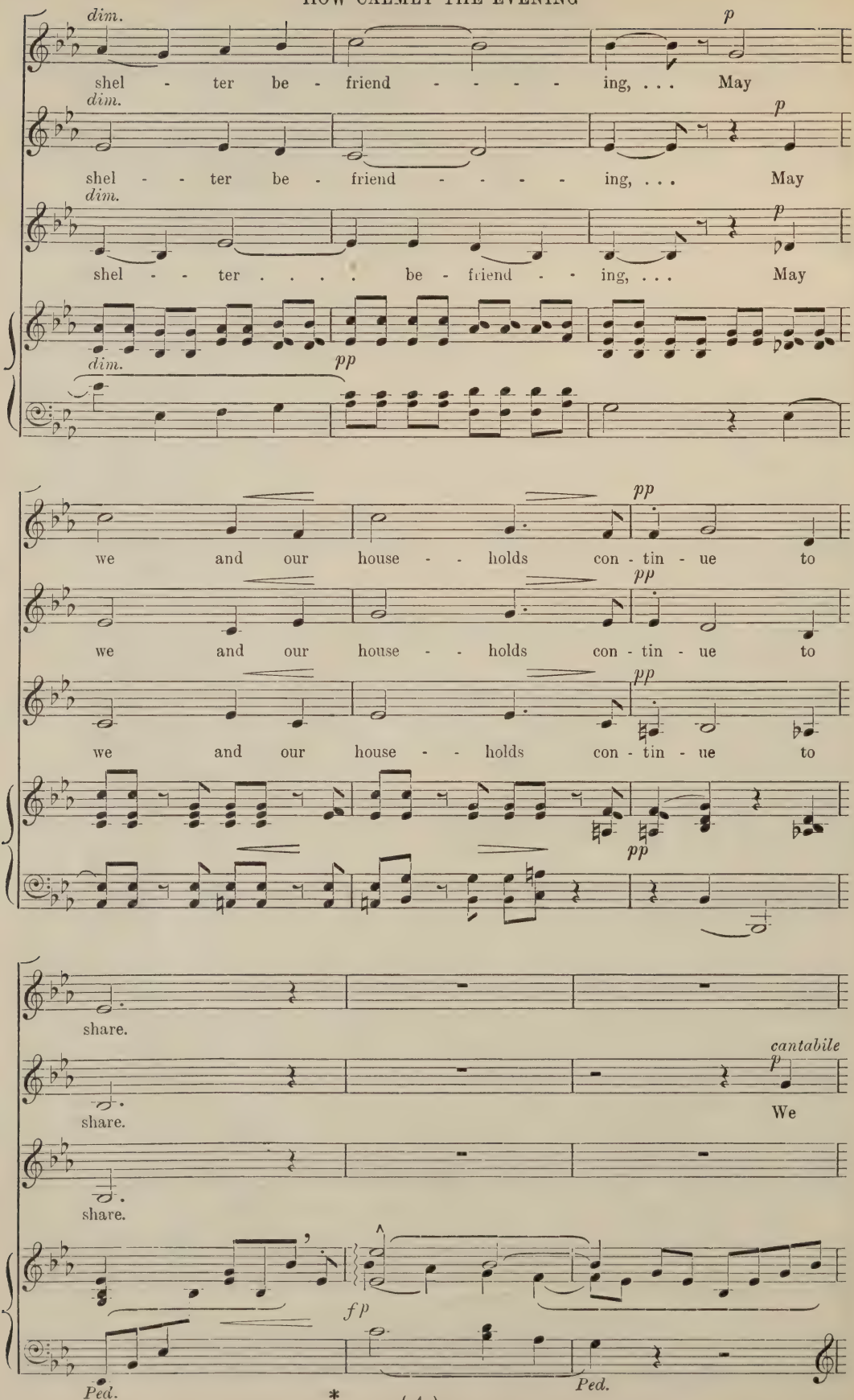
HOW CALMLY THE EVENING


- scend - - ing, . . . As kind as a prom - ise, as
- scend - ing, As kind as a prom - ise, as . .
- scend - ing, As kind as a prom - ise, as . .
Ped. *
still as a prayer, ... as still as a
still . . as a prayer, . . as still, . . . as
still as a prayer, . . as still, . . . as
pp
cres.
prayer; . . O wing of the Lord, in Thy
still as a prayer; O wing of the Lord, . . in Thy
still as a prayer; O . wing of the Lord, . . in Thy


dim.
p
shel - ter be - friend - - - - ing, . . . May
dim.
p
shel - - ter be - friend - - - - ing, . . . May
dim.
p
shel - - ter . . . . be - friend - - ing, . . . May
dim.
pp
pp
we and our house - - holds con - tin - ue to
pp
we and our house - - holds con - tin - ue to
pp
we and our house - - holds con - tin - ue to
pp
share.
cantabile
p
share.
We
share.
fp
Ped.
Ped.
*

THE MUSICAL TIMES

AND

Singing Class Circular.

Published on the 1st of every Month.

No. 1. JUNE 1, 1844. *Price* 1½*d.*

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TO CORRESPONDENTS.

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, will be interesting.

THE AMATEURS OF LONDON.

It is satisfactory to those who desire and have laboured for the general diffusion of a taste for music amongst all classes of the community, to observe the sure results of what has been doing for the last few years.

Some twenty years since, the execution of concerted and choral music in private was almost unknown; indeed it then required more than ordinary industry to organise such a performance. The libraries of the few, who possessed classical works then only in MS. had to be visited, much diligence used in multiplying sufficiently the copies, and then the small number of performers who could be got together, although "willing," were far from "able to take a part." Some zealous individuals, about the time mentioned, formed themselves into a society called the "Classical Harmonists," and such was the existing scarcity of able amateurs, that for several years their limited number of some twenty members, "willing and able to take a part," remained incomplete.

This society was the parent of many other associations, having for their object the performance of somewhat similar music; and the influence of this constant private performance of the highest classical works, and the production of good printed copies, on the taste and practical ability of the amateurs of London, that we find in 1834 that there was designed and effectively carried into execution, the Amateur Festival—a meeting which was highly creditable to all engaged, and was very beneficial to the excellent charity to which the surplus funds were dedicated. The taste for this rational and delightful manner of passing the evening, has so much increased since 1834, that the many important societies existing in London are more in number than the individual members required for the formation of the parent society, besides the numerous friendly meetings where the young people of neighbouring families join for the execution of concerted music.

With this growing feeling, it is not surprising, that when a few years ago, Mr. Mainzer, Mr. Hullah, and others, proposed to teach the rudiments of singing to large classes at a small individual cost, that great numbers should have been found willing to avail themselves of their assistance, and that their schools should have been crowded. It is to be regretted that the foes, and still more injudicious friends, should have done some damage to these systems, which pretended to teach no more than the rudiments, by ascribing results to them which they never proposed to achieve. The retirement from the classes of these self-deceived persons has given an appearance of falling off in the interest of these schools not warranted by fact. There is this comfort for the doubters, and answer to the sneerers, who are dissatisfied with the slow advance, that the aggregate of all the efforts made in the last twenty years, has created a body of amateurs in London capable of doing much themselves, and giving them a high appreciation of exalted talent in professors, and affording abundant promise of great future advancement for the cause of good music.

NEW PUBLICATIONS.

A VERY important contribution to the cause of good music has been made by the publication of several numbers of a series of "Cheap Classics." They are printed in vocal score with a separate accompaniment for the organ or pianoforte; great pains having been taken with the engraving and printing, so that they are emphatically "cheap" both in quantity and quality. For instance, Spohr's great oratorio of "The Last Judgment," is complete for 7*s.* 6*d.*; Mozart's Masses at 2*s.* 6*d.* and 3*s.* 6*d.* each; and Haydn's Masses from 4*s.* to 6*s.*

It is probable that this experiment to give the public music at a cheaper rate than usual, will be attended with better success than has hitherto been the case; because former reprints have usually consisted of non-copyright works already to be found in a great variety of shapes. But the present series consists of standard and much-sought-after works, only previously to be obtained at a high price.

The last month has also produced the concluding numbers of Boyce's collection of Cathedral Music printed in separate Vocal Parts. Choral Societies can now perform some of the services produced by the great English Cathedral writers, which previously to the present publication were sealed books. It will doubtless be one means of that great improvement so much to be desired, in the Cathedral and Church Service, as a very extensive choir can be supplied with sufficient copies at a trifling cost.

It is intended, that the valuable collection of cathedral music made by Dr. Arnold, be immediately published in the same manner in separate vocal parts.

It would surely be found, that in many parishes, a sufficient number of persons having voices, might be found, who, with proper instruction from their organist, and regular preliminary practice, might relieve the parochial service from the horrid infliction of the charity children's present mode of singing. At all events, one of the difficulties to the effective performance of the church service has been removed by these publications in separate vocal parts.

FELIX MENDELLSSOHN BARTHOLDY.

THE greatest event of this almost unprecedentedly brilliant season is, undoubtedly, the arrival of Dr. Mendelssohn. At the last Philharmonic Concert the effect of his presence manifested itself in two ways. The densely crowded state of the room, and the admirable manner in which the orchestra performed its important part in the concert, were alike attributable to Dr. Mendelssohn. If the directors for 1844 had effected nothing else than the engagement of that great musician, they would still be entitled to the gratitude of the subscribers, for having done the wisest thing that has ever been done since the society came into existence.—*Musical World.*

BRIEF CHRONICLE OF THE LAST MONTH.

MADAME ANNA THILLON made a highly successful debut before an English audience at the Princess's theatre, on the 2nd, in Auber's opera "Les Diamans de la Couronne."

THE ROYAL SOCIETY OF FEMALE MUSICIANS gave their annual concert at the Hanover-square Rooms on the 3rd. The first part consisted of selections from the Creation, and Beethoven's Mass in C, with an effective chorus of one hundred voices. The object of this institution is to make a fund for the relief of its indigent members. Several first-rate professors lent their aid, most of the female portion of whom are members of this excellent society.

ABBEY GLEE CLUB.—A prize of ten guineas, offered by William Dixon, Esq., for the best madrigal, was awarded to Mr. James Coward. There were two other candidates, whose productions were greatly admired.

THE MESSIAH.—This great work of the immortal Handel was written in twenty-one days; it was commenced on the 22nd of August, 1741; its three parts being the work respectively of six, nine, and six days; and the last page of the original score intimates that it was finished on the 12th of September. The original was presented by Handel to the Foundling Hospital, where it has since remained, and where it is highly valued.—*Dramatic and Musical Review.*

ENCORES.—The York Choral Society gave a concert to a very numerous audience. The first part was Handel's *Acis and Galatea*; it passed off well and gave great satisfaction. The second part was a miscellaneous collection, which was not all performed, from the following circumstance:—the second song was Handel's "Sweet Bird," which elicited such immense applause, that the performers could not proceed with the next piece, and it being a standing rule with the committee to allow no encores, the concert broke up.—*From a Correspondent of the Musical Examiner.*

MADAME HASSELT BARTH (a German singer of some celebrity), has recently erected at her own expense a monument over the too long neglected grave of MOZART. It is a tablet of gray marble, surmounted by a medallion head of the great composer. It bears an inscription briefly characteristic of the talent of Mozart. "Jung, gross, spat erkannt, nie erreicht." ("Young, great, late acknowledged, never equalled.") —*Foreign Quarterly Review.*

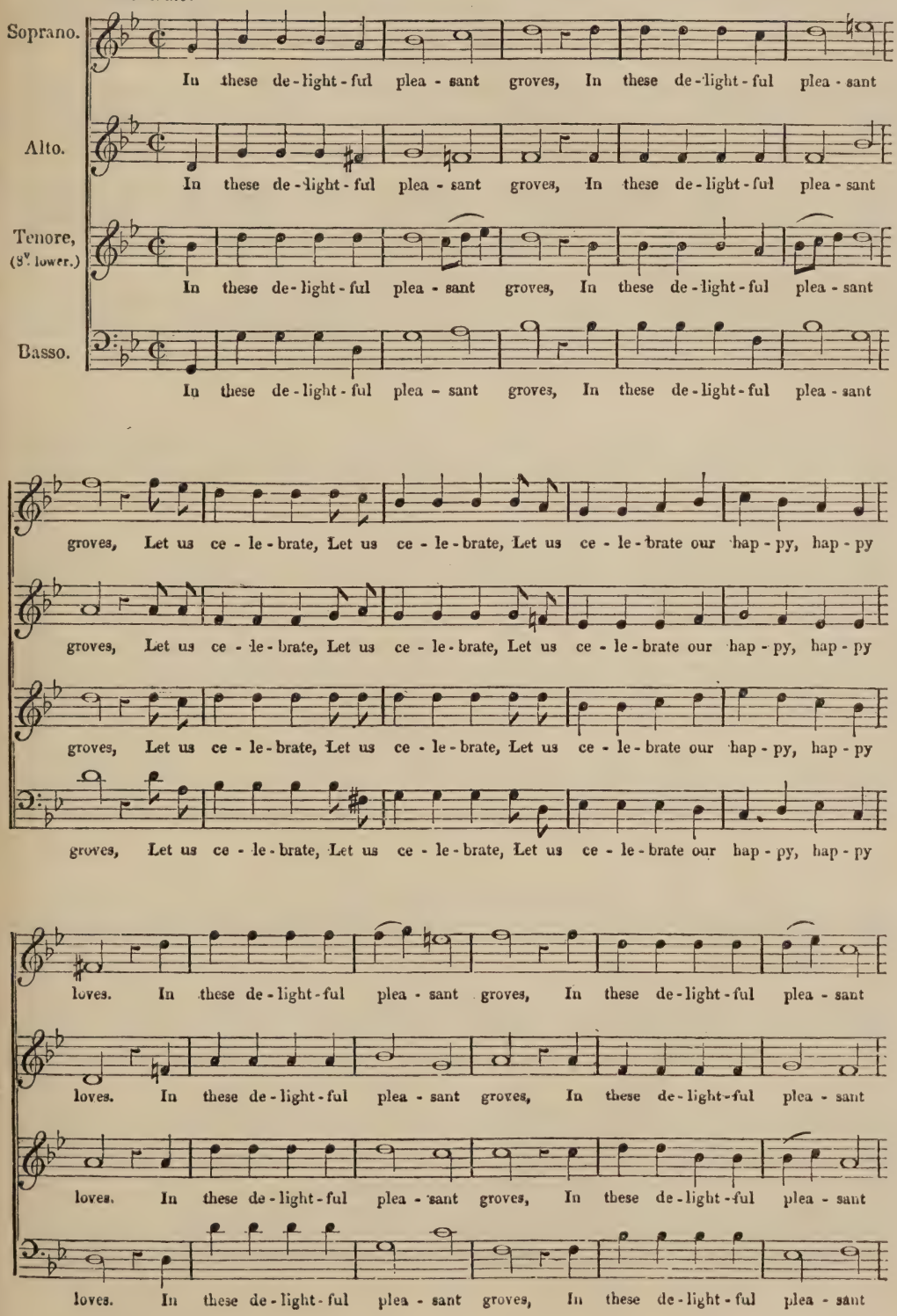
WESTERN MADRIGAL SOCIETY.—This society met to award the prize of ten guineas given by — Evans, Esq., for the best madrigal in imitation of the ancient masters. It will be recollected that this prize was wrested from the hands of Professor Taylor, of Gresham College, it having been discovered that his madrigal to which the prize had been awarded, contained something more than the "imitation of the ancient masters," and that in fact, several bars had been "begged, borrowed, or stolen," from *Lucca Marenzio.* The composition No. 11, "Wither away thou truant swain," was almost unanimously declared to be the best entitled to the prize; it was found to be the composition of Mr. Nethercliff.—*Maestro.*

MR. JOHN HULLAH is continuing his system of instruction in singing on the Wilhelm method, at the Apollonicon Rooms, with undiminished success.

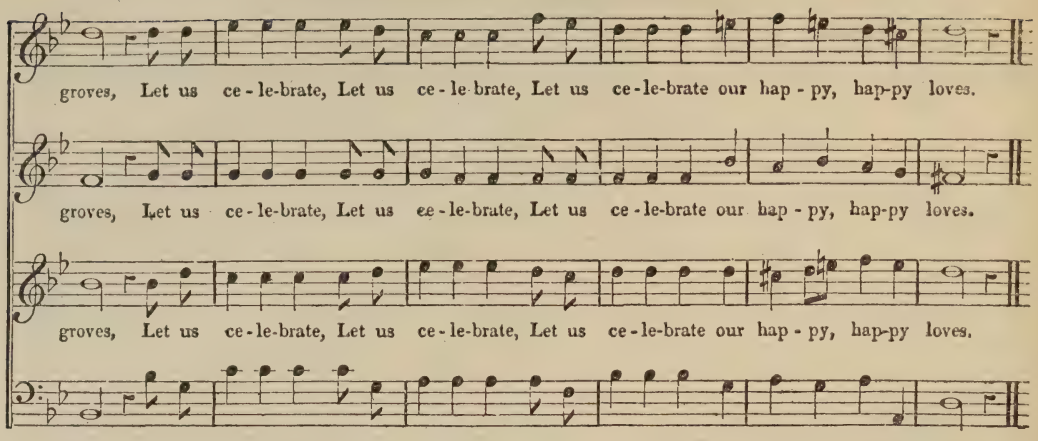
In these delightful pleasant Groves.

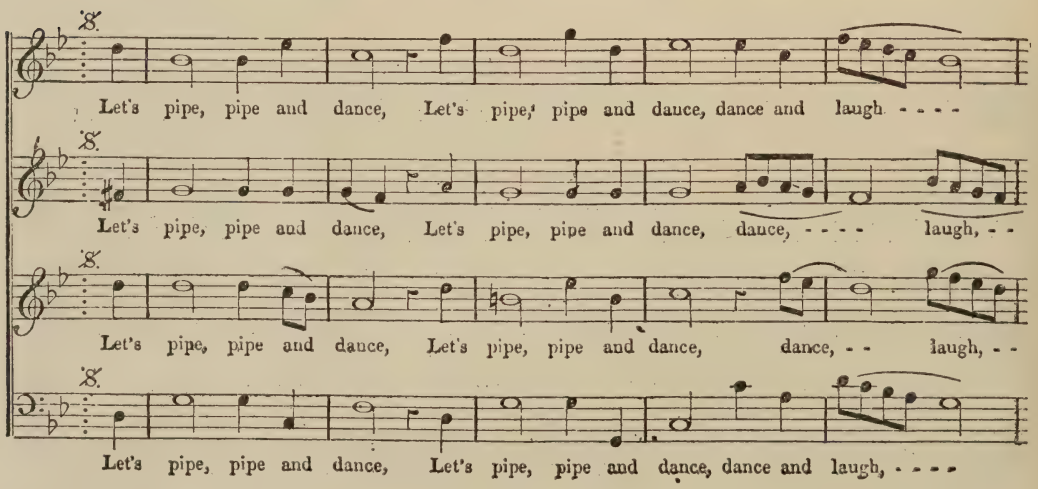
PURCELL.

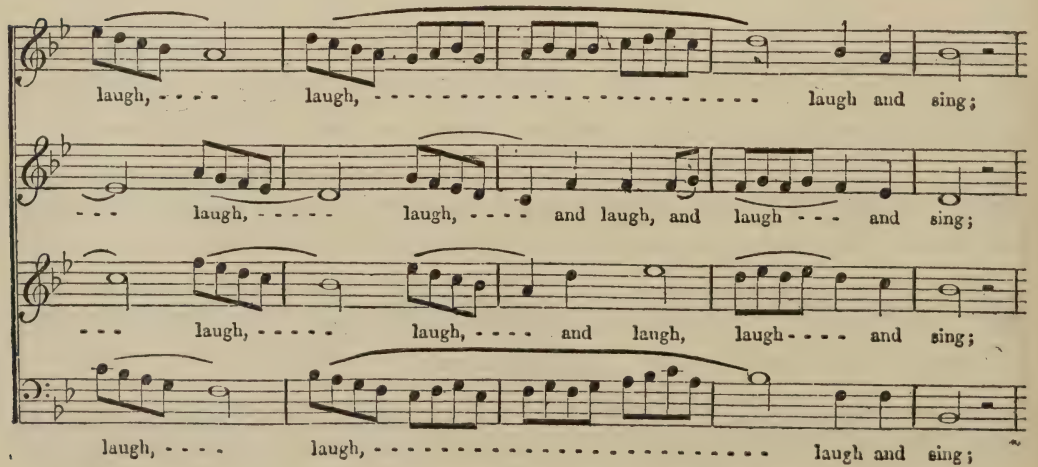
Moderato.

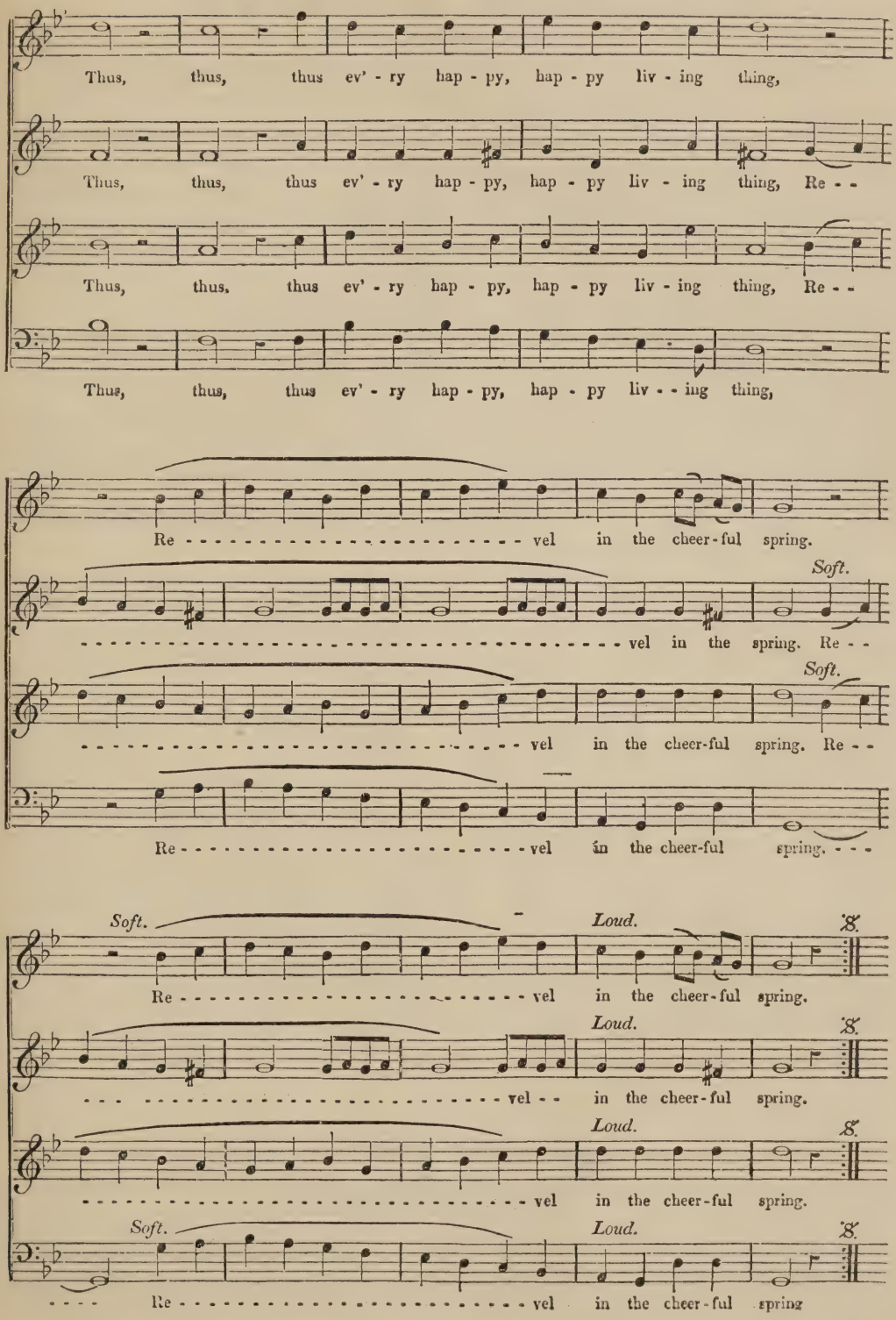

Soprano.
Alto.
Tenore, (8va lower.)
Basso.
In these de-light-ful plea-sant groves, In these de-light-ful plea-sant
groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py
loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

IN THESE DELIGHTFUL PLEASANT GROVES.—Purcell.


groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.
groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.
groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.
groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.


Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh - - - -
Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - - - laugh, - -
Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - laugh, - -
Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh, - - - -


laugh, - - - - laugh, - laugh and sing;
- - - laugh, - - - - - laugh, - - - - and laugh, and laugh - - - and sing;
- - - laugh, - - - - - laugh, - - - - and laugh, laugh - - - - and sing;
laugh, - - - - laugh, - laugh and sing;


Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing,
Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing, Re - -
Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing, Re - -
Thus, thus, thus ev' - ry hap - py, hap - py liv - - ing thing,
Re - vel in the cheer - ful spring.
Soft.
- vel in the spring. Re - -
Soft.
- vel in the cheer-ful spring. Re - -
Re - vel in the cheer-ful spring. - - -
Soft.
Loud.
Re - vel in the cheer - ful spring.
Loud.
- vel - - in the cheer - ful spring.
Loud.
- vel in the cheer - ful spring.
Soft.
Loud.
- - - - Re - vel in the cheer - ful spring

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I will arise	Creyghton
Sanctus	Child
O pray for the peace of Jerusalem	Child
Praise the Lord, O my soul	Child
Lord, for thy tender mercies	Farrant
Hide not thou thy face	Farrant

(To be continued.)

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BRIEF CHRONICLE,

Continued from page 2.

The Grand Musical Festival of the Lower Rhine will be this year held at Cologne, on the first and second days of Pentecost. The orchestra of more than 2,000 performers, under Henri Don, first chapel-master of the Cathedral.

The Sacred Harmonic Society produced an oratorio, "The Death of Abel," by Mr. Perry, the leader of their society, on the 17th. The work was well received, but the room was far from full.

Mr. Mainzer is still in Edinburg and is about to proceed to the Highlands for the formation of classes. The good folk of Scotland are in hopes to determine Mr. Mainzer to remain amongst them even should he not be a successful candidate for the Edinburg professorship of music.

There is a new oratorio, "The Deliverance of Israel from Babylon," which is being published in monthly parts. The music is by an Englishman, Mr. William Jackson, of Masham. This is a bold undertaking for a young musician, but judging from the works which he has formerly published, one which he will creditably complete.

At the Ancient Concerts during the last month, the following choral works have been produced.

Under the Direction of Earl Howe.

Chorus, "Gloria in Excelsis"..... Hummel.
Chorale, "O magnify the Lord," (1597)... Eccard.
Chorus, "Hark! the Angels' voice" ..... Himmel.
" "The dead shall live"..... Handel.
" "Gird on thy sword" (Saul)..... Handel.

Under the Direction of Prince Albert.

Chorale, (1544)..... I. S. Bach.
Quartett and Chorus, "Qui fredda sta"... Graun.
Chorus, "He rebuked the Red Sea"..... Handel.
Motett, "Ave Verum" ..... Mozart.
Selection from Twelfth Mass "Kyrie and Gloria"..... Mozart.

Under the Direction of Lord Cawdor.

Aria and Coro, "Qui presso al mio Gesu" I. S. Bach.
"Magnificat"..... Mozart.
Chorus, "Ye sons of Israel," (Joshua)..... Handel.
Coro, "Non sdegnare"..... Gluck.
Churus, "How excellent," (Saul)..... Handel.

Under the Direction of the Duke of Cambridge.

Coronation anthem, "The King shall"... Handel.
Selection from Mass in C..... Cherubini.
Chorus, "Immortal Lord"..... Handel.
Chorus, "The many rend the skies"..... Handel.
Chorus, "O, sing praises"..... I. S. Bach.

The Habits of Professed Musicians.—Most men who have been remarkable for longevity have been fond of music. Professed musicians, with all their eccentricities and their constant residence in great cities, free living and late hours, will be found to have the advantage over persons of every other profession. It is an exhilarating recreation, that always furnishes company in solitude, relieves weariness, and dispels gloomy thoughts. Instances of suicide amongst musicians are comparatively very rare: although some have met with sad reverses, yet scarcely can an instance be found of cruelty remaining in the breast of a real musician—his soul is all harmony. I could never bring myself to encourage a father to chide his son for losing his time at a musical instrument. I like the simplicity of Lavater's maxim—"Keep at least three paces from him who hates bread, music, and the voice of a child."—*Musical World.*

Mr. George Cooper, organist of St. Sepulchre's, has been appointed "organist and singing master" at Christ's Hospital.

Choral Fund.—The annual concert of this institution took place on the 24th. We understand that fourteen widows, independently of orphans, are now receiving support from its funds; pensions are also granted to many of its infirm and afflicted members.

Rome.—They are about to erect a monument in that city to Palestrina, the regenerator of the religious music of the sixteenth century.

Haydn and Sheridan.—During the peace of Amiens, Sheridan and Haydn were rival aspirants to the honour of a seat in the National Institute of France. Haydn being the successful candidate, Sheridan publicly expressed his indignation at the choice the Institute had made. Haydn, when he heard how ill the orator bore his disappointment, sent him a letter of consolation, in which he begged him to consider that it was no wonder a German composer should have made a more acceptable *overture* than a British senator.—*Maestro.*

Oxford Festival.—Great exertions are being made to render the approaching musical festival at Oxford, a most imposing and brilliant one. Sir H. R. Bishop has engaged many of the most eminent vocal and instrumental performers now in England. Handel's *Messiah* will, we believe, be the only complete sacred composition performed.

Thalberg has announced a morning concert, for Tuesday, May 28th, at the Hanover Square Rooms.

Sabilla Novello gives an operatic performance and concert at the Princess's Theatre, on the 30th of May, in which she will be assisted by Sivori and a host of talent.

Sacred Harmonic Society.—The Creation was performed on the 31st instant; principal vocalists, Madame Caradori Allan, Hobbs, and Staudigl.

Royal Society of Musicians.—Handel's *Messiah* will be performed for the benefit of this highly useful Society on Wednesday, June 5, by the eminent talent engaged at the Ancient Concerts.

Dr. Calcott's Celebrated Trio.—Dr Callcott's well known trio to the beautiful words "Forgive, blest shade, the tributary tear," is said to have been composed while on a visit to the Isle of Wight. Certain it is that the words were taken from an epitaph on the tomb of Mrs. Berry, in Brading, in the same island, not far distant from St. John's, and may be seen in the churchyard to this day. The poet's name is entirely unknown. Dr. Callcott's music is admirably adapted to the words. He seems to have been sensibly alive to the pathos so happily expressed therein; and it is not too much to say, he hath conferred an immortality on the poet's verse by enshrining it in one of the emanations of his refined and creative genius.—*Vide* "*Brettells' Hand-book to the Isle of Wight.*"

CONCERTS FOR THE CURRENT MONTH.

May 30. Miss Sabilla Novello, Evening, Princess' Theatre
M. Mühlenfeldts, Evening, Princess' Concert Room
Mrs. Anderson, Morning, Opera Concert Room
31. Creation, Evening, Exeter Hall
Miss Byfield, Evening, Marylebone Institution
June 1. Moscheles and Ernst, Morning, Hanover-square
3. *Messiah*, Morning, Hanover-square
Fifth Societa Armonica, Evening, Hanover-sq.
4. Blagrove's 2nd, Evening, 18, Mortimer-st.
5. *Messiah*, Evening, Hanover-square
6. *Alexander's Feast*, Hanover-square
7. John Parry, Evening, Hanover-square
Macfarren and Davison's 3rd, Evening, Princess' Concert Room
10. Mme. Dulcken, Morning, Opera Concert Room
Sixth Philharmonic, Evening, Hanover-square
11. Marras, Morning, Hanover-square
Miss Burfield, Evening, Hanover-square
12. Case and Blagrove, Evening, Hanover-square.
13. Cipriani Potter, Morning, Hanover-square
14. Benedict's, Morning, Opera House
18. Blagrove's 3rd, Evening, 18, Mortimer-street.
21. Sixth Societa Armonica, Evening, Hanover-sq.
24. Mr. and Mrs. Seguin, Morning, Hanover sq.
Seventh Philharmonic, Evening, Hanover-sq.
25. Sterndale Bennett, Evening
27. François Cramer, Morning, Hanover-square

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Volumes 17 to 34 contain MOZART'S MASSES, with the Accompaniment, by VINCENT NOVELLO.—No. 1, 3s. 6d.; 2, 3s. 6d.; 3, 3s. 6d.; 4, 3s.; 5, 3s.; 6, 3s. 6d.; 7, 3s. 6d.; 8, 2s. 12, 8s. 6d.

Volume 35, SPOHR'S "LAST JUDGMENT," an Oratorio, the Accompaniment by VINCENT NOVELLO, price 7s. 6d.

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N.B. The Solos and Duets may be had detached.

"AS THE HART PANTS."—The 42nd Psalm for Soprano, Solo, and Chorus, arranged with an Accompaniment for the Pianoforte by the Author, Op. 42, 10s. The separate Vocal Parts, 5s.; Instrumental Parts, 15s.; the full Score, 18s.

"WHEN ISRAEL OUT OF EGYPT CAME."—The 114th Psalm, for Chorus, eight Voices and Instruments, arranged with an Accompaniment for the Piano by the Author, Op. 10s. The separate Vocal Parts, 8s.; Orchestral Parts, 10s.; the full score, 15s.

ST. PAUL, an Oratorio; the words selected from the Holy Scriptures, with an Accompaniment for the Pianoforte, arranged by the Author, Op. 36, 32s. The separate Vocal Parts, 20s. the separate Orchestral Parts, 70s.; the full Score, 80s.; the Choruses arranged as Duets for the Pianoforte, 18s.; in three Books, each, 6s.

The following Pieces may all be had singly.

1.	The Overture, as a Duet, arranged by the Author	4	0
3. 4.	{ To God on high be thanks And the many that believed }	1	6
6.	Men, brethren, and fathers (Stephen's Song)	2	0
7.	Jerusalem, thou that killest the prophets	1	6
8.	Stone him to death (Chorus)	2	0
11.	Happy and blest are they	2	0
12.	Consume them all	2	0
13.	But the Lord is mindful of His own	1	6
16.	Sleepers, wake, a voice is calling (Chorale)	1	0
18.	O God, have mercy	2	0
20.	I praise thee, O Lord (Air and Chorus)	2	6
25.	Now we are ambassadors (Duettino)	1	0
26.	How lovely are the messengers (Chorus)	2	0
27.	I will sing of thy great mercies	1	6
29.	O thou the true and only light (Chorale)	1	0
30. 31.	{ But Paul and Barnabas For so hath the Lord (Duet) }	2	0
35.	Oh! be gracious, ye immortals (Chorus)	2	0
36.	Know ye not that ye are His temple	2	0
40.	Be thou faithful unto death (with Violoncello Obligato)	1	6
43.	See what love hath the Father	1	6

THREE MOTETS for Treble Voices, Op. 39, THREE ANTHEMS for Treble Voices, composed for the Convent of Trinita da Monte, at Rome, with an Accompaniment for the Organ or Pianoforte:

1	Veni, Domine (G minor) three voices	2	0
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3	Surrexit pastor (G major) Duet and Quartet	3	0
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Adapted to the Psalms for the use of English Cathedral Service, by T. A. Walmisley.

1	Hear my prayer—Ps. 102, v. 1, 2	2	0
2	O praise the Lord—Ps. 103, v. 21; Ps. 113, v. 2	3	0
3	O Lord, thou hast searched—Ps. 139, v. 1, 6, 7, 8, 13	3	6

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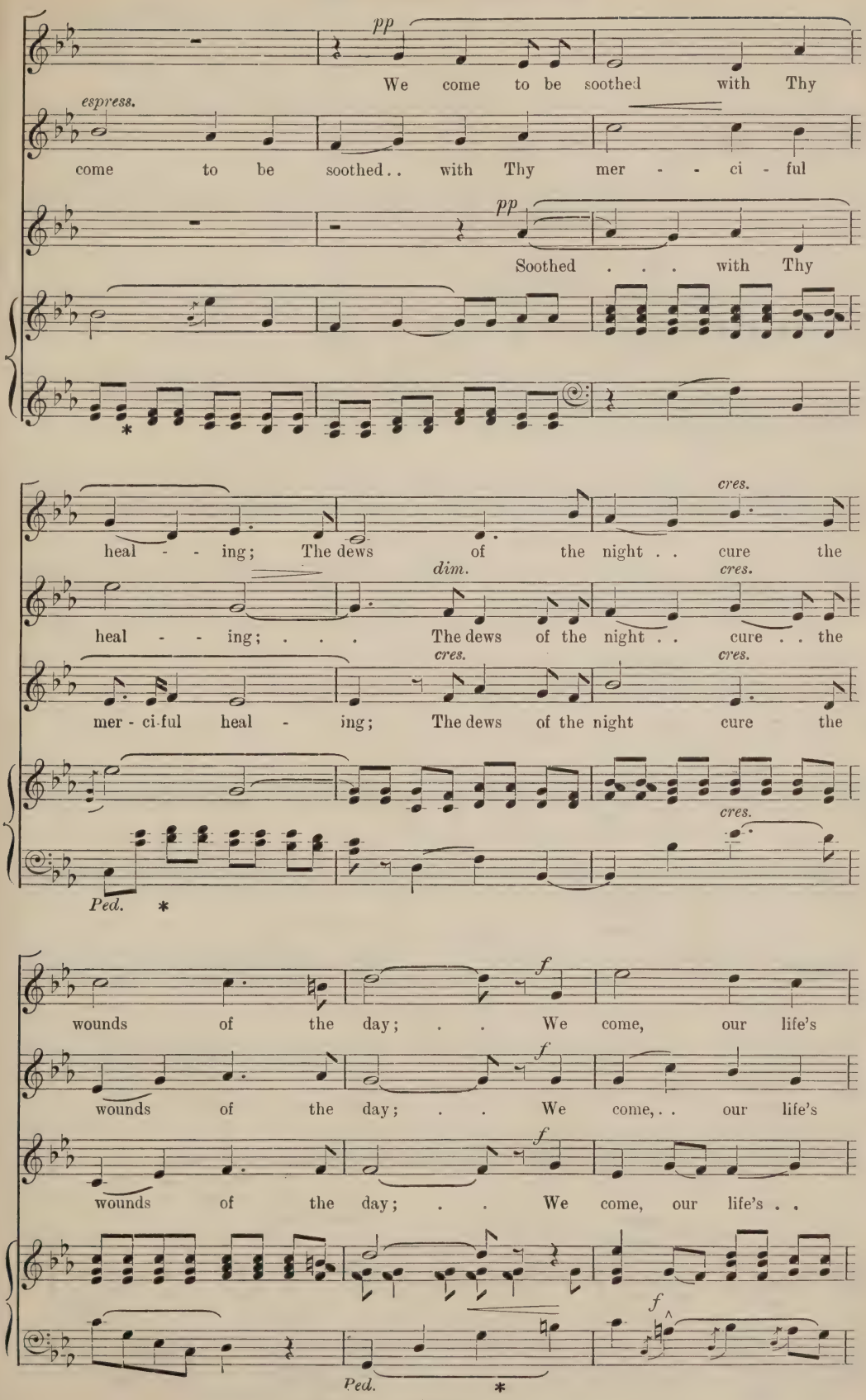
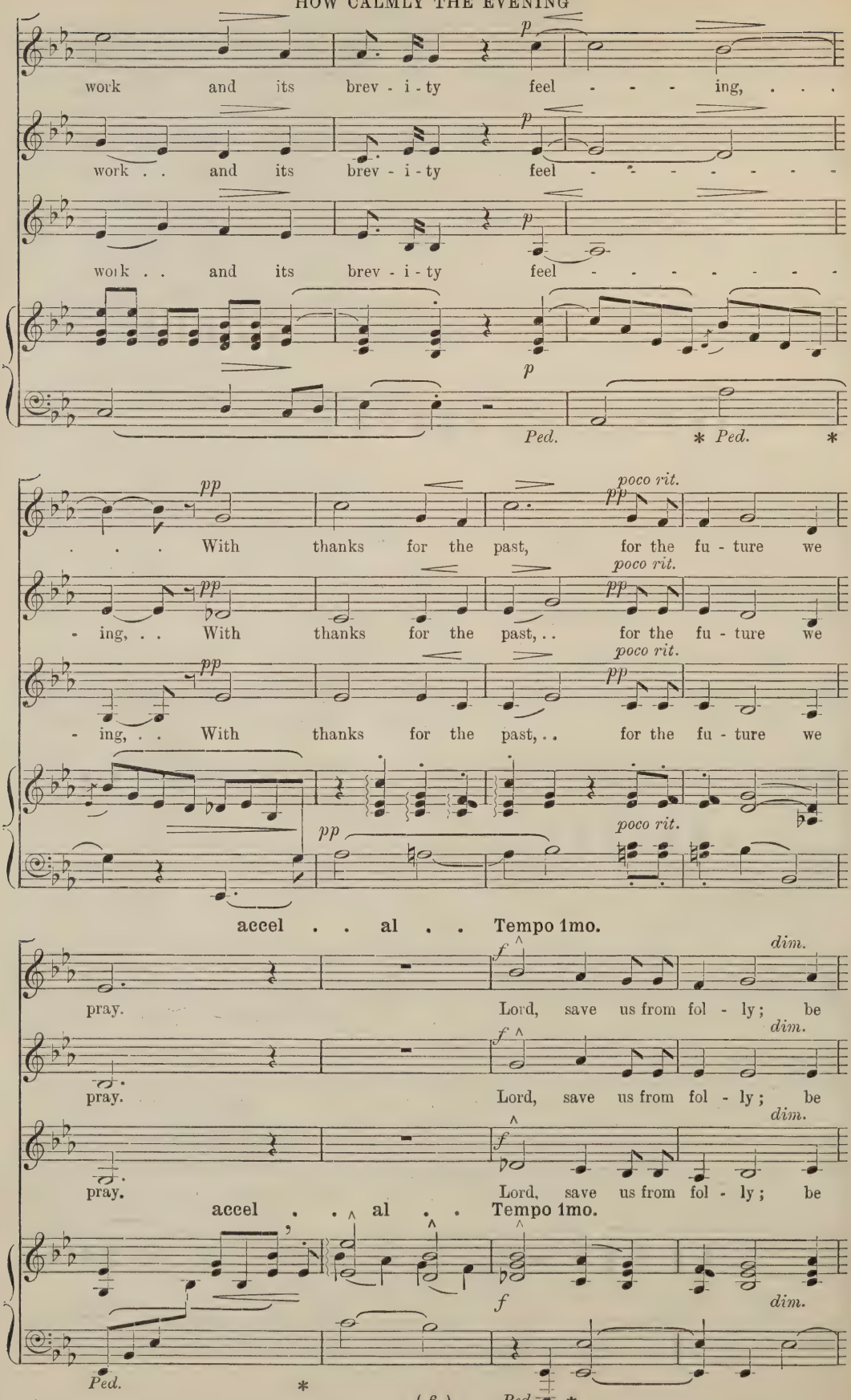
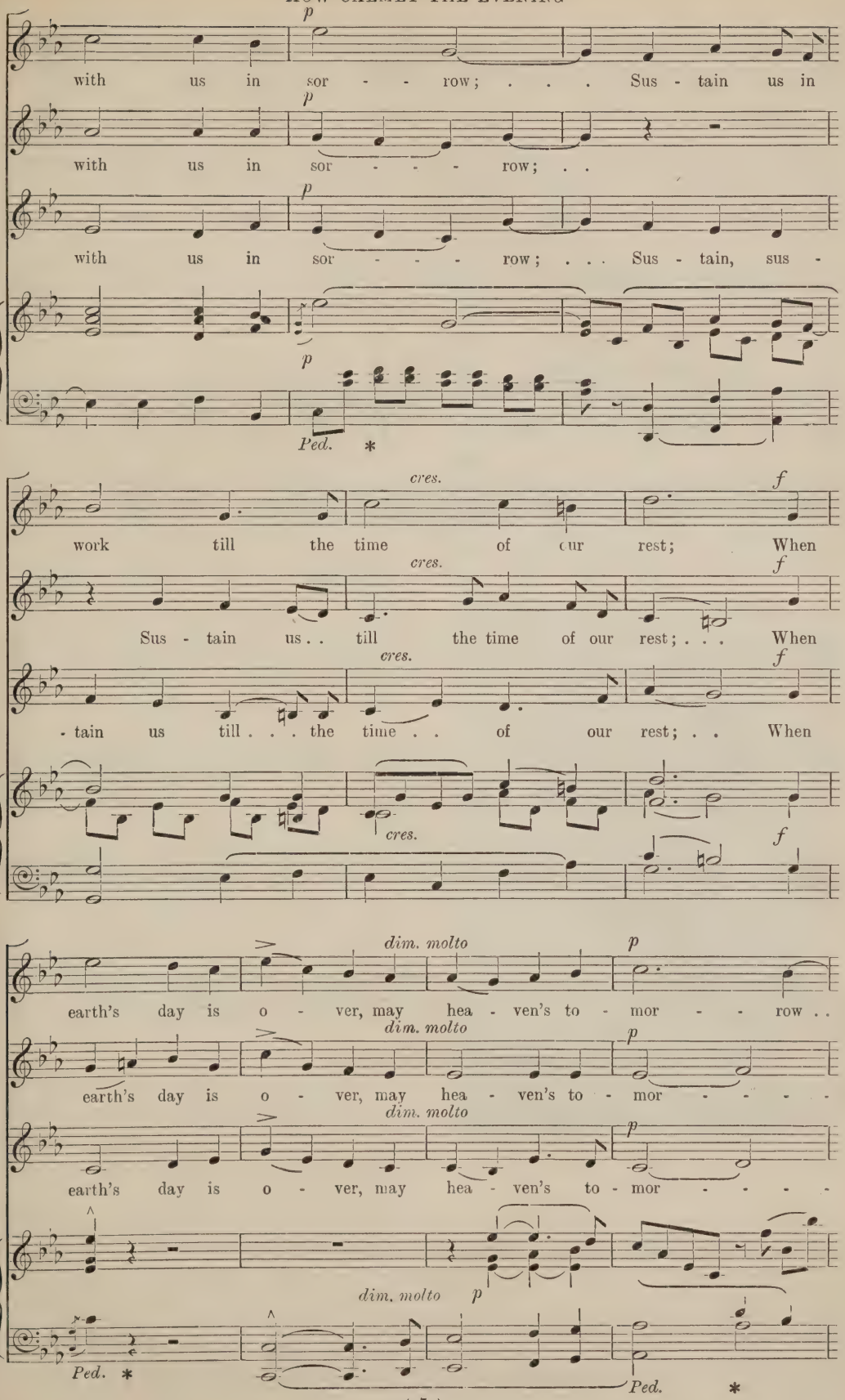
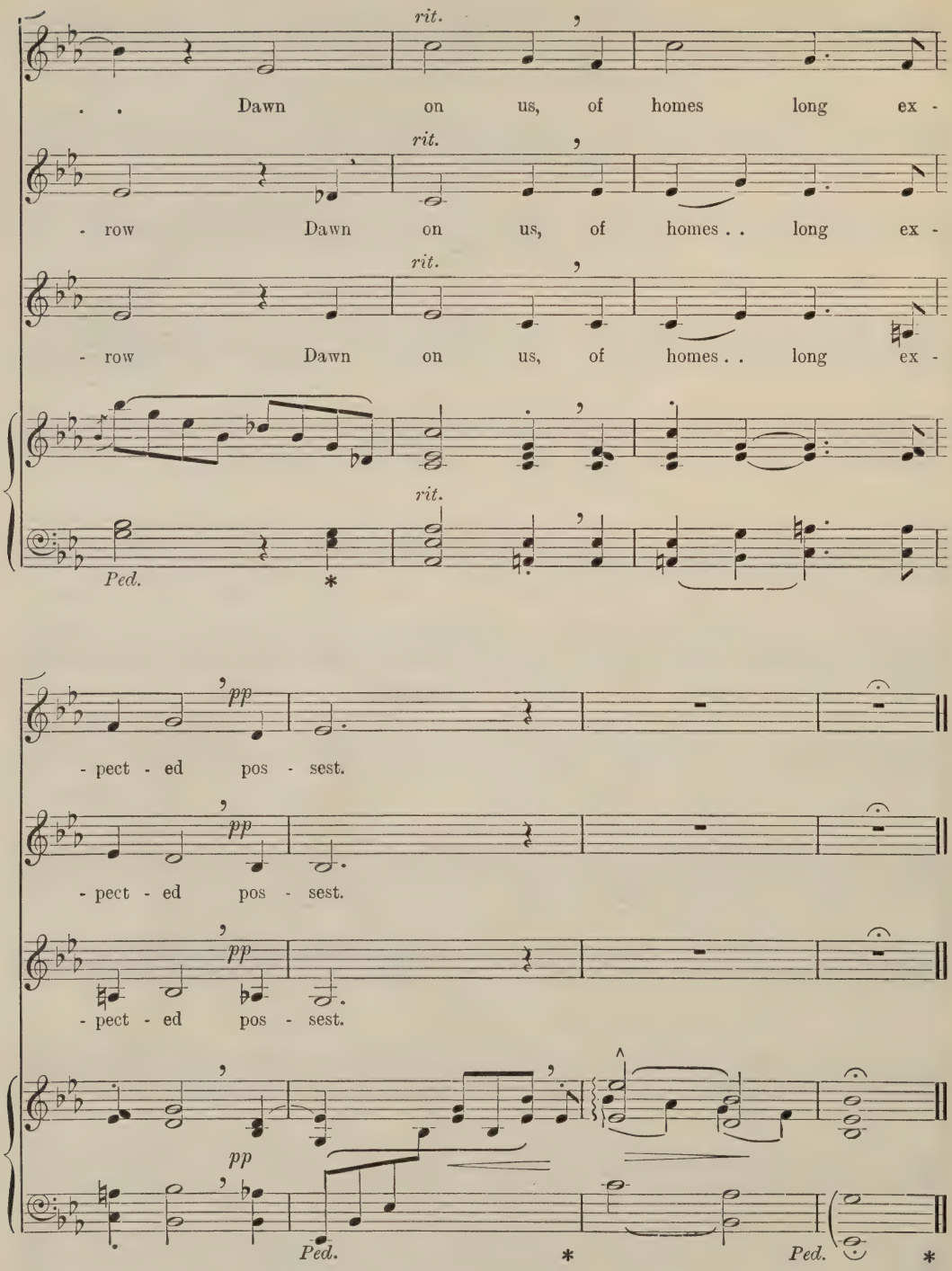

pp
We come to be soothed with Thy
espress.
come to be soothed . . with Thy mer - - ci - ful
pp
Soothed . . . with Thy
cres.
heal - - ing; The dews of the night . . cure the
dim.
cres.
heal - - ing; . . . The dews of the night . . cure . . the
cres.
cres.
mer - ci - ful heal - ing; The dews of the night cure the
cres.
Ped. *
f
wounds of the day; . . We come, our life's
f
wounds of the day; . . We come, . . our life's
f
wounds of the day; . . We come, our life's . .
f
Ped. *


work and its brev - i - ty feel - - - ing, . . .
work . . and its brev - i - ty feel - - - - - - - -
work . . and its brev - i - ty feel - - - - - - - -
p
Ped. * Ped. *
. . . With thanks for the past, for the fu - ture we
- ing, . . With thanks for the past, . . for the fu - ture we
- ing, . . With thanks for the past, . . for the fu - ture we
pp
poco rit.
accel . . al . . Tempo 1mo.
pray. Lord, save us from fol - ly; be
pray. Lord, save us from fol - ly; be
pray. Lord, save us from fol - ly; be
f
dim.
Ped. * Ped. *


p
with us in sor - - row; . . . Sus - tain us in
p
with us in sor - - - - row; . .
p
with us in sor - - - - row; . . . Sus - tain, sus -
p
Ped. *
cres.
f
work till the time of our rest; When
cres.
f
Sus - tain us . . till the time of our rest; . . . When
cres.
f
- tain us till . . . the time . . of our rest; . . When
cres.
f
dim. molto
p
earth's day is o - ver, may hea - ven's to - mor - - row . .
dim. molto
p
earth's day is o - ver, may hea - ven's to - mor - - - - -
dim. molto
p
earth's day is o - ver, may hea - ven's to - mor - - - - -
dim. molto
p
Ped. *
Ped. *



Also published in Novello's Tonic Sol-fa Series, No. 2495.

advertisement, after which it spreads through the country, viâ the imitative instinct, like a catchword. How this intensive advertising is managed is not generally known, so we pass on the following information from an article entitled 'Creating a Song Hit in Three Weeks,' which appeared in a recent issue of the *Advertiser's Weekly*:

> The story of how 'Brown Eyes, why are you Blue?' rose so rapidly to its present proud position of 'best-seller' is both interesting and instructive, inasmuch as it throws light on a branch of publicity about which, apparently, little is known, and proves also that a concentrated publicity plug—which is rarely attempted with one song only—really does bring results.

'Concentrated publicity plug' is good. Let us see how it is worked:

> Firstly, it may be explained that every big music-publishing house has, as a sort of publicity back-bone, two important departments—the professional and orchestral. When the 'plug song' has been selected it is the duty of these departments to see that the song reaches the public ear viâ two mediums—firstly, through the various music-hall and revue artists, and, secondly, through the bands and orchestras.

The article goes on to explain that formerly a publisher made the mistake of hawking too many wares at once. The motto now is: 'One song at a time, and plug it hard.' Thus, in the case of 'Brown eyes, why are you blue?':

> The professional and orchestral staff got busy according to custom, and in addition to this personal touch, some four thousand free copies of the song were mailed to professional artists, and more than five thousand sets of band parts distributed to dance, café, restaurant, and cinema orchestras throughout the country. Twelve full-page advertisements also appeared in the professional journals.

Five thousand sets of band parts distributed free among restaurant and cinema bands! This accounts for much that we suffer at their hands. No wonder customers go out into the night humming a wretched tune, and helping it to become a 'winner'—not because they like it, but because the plug has driven it well and truly home. But even this is not all:

> Simultaneously, the publicity matter was on its way to the trade. More than two thousand copies of a special circular letter were posted to dealers, and these were followed up by the firm's House Magazine, which gave details of artists and bands who were using the number, and thus creating a demand. Leaflets, bearing a few bars of the song, were issued to the number of a hundred thousand to dealers, for distribution among their customers.

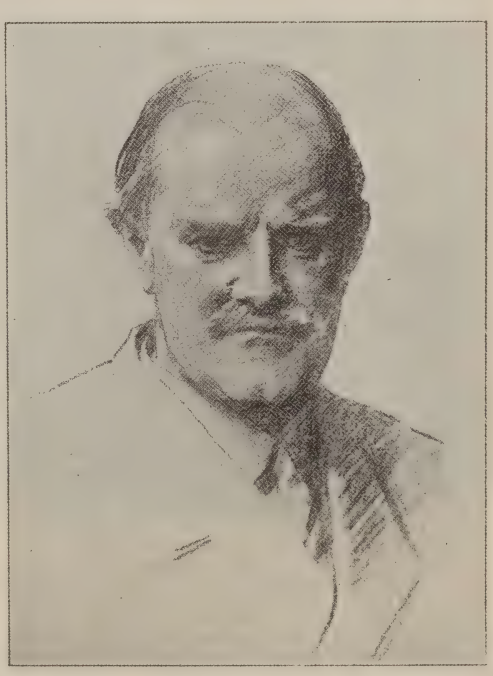
The result of this vast expenditure of effort and money was that 'Brown Eyes' became popular in three weeks. What the *Advertiser's Weekly* does not mention is the length of time it retained its popularity.

The main point, however, is that, when discussing the relative popularity of such things as 'song hits' and real music, the public should realise that (1) the 'hit' is almost invariably due to gigantic propaganda; (2) it remains a hit for a very short time; and (3) of the large number of songs and dances boosted in this way only a very small proportion make a substantial return. Everybody is aware of the one that succeeds, but they know nothing of the many failures. (We saw recently in an American journal an estimate of the proportion of successes and failures. We forget the figures, but we remember they made a surprising and heartening show.) Compare the costly and fitful 'hit' with the piece of classical music that, unaided by 'plugs,' makes and retains a place in the affections of hundreds of thousands of folk, and is even able to keep that place through successive generations. Thus, are there any products of the 'concentrated publicity plug' that, in regard to popularity and sales, can hold a candle to a good stack of pieces by Handel, Bach, Beethoven, Mendelssohn, and modern composers such as Raff, Dvorák, German, Elgar, Rachmaninov, Saint-Saëns, and many others? No; the jazz and 'song hit' cut a poor figure, despite the fact of about one per cent. putting a fortune into the pocket of thin composers. Popularity in the real sense of the word—lasting and widespread—goes to good music; the other sort rarely receives more than a feverish vogue, produced by a frantic and costly boost that has never been necessary in work of good quality.

THE HEATHER FESTIVAL AT OXFORD

By Frank Howes

Who was William Heather that he should be honoured with a week's Festival? Neighbour of Byrd, associate of Gibbons, contemporary of Dowland, yet himself only a humble singing-man of Westminster, he was one of the benefactors of music in England, and more particularly at Oxford, where, during the first week of May, members of



Portrait by [*J. S. Sargent.*

SIR HUGH ALLEN

The present Heather Professor

the University, citizens, and distinguished musicians from all over the country met to celebrate his name in the most appropriate manner possible—with music. Music and the Church have both had many faithful servants who have failed to win Heather's measure of immortality, which he owes to the combination of three factors. Though a person of no worldly consequence, he won the affections of the eminent Camden, headmaster of Westminster School and a famous antiquary, the regard of the no less eminent Savile, mathematician and provost of Eton, and the esteem

of Thomas Tompkins, organist of Worcester and last of the great madrigalists, who dedicated to him the twenty-fourth of his 'Songs of 3, 4, 5, and 6 parts.' His association with Camden was very close—he nursed him in illness*; he took him into his house in a later illness†; he also boarded some of the Westminster boys in his house; he accompanied Camden on his visits to Savile at Eton; he became one of Camden's heirs, and was sole executor of his will; in the year before Camden's death, *i.e.*, in 1622, he acted as his ambassador to the University. It is this last episode in Heather's career which laid the foundations of his fame.

Sir Henry Savile had just (October, 1621) founded the Chairs of Geometry and Astronomy, and Camden was anxious to do the same for the study of Ancient History. Being unable through ill-health, which we have already seen dogging him, to come in person, he sent Heather, who on May 17, 1622, stood as the representative of the foremost scholar of the time, who was also Clarence King of Arms, and for him handed over his benefaction to the University. The University, to mark its appreciation of the gift, of its own accord made Heather a Doctor of Music *honoris causa*. The Vice-Chancellor of the time wrote to Camden in these terms:

> 'WORTHY SIR,—The University returns her humble thanks to you with this letter. We pray for your health and long life that you may live to see the fruits of your bounty. We have made Mr. Heather a Doctor of Music, so that he is now no more Master but Doctor Heather. The like honour for your sake we have conferred on Mr. O. Gibbons, and made him a Doctor too to accompany Dr. Heather. We have paid Mr. Doctor Heather's charges of his journey, and likewise given him the Oxford courtesy—a pair of gloves for himself and another for his wife. Your honour is far above such things. And so, desiring the continuance of your loving favour to the University and to me your servant, I take my leave.'

This was probably the first honorary doctorate of music conferred by the University, and it is interesting to observe that in conferring it, the University added to its generosity by accepting in lieu of the statutory exercise—Heather was no composer—Orlando Gibbons's Motet, 'O clap your hands'—or perhaps the one composition was allowed to do double duty for the two doctors. Anyhow, 'O clap your hands' is described as Heather's 'Commencement Song.'

Moved with emulation of his friends Savile and Camden, and with gratitude to the University for an honour which certainly added to the esteem in which he was held, Heather himself, on May 5, 1626, proposed to Convocation the foundation of a Chair in Music. He prescribed as the duties of the occupant a terminal lecture, and a weekly practice of singing and playing, which showed, as Sir Hugh Allen pointed out in his oration, that Heather realised that the best way to learn music is by doing it, and that a little theory to a lot of practice is the right proportion. These duties have not always been faithfully carried out during the last three hundred years, and while Crotch, the first Principal of the R.A.M., was Heather Professor, he came to Oxford only once a year, to play the organ at the Encaenia. Sir Hugh Allen claims, however, that the

Photo by] [*Oxford Gazette Illustrated.*

FOLK-DANCING IN NEW COLLEGE GARDENS

* Camden's Diary, 1601. 'Febricitavi sed convalui curante Heathero.'

† *Ibid.*, 1609. 'Morbo gravissimo corruptus . . . et peste in proximis aedibus quassante translatus ad aedes Heatheri curante doctore Gifford convalui.'

weekly practices of the Bach Choir and the Orchestral Society are now fulfilling Heather's intentions to the letter.

The Bach Choir practices are indeed nowadays an important feature of University life, as the Public Orator had testified at an earlier stage in the celebrations, when presenting three distinguished musicians for honorary degrees. Of Sir Hugh Allen, the present Heather Professor, and of the Bach Choir, which he conducts, the Public Orator said in sonorous Latin:

'Quantum Hugoni Allen nostra iuventus, quantum nos seniores debeamus, ipse pater testari gaudeo; testentur alii qui virgam eius reverentur, vocem metuunt. Ad Museum Scientiae Naturalis die Lunae advesperascente proficiscamur. Quid videmus, quid audimus? Qui concursus Academicorum civiumque, omnis aetatis, utriusque sexus, libellos sonorum notis signatos in manibus gestantium . . . in ore nescio quid praeclarum ex Iohannis Sebastiani choralibus. Saepe vidi cives Parcorum palis se applicare, si forte ex longinquo caelestes sonos exciperent.'*

The degree ceremony, at which Sir Henry Wood, Dr. Charles Wood (Professor of Music at Cambridge), and Mr. J. B. McEwen (Principal of the R.A.M.), received honorary doctorates, and the Heather Oration which followed, formed the central celebration of this Commemoration. It had been hoped that Mr. Frederick Delius would also receive the honorary degree, but he was not well enough to come to Oxford to take it. Immediately after the oration the Oxford Elizabethan Singers sang 'O clap your hands,' and various anthems and madrigals, including two by Richard Nicolson, the first Professor, and a contributor to 'The Triumphs of Oriana.' Dr. H. C. Stewart, the University Choragus, then dramatised one of these ancient 'weekly practices.' True to Heather's instructions, he had brought one or two singing boys with him, who were joined by three men, and Nicolson's anthem was rehearsed. The boys were told that theirs was a *strepitus nefandus*, and they were bidden *suavius cantare*, and one *qui pulsat terram pedibus* was told he must keep time without resorting to such a device. Latin as the language of instruction in music, however, seems not to have persisted very long, for we find Antony Wood, the Oxford antiquary of the 17th century, writing very caustically of the large audiences which deserted philosophy and divinity to hear a lecture on music in English, with illustrations.*

As, owing to the national Strike, the concerts could not be noticed in the daily press, it may perhaps be desirable to give them here a fuller criticism than would otherwise be necessary.

The Festival opened on Sunday afternoon, May 2, with an organ recital in the Cathedral by Dr. H. G. Ley, who played works by four Oxford men—Stainer, Parry, Basil Harwood, and W. H. Harris. In the evening, also in the Cathedral, *a cappella* music was sung by the combined choirs

Photo by] [*Oxford Gazette Illustrated.*

THE SWORD DANCE

* Translated: How much our young people and how much we seniors owe to Sir Hugh Allen, I who am a parent am only too glad to testify: let others testify also who have a healthy respect for his baton and a dread of his voice. Let us repair to the Museum on a Monday evening. What do we see and hear? What a gathering of citizens and members of the University, of all ages and both sexes, with music copies in their hands, and upon their lips some great work of John Sebastian! I have often seen citizens pressing up against the Park railings to catch, if possible, some of the heavenly sounds from afar.

* For the facts of Heather's life, and the history of music at Oxford, I am indebted to Sir Hugh Allen, who kindly lent me the MS. of his oration.

of New College, Magdalen, and Christ Church, conducted in turn by their respective organists, Drs. W. H. Harris, H. C. Stewart, and H. G. Ley, who also contributed each an organ solo. This was Dr. Ley's last appearance as organist of Christ Church, which, like Dr. Lloyd before him, he has left in order to take up the precentorship of Eton. His successor, Mr. Noel Ponsonby, also played an organ solo—a movement from an Organ Sonata of Basil Harwood, another ex-organist of Christ Church. The music, except for a little Bach, was all by academic composers. Cambridge was saluted with Motets by Stanford and Charles Wood, and then followed anthems and motets by Ouseley (1825-99), Croft (1677-1727), Crotch (1775-1847), Lloyd (1849-1919), and the three conductors.

S. S. Wesley, the fiftieth anniversary of whose death fell a fortnight earlier, was represented by his Introduction and Fugue in C sharp minor, played on the organ by Dr. Harris. All this music was dignified and good of its kind, and though it was not all equally interesting as music, it was worth including in a Festival which aimed at setting forth the development through three centuries of music at Oxford. Dr. Harris's new Motet, 'Faire is the Heaven,' however, was something more than this; though its idiom is harmonic and quite unlike that of the Elizabethans, it caught, as they did, the 'felicitie' and the splendour of those days, as embodied in Spenser's burning words.

The next performance, which took the form of an orchestral concert, given by the City of Birmingham Orchestra and conducted by Mr. Adrian C. Boult, himself a Christ Church man, was also devoted to the works of Oxford composers. But the musical environment of Oxford, it seems, may produce surprisingly diverse fruits. Six out of seven works were modern, yet were in as many different styles and idioms, in which the elder men showed themselves to be the radicals and the younger the conservatives. Neo-academicism has gone to school in France, apparently, for here was R. O. Morris, a professor of counterpoint, giving us a Toccata and Fugue in the style of 'Les Six,' only with greater dryness, more rigid logic, and without their redeeming touch of impudence. Two songs for soprano and orchestra (sung by Miss Dorothy Silk) showed that Dr. Ernest Walker has not been uninfluenced by post-Brahmsian composers—Debussy and the 'juxtaposition' school. Dobell's 'Sleep Song' is a poem meant to be read, not recited, still less sung, and though in this, as in 'Summer Rain,' an atmosphere is created which Dr. Walker caught, the general effect was somewhat finicking and indeterminate; there was the old freshness which characterises all that he writes, but not the old certainty of touch. Butterworth's beautiful idyll, 'The Banks of Green Willow,' in the neo-modal idiom, was the most completely satisfying piece of modern music in the programme, though Balfour Gardiner's 'Overture to a Comedy' is jolly enough in a boisterous style. Variations on an Original Theme, by Guy Warrack, though not very robust music, had something simple to say, and said it with a sure handling of the orchestra. The *Finale* of a Symphony by H. M. Strickland-Constable, in the idiom of Elgar, had a certain spaciousness of effect that was lacking in the rest of the music, which was cast in the smaller forms. The only exception to this was the 'Oxford' Symphony of Haydn; it was also played in the Sheldonian Theatre on July 7, 1791, when the composer came to Oxford and received an honorary doctorate. The Symphony was played on this occasion with an admirable crispness that only comes from regular training and uniform discipline.

The first of the two choral concerts given by the Bach Choir was held in the Sheldonian Theatre on the Tuesday afternoon, Sir Hugh Allen conducting, and the programme consisting exclusively of Bach. Two Motets and the Latin Magnificat revealed differences in Bach's musical character that are apt to be overlooked in the uniformity of his style. No one can pretend that 'The Spirit also helpeth us,' which Bach wrote for the funeral of Rector Ernesti, whose death he cannot have mourned, is an inspired work. The singers might perhaps have made a greater difference of vocal colour when they came to the chorale section, but nothing would make it more than a 'fine official document.' It was accompanied, as in Bach's own time, by strings doubling the voices of the first choir and reed instruments the second, and was conducted by Mr. W. K. Stanton, the accompanist of the Bach Choir. 'Sing ye to the Lord' ought to have been thrilling, for it was sung with no lack of virtuosity, but as in other choral works of huge scale (*e.g.*, Beethoven's Mass in D) the mind is apt to topple over after scaling some of the heights. On this occasion what upset the choir, as well as the listener, was the fact that a quartet of soloists was asked at short notice to sing the part of the first choir in the middle section, and, not knowing the music, gave a feeling of uncertainty to the whole and corrupted the intonation of the choir, which, however, showed considerable recuperative powers. One point of detail was perfectly done: the opening subject was given out by the first choir and hammered in with the sharp strokes of the second, without breaking its shape or interrupting its flow. In the Magnificat Bach's imagination is vividly kindled, but not in a way that makes performance a chronic hazard. 'Sing ye to the Lord' has been described as 'a song of thanksgiving almost too colossal for the shouts of mankind, more fitting to be sung by choirs immortal'; in the *Gloria* of the Magnificat the voices of mankind are adequate to raise their new-made sung of praise, and the choir performed its part with no uncertain sound. Variety was provided in this programme by Miss Silk's songs and the second Orchestral Overture in D.

Wednesday's concert was again orchestral, and was provided by the Oxford Orchestral Society, under its own conductor, Mr. Maurice Besly. The programme included Franck's Symphony, and other works in the ordinary repertory. It was well performed, with something like brilliance, but if it is not ungracious to say so, a rougher performance would have been more welcome, if there had been less professional stiffening. The critic grows a little weary of hearing the same orchestra in every town in England; gaps, of course, must be filled and anæmic performance avoided at all costs, but the 'safety first' principle can be carried too far by amateur orchestras, which would do better to take as their motto 'a poor thing but mine own.'

By no means a poor thing was Mr. Besly's own scena, 'Phaedra,' for soprano (Miss Joan Elwes) and orchestra. Prof. Murray's translation is more luscious than the original Euripides, and Mr. Besly's music is not much more Greek in feeling than is Strauss's in 'Elektra,' but the luscious parts of the music were not overdone, though the scoring was too thick for the voice. It is not strongly original, yet it avoids pretentiousness and is effective in performance. Another gratifying piece of home-made music in this concert was the performance of the solo part in Dohnányi's Concertstück in D, for violoncello and orchestra, by Mrs. Dorothy Stewart, wife of the Choragus, herself an Oxford Mus.Bac. and an able violoncellist.

On the Thursday afternoon came the Commemoration ceremonies, and in the evening at the Playhouse the first of three performances of a triple bill of opera and ballet was given. 'The Shepherds of the Delectable Mountains,' being a comparatively recent work by Vaughan Williams, made a fitting introduction to his new work, which we were to hear on the following day. Bach's 'Coffee and Cupid' again justified itself as an opera, though the performance was not so good as that of the B.N.O.C. 'The Gentleman Dancing Master' is a mime-ballet based on the play of Wycherley, fitted to music of Purcell. It was performed at the last Oxford Festival in 1922, by members of the University. This time, except for the principal male parts, which were taken by undergraduates, it was danced by students of the Royal College of Music, and conducted by Mr. Guy Warrack. The three together made a good and varied entertainment.

The most important musical event of the Festival was the first performance of Vaughan Williams's new oratorio 'Sancta Civitas,' at the second Bach Choir concert on Friday. This is a work which, though not very long, is set out on a big scale for tenor and baritone soloists, chorus, semi-chorus, distant chorus, and large orchestra. Recent developments of the composer's peculiar idiom are here carried out with extreme boldness, which in the first section of the work justifies itself, even at a first hearing.

The music has the sweep of the 'Sea' Symphony, combined with a brilliance begotten of its discordancy. The choral writing is mostly homophonic, and moves continually in solid blocks of parallel intervals—unisons, six-fours, and fifths. The second section, a lament over Babylon, is rather more contrapuntal, but the general impression of the work is that the chorus must be regarded as a *canto fermo* against which the orchestra puts two main streams of grinding counterpoints. As in 'The Shepherds of the Delectable Mountains,' the consecutives and discords on voices are beautiful, but on instruments they become more than one can bear without some oases where the mind can pause for a moment in its search for resolutions. For, after all, we cannot even yet accept chords of the four-three or four-two as self-evident perfect concords, especially when they grind against a chromatic semitone in the bass. On the other hand, those who have practised the work, both singers and players, do almost achieve that frame of mind, and there was quite enough evidence to show that once those axioms have been grasped the propositions that follow have lucidity and cogency. The beginning and the ending certainly reflect the splendour of the text, which is taken in the main from the Apocalypse, and affirm the faith of a sceptic in accordance with the quotation from Plato which is prefixed to the score. The lack of counterpoint in the old sense, in which melodies reinforced one another at various points, and so produced a sense of forward motion, gives to 'Sancta Civitas' the static feeling of an oil painting; its energy is unrhythmical, and its unceasing discordancy makes it one long suspension. The composer will probably convert us to all his harmonic mannerisms, but a weakness that is likely to remain—this criticism is frankly tentative—is the lack of an organic rhythm, which is always the danger in making flexible settings of prose. The work, in spite of its great difficulty, was well known and well sung, though it must be confessed that a composer is asking a great deal who makes sopranos enter *pianissimo* on high G's on an explosive sound like *Bab*-(ylon). True intonation was maintained, too, through all the serried series of consecutive triads. Parry's 'L'Allegro ed Il Pensieroso' followed. It is full of all that composer's faults and virtues, sequences and repetitions, uninspired passages, and a difficulty in marrying music to immortal verse that insists on moving very rapidly while all the time throwing out provocative images that demand leisurely musical development. On the other side there were tunes—capital tunes, some bluff, some sweet, some with the freshness of English folk-song, and all warm-hearted—and a fine dissolving climax. Mr. Arthur Cranmer's singing of the solo part was rather dry for this rich poetry and gracious music, while, on the other hand, Miss Joan Elwes's fresh voice and good diction suited the part for soprano solo. Between the two choral works Bach's fifth 'Brandenburg' Concerto was played, with undergraduates in two of the solo parts.

A display of folk-dancing in New College gardens on the Saturday afternoon completed the programme of the Festival so far as Oxford was concerned. The final ceremony will be the unveiling of a tablet to Heather in Westminster Abbey, where he lies buried near his friend, Camden.

It is a sobering—and perhaps salutary—thought that the 'higher' activities of humanity, like music, cannot be carried on without the goodwill of those who wrestle at closer quarters with Nature for the bare subsistence of us all. It is, however, satisfactory to record that with the exception of the postponement of the ceremony at Westminster and the substitution of two violins for two flutes in the accompaniment of one Bach aria, the programme of the Festival was carried through in its entirety according to plan, in spite of the inconveniences due to the general Strike.

Conducting the combined choirs of the London Diocesan Church of England Temperance Society for the twenty-first consecutive year, at Queen's Hall, on April 19, Mr. Charles A. Puncker received a presentation at the hands of the Bishop of London.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 24, at 2.30 p.m.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations, on Saturday, July 24, at 3 p.m. There will be an address by the President, Dr. H. W. Richards, and an organ recital by Mr. G. Thalben Ball, of pieces selected for the January, 1927, Examination. No tickets required.

There will be an informal Conversazione immediately after the organ recital, to which members and friends are invited. Tea and coffee.

H. A. HARDING, *Hon. Secretary.*

MR. MAUGHAN BARNETT

Mr. Maughan Barnett, at his Westminster Central Hall recital on April 21, gave ample proof of sound musicianship, brilliant technique, a thoroughly artistic temperament, and an evident desire to please more than one element in his considerable audience. Such adaptability, because rather rare, was welcome. Generally, organists play either too much music of the 'classical' order or too much of the other sort. Mr. Barnett's personality, too, established quite early that intangible link between performer and listener which is half the secret of a successful recital. As a rule, the anticipation of hearing an organist from overseas is interesting; the realisation occasionally intense boredom—or worse. In the last few years I have heard several 'guest' players, and I would never dream of hinting that their playing was other than first-rate: somehow, an urgent appointment has usually forced me to leave at about the third item. Anyway, after hearing Mr. Barnett one wanted, so to speak, to take a leaf out of Oliver Twist's book. Here is his programme:

Toccata	*Boëllmann*
Adagio (Symphony No. 6)	*Widor*
Minuet	*Handel—Martucci*
Prelude and Fugue in D	*Bach*
'Spinning Song'	*Mendelssohn*
Fantasy on National Airs	*Barnett*
Berceuse	*Barnett*
Carillon	*Vierne*

A not too common reticence in the use of the heavier pedal stops gave welcome clarity to Bach and Boëllmann, but particularly to the 'Carillon,' the pedal part of which is often ruined by a growling 32-ft. (This work, by the by, was rather too deliberately played: certainly slower than Vierne himself takes it.) To Bach, Mr. Barnett imparted brilliance and an infectious energy without a trace of fussiness; for once in a way a concert organist kept within the speed limit, despite a rapid *tempo*—maintained to the very last note. Nothing short of a miracle, probably, could reconvert us to Mendelssohn's pianoforte Lieder; yet the player nearly achieved the miraculous, the piece being encored and re-played, which is the encore proper. Distinctly on the light side, but none the worse for that, was Mr. Barnett's 'Berceuse'; and his 'Fantasy' (written for the opening of the organ in the Town Hall, Wellington, N.Z.) nearly brought down the house. It would have done so quite had the 'stunt' variations on 'The Men of Harlech,' in four parts for pedals only, come at the end instead of half-way through the piece.

STANLEY LUCAS.

BACH CANTATA CLUB

The three Cantatas given by the Bach Cantata Club in St. Margaret's, Westminster, were No. 161 for contralto and tenor, 'Komm, du süsse Todesstunde,' No. 54 for contralto, 'Widerstehe doch,' and No. 189 for tenor, 'Meine Seele rühmt und preist.' The artists were Miss Margaret Balfour and Mr. Percy Manchester, and Mr. C. Kennedy Scott conducted.

The thirty-third Festival of the Nonconformist Choral Union will take place at the Crystal Palace on June 26, when solo and choral competitions (judged by Mr. Dan Price and Mr. Harvey Grace) will be followed, at 6 o'clock, by a concert given by the choir of four thousand and the full orchestra of the Union, conducted by Mr. Frank Idle, with Mr. J. A. Meale at the organ. Mr. Robert Radford will be the soloist. The programme will include Stanford's Benedictus in B flat, Parry's 'Welcome! Yule,' John E. West's 'All people that on earth,' choruses by Handel, Mendelssohn, &c.

At the two hundred and seventy-second Festival of the Sons of the Clergy, at St. Paul's Cathedral, on May 5, the service was sung to Stanford in A, and the anthem, specially composed for the occasion, was 'Praise the Lord, O my soul,' by Adam Carse. Beethoven's 'Hallelujah' ('Mount of Olives') was announced to follow the sermon, but, in view of the impending strike, the hymn, 'O God, our help,' was substituted, and the service closed with the National Anthem.

Music by S. S. Wesley was a special feature at a service at St. James's, Muswell Hill, on April 17. 'The Wilderness' and other anthems were sung, and organ solos by Wesley were played. It is worth recording that three generations of the Wesley family were present—a nephew of Samuel Sebastian; a great-nephew (who is a bass singer in the choir); and the latter's son, who is the youngest treble.

The choirs of the Congregational Churches of Romsey, Southampton (Avenue), and Winchester have during the past few years combined in an annual Festival. This year the meeting was held at Romsey, on April 27, when 'Judas Maccabæus' was sung. Mr. Herbert Smith, of Winchester Cathedral, conducted, and Mr. P. Withers, of Southampton, was at the organ. The performance was announced to be repeated at Winchester and Southampton.

On the occasion of the Patronal Festival of St. Anselm's, Davies Street, Marylebone, Rossini's 'Stabat Mater' and extracts from 'The Messiah' were performed by the Central London Choral and Orchestral Society, two hundred strong. The soloists were Miss Bessie Jones, Miss Irene Evans, Mr. Mackenzie, and Mr. Watcyn Watcyns. Mr. Percy G. Hart assisted at the organ, and Mr. David J. Thomas conducted.

The 'Unfinished' Symphony, German's Nocturne, a couple of eight-part anthems—Mendelssohn's 'Judge me, O God' and Tchaikovsky's 'Come, O Blessed Lord'—and the Epilogue from 'The Golden Legend,' made up the programme of a successful musical service at St. Bartholomew's, Sydenham, on April 25. Mr. Burnell conducted, and Dr. F. G. Shinn was at the organ.

A new organ (Messrs. Rushworth & Dreaper) has been erected in the Parish Church of Skipton, Yorks—a three-manual of twenty-seven speaking stops, and twenty-three pistons and composition pedals. Mr. Charles Stott gave the opening recital, playing Elgar's Sonata, Bach's G minor Fantasia and Fugue, Bairstow's 'Legend,' Harwood's 'Pæan,' Grace's 'Resurgam,' &c.

Mr. G. D. Cunningham gave the opening recital at the dedication of the new organ (Messrs. Conacher) at the Wesleyan Church, Clayton, Yorks, on May 1, his programme including Bach's G minor Fantasia and Fugue, Lemare's 'Hanover' Variations, the 'Ride of the Valkyries,' Franck's A minor Choral, the Widor Toccata, &c.

Part 1 of 'St. Paul,' Gibbons's 'Hosanna to the Son of David,' and extracts from 'Samson' and Gounod's 'Redemption,' were sung by the City Temple Choral Society at Clarendon Road Congregational Church, Watford, on April 24, conducted by Mr. Allan Brown, with Miss Aileen Bransden at the organ.

'The Hymn of Praise' and Rossini's 'Stabat Mater' were sung by the Chesham (Bucks) Choral Society, numbering a hundred, at Broadway Baptist Church, on April 15. Mr. R. B. Green conducted, Mr. W. O. Lacey led the orchestra, and Mr. W. E. Ball played the organ.

A crowded congregation attended a performance of 'Elijah' at St. Austell Parish Church on April 29, by the St. Austell Philharmonic Society, under the direction of Mr. W. Brennand Smith, which was ccompanied by strings, pianoforte, and organ.

Mr. Martin Shaw conducted a successful Hymn Festival at St. Andrew's, Norwich, on April 27. The choir was drawn from four local Churches, and the Tudor Singers also assisted. There was a large attendance.

The Swindon Parish Church Choral Society sang Mendelssohn's 'Lauda Sion' and a miscellaneous programme, on April 13, conducted by Mr. H. J. Edmonds, with Miss D. Higgins accompanying on the pianoforte.

'St. Paul' was sung at Holy Trinity Church, Hove, on May 6 and 9, by the choir, augmented, conducted by Mr. A. A. Yeomanson, and accompanied by Mr. Guy Michell (organ) and Miss Winifred Fry (pianoforte).

A Bach recital by choir and organist took place at St. Andrew's Parish Church, Buckland-in-Dover, on April 28, the choir singing the Cantata 'God's time is the best,' and Mr. T. H. Hill playing organ solos.

'The Creation' was sung by the choir (augmented) of St. Mary's Wesleyan Church, Truro, on April 16, under the direction of Mr. Bertram Lightbown, the choirmaster and organist.

A three-manual organ (Messrs. Conacher) has been erected at Trinity Church, Swansea. Mr. Gatty Sellars gave the opening recital.

At All Saints' Church, Northmoor, Oldham, a new organ was dedicated on April 13, Mr. W. E. Cottrill giving the opening recital.

RECITALS

Mr. B. D. Hylton Stewart, All Saints', Hertford—Voluntary, *Stanley;* Prelude, 'O world, must I now leave thee?' *Brahms;* Andante with Variations, *Noble;* Prélude Elégiaque, *Jongen;* Toccata in D minor, *Bach.*

Mr. W. A. Roberts, College Street Baptist Church, Northampton—Overture, *Handel-Elgar;* Theme and Variations, *Faulkes;* Fugue in D, *Bach;* Toccata, *Barié.*

Mr. Henry Riding, St. Mary Abchurch, E.C.—Fantasia on a Tune by Parry, *Stanford;* Nocturne, *Faulkes;* Toccata, *Driffill;* Postlude on 'Martyrs,' *Grace;* Religious March, *Perelli.*

Mr. Vernon Read, St. Mary's, Nottingham—Overture, 'Oberon,' *Weber;* Bridal March, *Parry;* Sonata No. 1, *Harwood;* Fantasy, *C. E. Ford.*

Mr. John Pullein, St. John the Evangelist, Edinburgh—Toccata, *Rheinberger;* Pastorale, *Franck;* Thème Varié, *Ropartz;* Tuba Tune, *Norman Cocker.*

Mr. J. M. Preston, Gateshead Parish Church—Fantasia in F minor, *Mozart;* Lament, *Grace;* Finale from Sonata, *Reubke;* Rhapsodie on Catalonian Airs, *Gigout;* Epilogue, *Healey Willan.*

Mr. Ambrose P. Porter, Lichfield Cathedral—Fantasia and Fugue on B A C H, *Liszt;* Prelude, *Alan Gray;* Fantasia on 'St. Magnus,' *Porter;* Overture, 'The Fall of Babylon,' *Spohr;* Benedictus, *Reger;* Fantasia on 'Heinlein,' *Wallace;* Choral No. 3, *Franck;* Elegiac Romance, *John Ireland.*

Mr. Frederick J. Nott, St. Peter's, Melbourne—Prelude and Fugue in E minor, *Bach;* 'Die Geburt Christi,' *Malling;* Last movement, Symphony No. 3, *Vierne;* Rhapsody No. 2, *Howells.*

Mr. E. A. Moore, St. Luke's, Manningham—Prelude and Fugue in A minor, *Bach;* Allegro con grazia ('Pathetic' Symphony), *Tchaikovsky;* 'The Sea,' *H. A. Smith.*

Mr. Ernest Mitchell, Grace Church, New York—Symphony No. 7, *Widor;* Byzantine Sketches, *Mulet;* Marche Héroïque, *Bossi;* 'Saluto Angelico,' *Karg-Elert;* 'Let there be light!' *Albert-Doyen;* 'Les Heures Bourguignonnes,' *Georges Jacob;* Rhapsody No. 1, *Howells.*

Mr. P. J. Mansfield, Pollokshields Parish Church—Chromatic Fantasia in A minor, *Thiélé;* Toccata on the 'Old Hundredth,' *C. Charlton Palmer;* Introduction and Allegro risoluto (Symphony No. 2), *Guilmant;* Two Fantastic Sketches, *Stoughton;* Variations on the 'Harmonious Blacksmith,' *E. T. Chipp.*

Mr. A. E. Howell, St. Peter's, Devizes—Prelude, Fugue, and Variation, *Franck;* Two movements from Trio-Sonatas, *Bach;* Fantasia on 'Heinlein,' *Wallace;* Rhapsody No. 3, *Howells.*

Mr. K. Pearce Hosken, Acton Hill Wesleyan Church—Bridal March, *Parry;* Rhapsodie No. 1, *Saint-Saëns;* Introduction and Passacaglia (Sonata No. 8), *Rheinberger;* Prelude in D minor, *Stanford;* Fantasia and Fugue in G minor, *Bach.*

Rev. G. S. Holmes, St. John the Evangelist, Upper Norwood—Toccata and Fugue in D minor, *Bach;* Marche Funèbre, *Tchaikovsky;* Dirge, *Attwood.*

Mr. Bertram Hollins, Beckenham Congregational Church, Crescent Road—Prelude, 'Come now, Saviour of the Gentiles,' *Bach;* Evening Song, *Bairstow;* Agitato (Sonata No. 11), *Rheinberger;* Prelude and Fugue in E flat, *Bach;* Scherzo and Passacaglia (Sonata No. 8), *Rheinberger.*

Mr. J. E. Gomersall, Congregational Church, Reigate—Prelude and Fugue in B minor, *Bach;* Concerto No. 1, *Handel;* Grand Chœur in C, *Hollins;* Coronation March, *Tchaikovsky.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Offertoire on 'Filii et Filiæ,' *Guilmant;* Finale (Sonata Eroica), *Stanford;* Prelude and Fugue in D, *Bach;* Overture in D, *Smart;* Sonata No. 6, *Merkel;* March for a Church Festival, *Best;* Finale Jubilante, *Arthur W. Pollitt;* and a programme of *Mendelssohn's* Sonatas, Nos. 5, 2, 4, 6, and 1.

Mr. C. E. Blyton Dobson, Derby Road Baptist Church, Nottingham—Allegretto, *Wolstenholme;* Fugue in G, *Rheinberger;* Sonata No. 3, *Mendelssohn;* Le Cygne, *Saint-Saëns;* Introduction and Passacaglia (Sonata No. 8), *Merkel.*

Mr. E. T. Cook, St. John's Wood Presbyterian Church—Fantasia and Fugue in C minor, *Bach;* Fantasia Pastorale, *Déodat de Séverac;* Prelude, 'St. Mary's,' *Charles Wood;* Rhapsody, *Grace;* Prelude and Fugue on B A C H, *Liszt.*

Dr. M. P. Conway, St. Mary Redcliffe, Bristol—Christmas Pastorale, *Maleingreau;* Bridal March, *Parry;* Finale (Sonata in D), *Stanford.*

Mr. Norman Cocker, Liberal Jewish Synagogue, St. John's Wood Road—Overture to 'Otho,' *Handel;* Fantasia in F minor, *Mozart;* Gavotte, *Arne;* Finale (Symphony No. 3), *Vierne.*

Mr. A. N. Bulmer, All Saints', Hertford—Fantasia and Fugue in G minor, *Bach;* Invocation, *Guilmant;* Overture to 'St. Paul.'

Mr. Allan Brown, City Temple—Toccata-Prelude on 'Pange Lingua,' *Bairstow;* Two Easter Chorale Preludes, *Bach;* Romance in D flat, *Lemare;* Marche Pontificale, *Widor.*

APPOINTMENTS

Mr. L. W. T. Arkell, choirmaster and organist, Twickenham Parish Church.

Dr. William Bradley, choirmaster and organist, St. Aidan's Parish Church, Leeds.

Mr. E. J. Duckett, organist, Clewer St. Andrew's Parish Church, Windsor.

Mr. Cecil S. Richards, choirmaster and organist, Hexham Abbey.

In our May number we notified the appointment of Mr. Ernest F. Mather to Holy Trinity, Stroud Green. Mr. Mather informs us that he will go instead to St. Mary Magdalene's, Munster Square, N.W.

Letters to the Editor

CONCERNING BOUGHTON ON BAINES

SIR,—To an amateur musical student of the old school, who has little inclination and less opportunity for becoming acquainted at first hand with alleged music in the so-called 'modern' mode of incoherence and discord, a great deal of the expository comment expended upon it—of which it seems to stand in much need—is more or less incomprehensible.

In the *Musical Times* of exactly twenty-six years ago—March, 1900—will be found two references to a performance of 'Hiawatha's Wedding-Feast' directed by the writer, and since that time he has continued to maintain close touch with the best musical effort in his environment, and has also been a fairly constant reader of your journal. During the last two winter seasons he has conducted a small private orchestra of twenty-four members who have met fortnightly in a gentleman's drawing-room for the study of the best orchestral works. Among the works which have been given reasonably adequate readings are: the Symphonies Nos. 4 and 8 of Beethoven, Mozart's G minor, Haydn's 'Surprise,' and Tchaikovsky's No. 6; Suites by Rübner, Massenet, Bantock, and Tchaikovsky; ten or twelve standard Overtures from 'William Tell,' up or down accordingly as Rossini's work may be estimated, and other selections. These things are mentioned to indicate the point of outlook from which this communication emanates.

To such an one, then, the working of the ultra-modern musical mind as exemplified in an article in your March issue by Rutland Boughton, entitled 'A Musical Impressionist,' is astounding, not to say terrifying.

The subject of this article seems to have been a sort of modern musical Arthur Hallam, but, unlike Tennyson who entombed his hero under a veritable mountain of encomium, Mr. Boughton, in his 'In Memoriam,' applies the eulogy with one hand and scrapes it off—not always gently, by any means—with the other.

As a commentary on music, the article seems to be a quite profound disquisition on impressionism in painting. The general conclusion to be deduced from it is that Mr. Baines was a young man of considerable natural talent, who, for some unstated reason, was denied access to the ordinary—and now universal—sources of musical education, or that he voluntarily ignored these, and permitted himself to develop as an aboriginal.

Mr. Boughton remarks that his solid grounding in the works of Haydn and Mozart—mention of Bach is omitted—was 'equal even to the vibration of Beethoven's fires ['vibration of fires' itself is something unusual—modern perhaps, is it not?], but it is permissible to remind ourselves that the young Englishman found a very unsteady foundation on which to build.'

The query at once suggests itself, 'What had happened to Haydn and Mozart?' Were these not available to the 'young Englishman,' or, having been sufficient to support the compass of Beethoven's genius, is it to be inferred that they were unequal to the content of this young talent?

To be sure Mr. Boughton does not 'wish to hinder the appreciation of Baines by comparing him with Beethoven'—which is really handsome of him so far as the latter is concerned—and our double conundrum will have to answer itself.

As to the 'Aboriginal' theory: for a musical talent in over-civilized England to reject the unlimited means of study ready to hand in every direction, is to put itself on the plane of the 'five-year-old' who hides among the shrubbery in the back-yard, in pretence of being the 'Wild man of Borneo.' If the student wishes to make an experiment of value in this direction, let him discard all trappings of civilisation and hie him to the middle of Patagonia, there to evolve as may be.

Mr. Boughton's philosophy of house-planning, moreover, would not be subscribed to by any self-respecting architect. To describe as 'reactionary' an objection to the obliteration of the attractiveness of an otherwise pretty cottage by a 'corrugated iron car-shed' placed beside it, and to say that 'we get used to it [the car-shed] in time, and finally

forget its ugliness,' is to proclaim the ascendency of the commonplace and the doom of high endeavour. 'Terrifying' is surely not too strong a word for such a gospel.

Mr. Baines is described as 'unconsciously aware of those formal connections with life' whereby his music has survived the 'tortures of feeling and style' incident to his 'Ugly Period.'

I do not know England directly, most of my life having been spent at a distance of a quarter of the globe's surface from it, but I will venture that there are to-day in that land of culture several thousand young musicians of natural talent equal to that of Mr. Baines, all keenly and consciously enough 'aware of' their 'formal connections with life,' who have steeped themselves in the learning of the Masters, and who have found in that consciousness plus that acquired knowledge, the means of developing themselves towards a sane and none the less vital and interesting musical product.

Would not each and every one of these thousands be better worthy four or five columns of magazine space?

But perhaps Mr. Boughton indulges in satire.—Yours, &c.,

A. E. WHITE.

Vancouver, B.C.

SLOW PIANOFORTE PRACTICE

SIR,—I was much interested in the sensible article in the May *Musical Times* on 'Pianoforte Playing,' by M. Philipp, but there is one point to which I should like to draw attention.

Great stress is laid on the need for slow practice, but the writer omits to say that slow practice with the same kind of touch as is used for the final playing is worse than useless. I think all teachers will agree that slow practice is imperative, but it *must* be done with the same kind of touch as will be used when the piece is played at ultimate speed. Let me give an instance: a demisemiquaver passage to be played ultimately at ♩ = 120 will be *staccato;* this same passage played at, say, ♩ = 60 must still be played *staccato* in order to obtain the necessary agility when played up to speed.

I trust I have made this point sufficiently clear.—Yours, &c.,

STEPHEN C. CHANTLER.

Oliver House,
Cranleigh, Surrey.

WESLEY AND HORN EDITIONS OF BACH

SIR,—Miss Constance Richardson may be congratulated upon her possession of the original Wesley and Horn edition of Bach's '48.' It is to be regretted that it is undated. Samuel Wesley's daughter Eliza—whom it was my privilege to know well—once told me that her father's attention was first directed to Bach's music about the year 1800 or 1801. His first acquaintance with it was due to the appearance of a few of the '48' in publications by A. F. C. Köllmann (1799) and Dittenhofer (1801-03). Another old friend of mine, the late Dr. Higgs, was of opinion that Wesley and Horn began their edition of the '48' in 1810, and ended it some two or three years later. I see that A. F. C. Köllmann quotes twice from the '48,' viz., on pp. 8 and 17 of the musical illustrations to his 'Essay on Harmony,' dedicated to Dr. Burney, and published by J. Dale, of 19, Cornhill, and 132, Oxford Street, in 1799. William Shield prints the whole of the D minor Prelude (vol. 1, No. 6) on pp. 114-5 of his 'Introduction to Harmony,' published in 1800, by G. G. & J. Robinson, of Paternoster Row.

I, too, should much like to know the date of another Wesley and Horn publication, of which I possess a copy given me a few years ago by one of my pupils, G. M. Moore. This is an edition of the six Bach Trio-Sonatas for organ, arranged by the two editors for performance

> '. . . on the Piano Forte for three Hands. Whoever plays the highest Part is to read the Notes one Octave higher than they are placed on the Staff.'

On the fly-leaf of this interesting old book the first (?) possessor has inscribed her name, 'Miss Scott, May 5, 1809,' and—oddly enough—on the inside of the cover appears another signature, which is very familiar to me—that of 'Eliza Wesley.'

At the time of its publication (by subscription) S. Wesley was residing at 27, Arlington Street, Camden Town, and C. F. Horn at 25, Queen Square. In 1824, Horn became organist of St. George's Chapel, Windsor. He died at Windsor, in 1830.—Yours, &c.,

C. W. PEARCE.

46, Henleaze Avenue, Bristol.

*** It may be interesting to add that Miss Wesley had in her possession Bach's autograph MS. of the whole of the second volume of the '48,' written by the composer in 1744. More than once it was my great privilege to be asked to play some of the Preludes and Fugues upon the same pianoforte which had been used by her father for their performance. Early in the 'eighties of the last century this precious Bach MS. was exhibited by my old friend and R.C.O. predecessor, Mr. Matthias E. Wesley, at the close of a course of College lectures on the '48,' given by Sir George Macfarren. Sir George remarked, as he passed his fingers lovingly over the pages Bach himself had written, that he had never more keenly regretted his blindness than at that moment.

RUSKIN AND MUSIC

SIR,—Your contributor in the May issue, writing on the above subject, has omitted to mention what is surely the funniest of all the foolish things that great man said about music at one time and another. It appears that he once heard 'Die Meistersinger,' and afterwards wrote of it as 'the most soulless, sapless, scrannel-pipiest, tongs-and-boniest, topsy-turviest thing ever heard.'

I think this would take a little beating!—Yours, &c.,

28, Hilldrop Crescent, N.7. FELIX WHITE.

BACH & CO., LTD.

SIR,—Your correspondent, Mr. J. W. Sowan, in the May *Musical Times*, suggests Mozart as the third person in the trinity of the world's greatest composers.

Surely 'the world's three greatest composers' are generally recognised to be Bach, Beethoven, and Wagner, each of whom marked an epoch in music? I venture to think the *Musical Times* reviewer, referred to by Mr. Sowan, had these in mind. [He had.—EDITOR.]

My list of the twelve greatest composers would agree, *mutatis mutandis*, with that of Mr. Sowan, but I should want a place for Schumann, which would probably be at the expense of Chopin.

Further, if living composers were admitted, I would go so far as to make a quatuor of the trinity by including Elgar. Certainly those four are *my* favourites, with Bach an easy first.—Yours, &c.,

L. A. SILK.

6*a*, Allington Road,
Queen's Park, W.10.

[We are unable to insert numerous letters received on this subject; nor can we continue the discussion.—EDITOR.]

MISSIONS *v.* ORGANS

SIR,—In a clerical paper (the *Church of Ireland Gazette*) dated March 12, 1926, I noticed the following paragraph, which I think should be challenged by all those interested in Church music:

> 'The World Call is making men and women think. The Dioceses are taking up the Call, and when we read that the Bishop of Salisbury asks for a self-denying ordinance that no organs be installed for five years in order that help may be given for missions, we see how keen he is. He adds: "An American organ will do well enough."'

I wrote the following letter to the Editor of the *Gazette:*

> 'SIR,—In your issue of March 12, 1926, I notice that the Bishop of Salisbury is credited with much enthusiasm for missions because he asks that no more organs be erected in churches for five years. I do not

dispute the Bishop's interest in missions, but his request regarding the erection of organs in churches seems to me merely to show that he sets at nought anything artistic or dignified in our church services, especially when he adds: "An American organ will do well enough." Pursuing this argument to its logical conclusion, one might say that a barn will do well enough for public worship instead of our cathedrals and churches, of which we are so proud. If this is a sample of the methods being employed to make our services more attractive, and to revive the waning interest in the Church, I don't wonder that people prefer the golf links on Sundays. It seems to me, living as I do within a mile of one of the largest C.M.S. centres in India, where I have a chance of seeing the work done, that far too much money is sent abroad at the expense of our own needs. As one keenly interested in Church music, I heartily protest against any idea of further curtailing this already neglected portion of our Church service to provide funds for an enterprise which most laymen, particularly those of us stationed abroad, view with doubt.'—

Yours, &c., J. GODFREY BIRD.

Quetta, India.

AN ARPEGGIO POINT

SIR,—I shall certainly not raise any objection as to the name of the chord I have advocated for pianoforte arpeggio practice. Indeed, I welcome Dr. Wigham Parker's letter as a valuable support.

In choosing to call the chord the dominant major ninth, although one of the dominant elevenths in the minor mode has precisely similar intervals, I was constrained to do so by the necessities of my argument when exhibiting the reasons why this chord should be used at all; why it possessed similar finger shapes to those of the dominant seventh in the other hand.

I quite agree that dominant major ninths are very infrequent in music, compared with the metameric eleventh, and, further, that the common use of the latter chord and that of the diminished seventh, in the major mode, affords some justification for regarding them as chords of the major mode. Personally, I prefer to describe them, when so used, as borrowed discords, and for this reason: we still employ certain scales to present the essential material of the modes, and have not yet adopted (for student use) scales which owe their modification to a blending of the modes. It seemed to me, therefore, additionally desirable to name the chord as I did in order to maintain its relation with a scale from which it could be derived, and at the same time preserve analogy with its already familiar brother chord, the dominant minor ninth.

So far as harmonic explanation goes, my experience, too, is that students negotiate the problems of ninths more easily than they do those of elevenths, and since the whole matter is not one of harmony, but of pianoforte technique, I felt that the simpler the element of harmony was kept, the better it would be. But, as I have already indicated, this is a point for discussion and not for controversy, and I thank Dr. Wigham Parker for raising it.—Yours, &c.,

11, South Molton Street, W.1. PERCY RIDEOUT.

MODERN FRENCH MUSIC

SIR,—In your April issue, 'W. R. A.,' in his review of 'Modern French Music,' tells us he has met no English musician who can appreciate Fauré's music—can really 'enjoy it with gusto.' This is a somewhat obscure statement. Is it possible anywhere to find a person who can enjoy either the whole or indeed the greater part of any composer's output? Even Homer nods, and certainly Bach, Beethoven, &c., are in the same category. If Fauré were an exception it would be a miracle.

Personally the only work by Fauré which I can unreservedly admire is his beautiful A major Sonata for pianoforte and violin, although I would not claim a place for it beside the 'Kreutzer' or Franck's masterpiece.

Talking of the 'Kreutzer' to Cortôt and Thibaud after a recent performance at Bradford, I asked why they had never given us the Fauré Sonata. They replied that they were not sure it would be appreciated, but that they would be only too delighted to play it, as it was one of their favourite sonatas.

At their last visit, therefore, these artists included the work in their programme, but it failed to make any special impression, the general verdict being that the music, while very charming, lacked greatness. The Sonata had been played more than once at my own concerts, so it was not previously an unknown quantity at Bradford. It might be helpful if 'W. R. A.' would furnish us with a list of Fauré's best works.

One great difficulty in the way of appreciation of much modern French music is its erratic formal tendency, and the difficulty of mastering and making clear to listeners the technical, rhythmical problems so prominent in much of Ravel's pianoforte music, to mention one prominent composer of real merit.

To those of your readers who are interested in French chamber music, I would recommend Pierné's fine Sonata for pianoforte and violin, Op. 36, and Debussy's elusive but beautiful Sonata in G for the same instruments.—

Yours, &c., S. MIDGLEY.

12, Oak Avenue,
Bradford.

A NORWEGIAN COMPOSER

SIR,—'B. V.' in a review of new violin music in the May *Musical Times*, while calling Inga Lærum Liebich a true-born Norwegian, rightly queries whether Liebich is a Norse name. Before she married my brother-in-law Inga Lærum studied pianoforte and composition at the Royal Academy of Music. Later she continued her studies with Norse teachers. Her 'Romance' for pianoforte and violin ought not to have been sent for review. It is not a fair specimen of her work. It was her first attempt at writing a solo piece for the violin, and is one of the least good of her compositions. Edvard Grieg, in past years, had often given her advice and encouragement. He thought very highly of her powers as a musician and composer, and told her publisher that he ranked her best work with that of Agathe Bäcker-Gröndahl, and that much of it showed great originality and charm, and was full of the true Norwegian spirit and idiom. These characteristics at the time Grieg thus expressed himself, shortly before his death, were, he said, as yet rare among Norwegian composers. The statue of Norway's patron saint, St. Olav, erected over the entrance to the Norwegian Legation in Cockspur Street, is the work of Madame Lærum Liebich's brother, Gustav Lærum, one of Norway's finest sculptors. Her married name and mine is Czech.—

Yours, &c., LOUISE SHIRLEY LIEBICH.

15, West Cromwell Road, S.W.

PECCAVI!

SIR,—I thank your reviewer for pointing out the misprints in my Choral Preludes.

The B on p. 16, bar 5, and on p. 17, bar 5, is flat as printed. As to the other slips I cry *Peccavi!* and find a melancholy satisfaction in indicating a more serious omission which has escaped notice—*i.e.*, in p. 18, line 3, bar 2, L.-H. treble clef omitted.—Yours, &c.,

46*e*, Leinster Square, J. STUART ARCHER.
Bayswater, W.2.

A Bach Festival took place at Sheffield Cathedral on April 27, arranged by the local Music Club. The performers were the Cathedral Oratorio Choir, conducted by Mr. T. W. Hanworth, backed up by excellent soloists. The programme consisted of a couple of cantatas, 'The Sages of Sheba' and 'How brightly shines the morning star,' a portion of the 'St. Matthew' Passion, a Suite for flute, violin, and clavier, a Clavier Concerto, and some organ music.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist and 'cellist wanted for weekly trio practice, also for practice of violin sonatas.—H. P., c/o *Musical Times.*

Lady (amateur violinist) wishes to meet pianist for mutual practice. Birmingham district.—MUSIC, *c/o Musical Times.*

'Cellist (learner) wishes to meet accompanist (good reader) for regular, mutual practice. Also other string players to form trio or quartet. Croydon or district preferred.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Baritone wishes to meet good pianist for practice of classical works. Could also accompany in pianoforte duets.—REGINALD PENDRED, 42, Walford Road, Stoke Newington, N.16.

Violinist (gentleman) wishes to join amateur trio or quartet. Fridays only. West End London.—G. D., c/o *Musical Times.*

Tenor wishes to meet good accompanist for mutual practice.—P. PARSONS, 2, Felday Road, Lewisham, S.E.13.

The Society of Women Musicians, Chamber Music section, offers special opportunities to good string players during May, June, and July, for the practice of string quartets. Full particulars from Organizing Secretary, 74, Grosvenor Street, W.1.

Sixty Years Ago

From the *Musical Times* of June, 1866:

SCHUBERT SOCIETY.—The first *soirée musicale* of this recently formed Society took place on Thursday evening, April 25, under the direction of Herr E. Schubert, at Beethoven Rooms, Harley Street. With a view of spreading still wider a taste for the works of the renowned Franz Schubert, and of cultivating German vocal music, Mr. E. Schubert has set on foot the above Society. He is, we believe, a relative of Franz Schubert. The executants on this occasion were with few exceptions amateurs, forming a choir of about twenty voices, who performed a part-song of the director's, the words by Tennyson; 'The Heath Rose,' by Schumann; 'Ave Maria,' by Henry Smart; Mendelssohn's 'Open Air'; and Mozart's 'Ave Verum.' The result as a first appearance of Herr Schubert's choir was satisfactory, and the audience appeared pleased.

ROMSEY.—On May 10, the members of Mr. Perren's Choral Class repeated the concert of the previous week at the Town Hall. The principal work performed was Prof. Bennett's 'May Queen.' . . . The Overture to 'Don Giovanni' was given, in place of the Overture written for the work itself; but the Pageant music was performed in all its integrity.—We have abridged the above notice from a local paper; but cannot pass without comment anything so glaringly inconsistent as the performance of the Overture to 'Don Giovanni' before a Pastoral Cantata, especially when an Overture to the work is supplied by its composer. In the paper from which we have made the extract we are told that the 'May Queen' opens with a 'beautiful but very difficult Overture, and perhaps somewhat too long for a general audience.' We can scarcely conceive that an Overture, not found too long for a London audience, should prove fatiguing to an audience at Romsey; and as to its being 'very difficult,' there can be little doubt that an orchestra capable of performing the Overture to 'Don Giovanni,' must be fully capable of executing that to the 'May Queen.'

ROYAL ACADEMY OF MUSIC

The Midsummer term began on May 3, when there was a large influx of new students, the numbers now amounting to considerably over a thousand.

It is satisfactory to record that during the strike only five per cent. of the students were unable to reach the Academy, in spite of the difficulties of transit. Many cheerfully walked long distances, and there was a delightfully competitive keenness evinced in 'carrying on,' by both students and professors.

The half-yearly orchestral concert will be given at Queen's Hall on June 15, under the conductorship of Sir Henry Wood, and practice rehearsals are in full swing. For two reasons alone, these functions may now, without exaggeration, be said to be public affairs. The standard of orchestral playing has of late advanced to almost a professional status, and the concert-going public is recognising this incontrovertible fact.

The success of the opera week at the Scala Theatre last year was so great that arrangements have been made for another week of opera to take place in July, again at the Scala Theatre. Verdi's 'Falstaff,' the outstanding feature of last year's season, will be repeated, the one performance being by special request, and the same cast will be available. Among the other operas to be given will be Humperdinck's 'Hansel and Gretel,' 'Venus and Adonis,' by Dr. John Bull, 'Dross' (a melodrame), by Paul Corder, and, for the first time in England, Wolf-Ferrari's 'L'Amore Medico.' Mr. Julius Harrison will conduct.

It is confidently hoped that the new hall and class-rooms will be formally opened in September, the building operations being well advanced. During the Heather Centenary celebrations at Oxford last month (*see* p. 537), the honorary degree of Doctor of Music was conferred on the Principal, Dr. J. B. McEwen, and Sir Henry Wood.

ROYAL COLLEGE OF MUSIC

The College term opened on May 3, so it is not surprising that the Director's terminal address to the pupils was given in circumstances of great anxiety, tempered with that hopefulness or optimism which seems to be the birthright of every Englishman who finds himself being squeezed into a tight corner. The first few weeks of the term were, naturally, occupied firstly in making arrangements to deal with the troublesome conditions of transport and the inevitable absence of pupils, large numbers of whom were serving in various capacities; and secondly in the readjustment, after the strike, of disorganized lessons and classes. Happily the College is again working as usual, proud to remember that the number of pupils and teachers who stayed away for reasons other than volunteer services was very small, and that no classes were cancelled.

The Heather Commemoration Festival at Oxford (Tercentenary of the Founding of the Oxford Chair of Music) (*see* p. 537) concerned the College personally, so to speak, Sir Hugh Allen, the Director, being the present Professor of Music, and College pupils, past and present, appearing at several of the concerts and opera and ballet performances. Some distinguished musicians were honoured by the University on this occasion, and we take this opportunity of congratulating Sir Henry Wood, Dr. Charles Wood, and Dr. J. B. McEwen upon their Honorary Degrees of Doctor of Music.

The College has to mourn the loss of two valued and devoted friends, both members of the Council: Mr. R. Finnie McEwen was a great music-lover and a generous supporter of many young Scottish musicians; Lord Stuart of Wortley, the distinguished Parliamentarian, was a keen musical enthusiast and a well-known member of the Magpie (Elizabethan) Madrigal Society.

TRINITY COLLEGE OF MUSIC

It is gratifying to report that the College work both from a teaching and examining point of view was not materially interfered with by the strike. Where necessary, examiners travelled by motor car, and the veteran Dr. Creser went all the way to Aberbeen to conduct the examinations there and at other Scotch centres.

Successful distributions were held at Chester, Wrexham, Luton, and London, where Prof. J. C. Bridge represented the College.

The College Orchestra provided the musical programme at the London University Graduation Ceremony at the Albert Hall, on May 12.

Dr. Horner, Director of Examinations, has left for Newfoundland to conduct the examinations there.

The College Library has received a welcome addition of musical books, &c., from the estate of the late S. S. Martyn.

Mr. H. Llewelyn Howell, who recently joined the College Board, has kindly presented a sum of ten guineas to be awarded as an Orchestral Prize.

The College has received its quota of the Alfred Gibson Memorial Fund. The interest on the amount will provide an annual prize for violin and viola playing.

The Queen's Hall orchestral concert will take place on Saturday, June 26, and the Operatic Class performances of 'The Princess of Trebizonde' at the Scala Theatre on July 8 and 9 (evening) and 10 (matinée).

A memorial to the late Chairman of the Board, Sir Frederick Bridge, has recently been unveiled in Glass Parish Church, Aberdeenshire. It takes the form of a handsome mural tablet in carved English oak, 5-ft. 3-in. high by 3-ft. 6-in. broad, and bears the following inscription :

> 'To the glory of God, in affectionate remembrance of Sir John Frederick Bridge, C.V.O., M.A., Mus. Doc., of Westminster Abbey and Cairnbarrow Lodge, who gave the Organ to this Church and for many years enriched its worship with his music, and who, having lived a full, generous, and happy life, entered into his rest, 18th March, 1924, and was buried at Wallakirk in this parish. This memorial was erected by his neighbours and friends.
>
> "Thy statutes have been my songs
> In the house of my pilgrimage."'

Trinity College of Music (London centre) annual prize distribution took place at Central Hall, Westminster, on May 13. Lady Margaret Boscawen presented the prizes and certificates. Dr. Warriner presided. The Secretary (Mr. T. Lester Jones), in his report, stated that the entries for local examinations in 1925 were larger than ever, despite trade conditions and financial stress. London, he continued, had done remarkably well in winning nine out of twenty-nine Exhibitions presented by the College for practical and theoretical subjects for candidates in the British Isles. He urged students not to neglect their general education for music, but to apply all they learnt to its study. It would enable them the better to understand and interpret the message music is designed to convey.

Dr. Warriner referred to the many advocates of examinations and competitions, some preferring one to the other; but, in his opinion, both were equally good. Those with the fighting instinct elected to compete with—and beat—others; the studious were content to improve themselves and ascertain their position by examinations. Teachers were directly benefited either way, as, without these incentives, slackness was often apparent, and there was real danger of falling into a groove.

Prof. Joseph Bridge, Chairman of the Board and Director of Studies, in a spirited address exhorted young and old to encourage the practice of stringed instruments. The pianoforte was excellent, said Prof. Bridge, and every one should learn to play it; but he deplored the falling off in ensemble playing, and the disappearance of the old village orchestras which helped the cause of music a century or two ago.

A vote of thanks to Lady Boscawen was proposed by Mr. C. N. H. Rodwell. In responding, her Ladyship referred appreciatively to the excellent work being done by the teachers.

THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced, and intermediate grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles:

Final Grade Gold Medal, Douglas L. Hawkridge, Derby centre (pianoforte); *Final Grade Silver Medal*, Kathleen F. Fookes, Plymouth centre (pianoforte); *Advanced Grade Gold Medal*, Betsy Lupton, Middlesbrough centre (violin), and Phyllis M. Hooper, London centre (pianoforte) (these two candidates gained an equal number of marks); *Advanced Grade Silver Medal*, Edna Jamieson, Manchester centre (pianoforte); *Intermediate Grade Gold Medal*, Bozena T. Stanek, Folkestone centre (violin), and Ethel J. Newman, Great Malvern centre (pianoforte) (these two candidates gained an equal number of marks); *Intermediate Grade Silver Medal*, Gladys E. R. Godfrey, Exeter centre (singing).

MUSIC IN PUBLIC SCHOOLS

The following is a summary of musical activity at Public Schools during the Easter term, 1926 :

At CATERHAM SCHOOL Vaughan Williams's ballad-opera, 'Hugh the Drover,' was produced with excellent results. Dialogue was substituted here and there for music, without impairing the artistic effect of the work as a whole. The composer was present at one of the performances, and expressed his delight at the singing, staging, and acting.

At CHARTERHOUSE the annual symphony concert by the Guildford Symphony Orchestra (augmented by Queen's Hall wind) included Beethoven's Symphony No. 5; Mozart's Horn Concerto in E flat; 'Till Eulenspiegel'; 'Die Meistersinger' Overture; and the 'Casse-Noisette' Suite.——At the school concert on March 29, the orchestra performed Minuets by Mozart, and 'La Boutique Fantasque' Suite by Rossini-Respighi. The choir sang Woodman's 'Falmouth' (eight parts) and Purcell's 'Sound the trumpet' (tenors and basses). Miscellaneous solo items, and the singing of songs and rounds by the school completed the programme. Other events included a song recital by Mr. Steuart Wilson, three chamber concerts, and an informal sing-song.

The CLIFTON COLLEGE orchestral concert programme contained Beethoven's seventh Symphony, the 'Hebrides' Overture, and smaller items. There were preliminary lectures to prepare the school for this programme. At the school concert the choir sang Parry's 'Blest Pair of Sirens' and a chorus from the 'Christmas' Oratorio. Bach's Concerto for pianoforte and strings, in D major, was also performed.

At ETON COLLEGE, on March 14 and 27, concerts were given by a contingent of the London Symphony Orchestra, conducted by Mr. Basil Johnson. The more important works performed were: Symphonies: 'Unfinished' (first movement), Haydn's No. 1 (first movement), Tchaikovsky's 'Pathetic' (second and third movements), Beethoven's No. 5 (first and second movements), Mendelssohn's Violin Concerto in E (soloist, Mr. Albert Sammons), and Bruch's Violin Concerto in G (soloist, Miss May Harrison); Overtures: 'Ruy Blas,' 'Tannhäuser,' and 'Figaro.'——At the Musical Society's concert, on April 5, the programme consisted of a Bach Chorale, 'Awake, thou wintry earth,' Schumann's Pianoforte Concerto (first movement), the 'Figaro' Overture, a solo and chorus ('Populous Cities') from Handel's 'L'Allegro,' the Choral Fantasia from 'Tannhäuser' (arranged by Percy Fletcher), and other items.

In GIGGLESWICK Chapel, on Good Friday, a performance of 'Parsifal,' Act 1 (Transformation and Grail Music), was given under the direction of Mr. Davies. At the end of term concert the choir sang German's 'Merrie England.'

Hurstpierpoint College Choir gave an excellent recital of sacred music on mid-Lent Sunday in St. Martin's Church, Brighton. The preparations had been carried out by Mr. H. A. Hawkins. In addition to plainsong psalms and hymns, the following music was performed: Kyrie from Mass in C sharp minor (for two choirs), Widor; 'My heart ever faithful,' Bach; Tantum Ergo (Motet for two choirs), Widor; unaccompanied quartet, 'King Jesus hath a garden' (words and melody from the Dutch, harmonized by Charles Wood); two-part treble song, 'Doubt not Thy Father's care,' Elgar; and 'The Night is come,' Maurice Besly. The Church was packed to full seating capacity.

At the Leys School, on February 2, a song and pianoforte recital was given by Miss Joan Elwes and Mr. Harold Rutland.

At Malvern College, on February 28, Miss Margaret Deneke gave a recital, with comments, of Schumann's 'Carnaval.' A programme of part-songs and pianoforte music was performed by members of the school on March 13; and at the end of term a concert performance of 'The Mikado,' directed by Mr. F. H. Shera, took place. A short summary of the story was given before each Act.

Marlborough College Music Competitions took place on March 23, and were judged by Mr. J. F. Shepherdson (Leys School). Events—which occupied most of the day—were various, and included pianoforte solos, house glees, solo-singing, duets for two pianofortes, pianoforte sight-reading, stringed, wood-wind, and brass instrumental solos, organ-playing, chamber music contests, and instrumental composition.

At Oundle a recital was given by Miss Carrie Tubb and Mr. Harold Samuel, on January 25. The programme of the orchestral concert by the City of Birmingham Orchestra included Beethoven's Symphony, No. 7, the 'Peer Gynt' Suite, the 'Siegfried Idyll,' and Rimsky-Korsakov's 'Scheherazade.' The conducting was shared by Mr. C. M. Spurling and Mr. Adrian C. Boult.

The Wellington College Music Competitions took place on March 6, and were judged by Dr. T. Wood (formerly Director of Music at Tonbridge School). The events included solo competitions (singing, pianoforte, strings, and wind), and dormitory programmes of three items each.——The Choral Society gave a performance of Brahms's 'Requiem,' in the Chapel, on March 29, conducted by Mr. Stanton (soprano solo, Miss Bertha Steventon; baritone solo, Mr. Keith Falkner). Organ and timpani were used for the accompaniment. The programme of a concert by members of the school, on March 7, included Schubert's fifth Symphony, Bach's Concerto in D minor, for two violins, *Andante* from Mendelssohn's Violin Concerto in E minor.——In addition to the above a violin recital was given by Miss Margaret Fairless on March 14; a characteristic programme of madrigals, motets, folk-songs, &c., by the English Singers on February 28; and a concert of chamber music on February 7.

The Union of Directors of Music in Secondary Schools is now known as the Music Masters' Association. Membership is open to all teachers of music in secondary and preparatory schools for boys. Further particulars can be obtained from the secretary, Dr. R. S. Thatcher, Charterhouse, Godalming. R. S. T.

Under the joint auspices of the Federation of British Music Industries, the British Music Society, and the Federation of Music Competition Festivals, a summer course of music-teaching will take place at Cambridge from July 30 to August 13. The lecturers include Dr. George Dyson, Mr. Geoffrey Shaw, Mr. Sydney Grew, Dr. Stanley Marchant, Mr. Adrian Boult, and Dr. C. B. Rootham. Sir Henry Hadow will give the opening address. Intending students should make early application to the offices of the Federation of British Music Industries, 117-123, Great Portland Street, W.1.

THE INFLUENCE OF MUSIC FROM ARABIC SOURCES

The last meeting of the Musical Association was held at Central Hall, Westminster, on April 27, when a paper on 'The Influence of Music from Arabic Sources' was read by Mr. Henry G. Farmer. The lecturer began by saying that the doctrine of the Ethos, so highly-prized in the art of antiquity, had an abiding interest, and had its origin, according to M. Combarieu, in magic, from which came cosmical music. That in its turn gave rise to the harmony of the spheres and the Ethos on the one hand, and on the other to the theory of numbers and musical therapeutics. What the Arabs did not adopt from the writings of the ancient Greeks on the question of the influence of music, was borrowed directly from the Sabæans, Syrians, or Byzantines. The Arabs recognised two forms of the influence of music—the subjective and the objective; but as it was not possible to deal with both phases in a single lecture, Mr. Farmer confined himself to the latter, and made but a very brief allusion to the former. In the so-called 'Days of Idolatry,' prior to Islam, the Arabs were firm believers in the intimate connection between music and magic, and in lunar and stellar prognostics, and it was not until the days of Islam that they indulged in any systematic practice. In ancient Babylonia-Assyria, astrologers and soothsayers attributed all mundane changes to the influence of celestial bodies. The result was that the planetary system, the deities, the seasons, the months, the days, the elements, the geographical spheres, the colours, and so on, were all linked up in a curiously learned system. Astrological computations involved numbers, and these, too, were given cosmical influences, whilst the connection between number and sound would appear to have brought music into the scheme, with the result that particular notes were allotted certain elemental influences. To the Arabs, everything in the shape of 'influences' was grist to the mill, with the result that we had the æsthetic doctrine of the Ethos and scientific principles on the theory of sound existing side by side with the cruder cosmical-musical dogmas and the notion of the harmony of the spheres.

One of the earliest works on this question that would appear to have attracted the attention of the Arabs was a pseudo-Aristotelian production known as the 'Kitab, al-siyasa' (Book of Government). It was said to have been written by Aristotle for Alexander the Great, but no copy of it existed in Greek, and it was probably of Sabæan or Syriac origin. Its teaching was Pythagorean, pure and simple. 'Everything was number,' said the Pythagoreans, and by this means alone could cosmic order be explained. Among the ectypes of numerical proportion was mundane music, and, in the harmonious order of things, this was related to the elements, the virtues, and so on. The theory of numbers fascinated the Arabs, because, unlike geometry, which depended on visual appreciation, it was purely a mental science, and as such it was thought to be nearer the essence of things. The medico-musical point of view similarly appealed to their imagination because it savoured of magic, and music and magic had long been linked together by the Semitic peoples. Al-Kindi, who was the greatest scientist and philosopher in Islam prior to Al-Farabi, treated of music not only as an art for the delectation of listeners, and a science for the cunning of mathematicians, but as a prescription for physicians to administer to the diseased mind or body.

The ramifications of his system embraced almost everything within the entire macrocosm. Each note on a string of the lute had its relation to a mode, rhythm, and sentiment. These in turn were connected with spatial spheres, geographical spheres, planets, constellations, horizon and meridian, winds, seasons, months, days, hours, elements, humours, periods of life, the faculties of the soul and body, actions, colours, perfumes, &c. Al-Kindi divided all compositions into three kinds—the sad, the cheerful, and the medium. Rhythm played as important a part as melody in the doctrine of the Ethos, as it did in the cosmical-musical dogma, and displayed the same three characteristics. An interesting feature was the custom of allotting certain modes to particular times of the day.

In the 10th century the Pythagorean philosophy had its greatest exponents in the Ikhwan al-Safa, a Society of ultra-Shi-ite philosophers, who particularly stressed the harmony of the spheres. They held that the 'celestial harmony' was the cause of music in this world. As movements of the latter resemble movements in the former, it follows that the notes of the latter resemble the notes of the former. The Greeks explained the celestial harmony with reference to numbers; the Ikhwan (Brethren) did likewise, though their numbers differed from those given by the former. The Ikhwan also vouch for the fact that a musico-therapeutic system was practised by the physicians of their period, lightening the pain of disease and sickness, counteracting their malignancy, and healing considerably sickness and illness. How all these things were accomplished was not explained musically. We were simply told that 'the temperaments of the body are of many varieties, and the animal natures of many kinds. And to every temperament and every nature is a note resembling it and a melody befitting it.' Like Plato, who was so often quoted in musical matters by the Arabs, the Brethren believed that music could be used for moral purposes, and they quote the saying: 'Verily, the musician, if he be clever in his art, moves the soul to the virtues, and purifies it from baseness.'

When Al-Farabi (*d.* 950) came on the scene, Pythagoras was repudiated for a time, and Aristotle reigned in his stead. The notion of the harmony of the spheres fell into disrepute, and the doctrine of the Ethos and the more rational attributes to the influence of music, gradually came into general acceptance, owing to the wide adoption of the theories of the ancient Greek writers. After the fall of Bagdad, in 1258, the old cosmical-musical dogmas found fresh sanctions. The cruder elements of the belief in the 'influence' of music came once more into prominence, whilst the more elegant and refined doctrine of the Ethos, as the Greeks understood it, fell into neglect. The influence of the Jews, which in Al-Andalus was considerable, played no small part in this question. Both astrology and the 'secret doctrine' were recognised in the Talmud. Among the Western Arabs, *i.e.*, those of Al-Andalus and North Africa, we could see the old elemental implications. Even to-day, both the Eastern and Western Arabs maintained strong views on these questions. Not everywhere, however, did the Arabs implicitly accept the mediæval doctrines. Mikna'il Musharqa (*d.* 1888) says:

> 'We may mention what the musicians of old have taught concerning the melodies which were remedies against disease. . . . What I think about this subject is that man is affected by hearing a melody to which his nature inclines. And this is not from temperament, but from force of habit.'

This 19th-century view of things was by no means new. Six hundred years earlier the famous Muslim philosopher, Al-Din al-Razi (*d.* 1209), said:

> 'In the animal world, sounds come into existence according to grief, pain, or joy. These sounds, according to these circumstances, are different, and are either high or low. And so, by the law of association, these sounds become bound up naturally with the different mental states which prompt them. Thus, when these sounds are renewed, they inevitably call up the related mental states, which may be grief, pain, or joy.'

Mr. Arnold Dolmetsch announces a second Festival of chamber music of the 16th, 17th, and 18th centuries, to be held at Haslemere Hall, Haslemere, Surrey, on August 24-31. Eight concerts will be given, devoted to Bach (two), various German composers (one), French music (one), Italian (one), and English (three). Two of the English programmes will consist entirely of concerted music for viols. For tickets and particulars apply to Messrs. Charman, High Street, Haslemere.

Byrd's five-part Mass and Bax's 'This Worlde's Joie' were sung by the Newcastle Bach Choir at Newcastle Cathedral, on May 2, Dr. Whittaker conducting. Mr. C. S. Richards played organ solos by Bach and Vaughan Williams.

THE UNION OF GRADUATES IN MUSIC (INCORPORATED)

The thirty-third annual general meeting of the Union of Graduates in Music was held at Connaught Rooms, Kingsway, W.C., on Tuesday, April 27. The members present unanimously re-elected the new King Edward Professor of Music in the University of London (Dr. Percy C. Buck) as President for the ensuing year. To fill the seven vacancies on the Council the following were chosen: Mr. J. Percy Baker, Mr. A. P. Howe, Mr. W. Lovelock, Dr. G. Oldroyd, Dr. R. S. Thatcher, Dr. C. F. Waters, and Mr. A. R. Wood. At the opening of the meeting, the President announced that the Council had appointed Mr. Charles Long as hon. secretary in succession to Dr. W. J. Phillips, who had resigned owing to pressure of other work. In recognition of Dr. Phillips's services, the meeting elected him a vice-president. It was decided that the usual summer meeting should be held, and it is expected that many members will avail themselves of the opportunity of uniting in social intercourse and enjoyment as in previous years. After the meeting the annual dinner took place, and was a most enjoyable gathering. Interesting and amusing speeches were made during the evening, and among those who spoke were the President (Dr. P. C. Buck), Prof. J. C. Bridge, Dr. C. B. Rootham, Mr. Clifford Edgar, Mr. Walter Sitchell, Alderman Keatley Moore, Lieut. H. E. Adkins, and Dr. W. J. Phillips. Members are asked to note the address of the new hon. secretary. It is 5, Clifton Villas, Maida Vale, W.9.

London Concerts

'OMAR KHAYYÁM'

Misfortune dogged the London Choral Society's performance of Granville Bantock's 'Omar Khayyám' at Queen's Hall, and there is no use mincing matters—it turned out to be a mere makeshift, and perhaps would have been better cancelled.

Mr. Arthur Fagge was taken ill, and quite late in the day Mr. W. H. Reed pluckily offered to take his place. It was pretty remarkable—and a fine tribute to Mr. Reed—that the Society scraped through. In the circumstances it was merely a matter of scraping through and no more.

This was the greater pity since 'Omar Khayyám' had not been given for long. A generation has grown up that hardly knows Bantock, and at the same time there was a certain curiosity in the older generation to test its impressions of some sixteen years ago. How would the music which then had seemed possessed of no small merits of picturesqueness and sensuous fancy face the new day? The performance brought no answer simply because it would be unfair to form an opinion on what was no more than a kind of rehearsal. The soloists were Miss Olga Haley, Mr. Frank Titterton, and Mr. Thorpe Bates. C.

PHILHARMONIC CHOIR

The Philharmonic Choir at Queen's Hall, on April 29, conducted by Mr. C. Kennedy Scott, gave a concert of choral and organ music. It was beautifully planned. The principal works were Vaughan Williams's unaccompanied Mass in G minor and Bach's 'Sing ye to the Lord.'

The Mass is strictly liturgical music, and nothing was introduced into the programme to detract from its impression of spirituality and grave devotion. It is now some years since the work was first sung at Queen's Hall. Though that first performance was far from perfect, the peculiar, bare loftiness of the music was not to be mistaken. Various choirs have taken it up since, and probably none with finer technical accomplishment than Mr. Scott's. There was, this time, an admirable fidelity to notes and pitch.

The conductor chose to dispense with the short organ preludes which the composer suggests in his score, and even so there were but one or two moments of noticeable defection. The quartet of soloists was likewise good. The tenor, Mr. Percy Manchester, appears to be an exceptionally

musicianly young singer. The Mass is not concert music. So far from forcing his expression for the making of any effect, the composer is felt to be rigorously restraining himself with a single view to the cause he is serving. It is the rarest experience in our music to hear an utterance so concise and so strictly considered. Beaten down to such a consistency, it ought to wear well.

Shorter choral works of Balfour Gardiner and Holst were sung, and Dr. W. H. Harris, of Oxford, played the organ. He is, it is clear, a fine executant and remarkable artist. With such an ability he would, in any other branch of the art, be acclaimed. But organists, or at least English organists, appear to shun the noisy career of the virtuoso. C.

HERMANN ABENDROTH

The Cologne conductor, Hermann Abendroth, gave a concert of works of Brahms, including the C minor Symphony, with the London Symphony Orchestra, at Queen's Hall, on April 23. Throughout the evening the listener was unable to throw off the thought that one more rehearsal would have made all the difference. The visitor, unused to hasty London ways, had clearly not had time to get the Orchestra well into his grip, and the immense labour he put himself to in order to retrieve the disadvantage, made for some discomfort to the listener. Apart from this, he was felt to be a thoroughly competent and likeable conductor. He certainly knew his scores, and had plain views about them. His line was dramatic vigour rather than lyrical sweetness. His laborious but imposing effect in the *Finale* of the Symphony won him many friends. It must be said that he had a queer audience, by no means typical of Queen's Hall—an edifice which some of them had apparently entered for the first time that night. Otherwise, how can we explain those uncouth departures in the middle of the Symphony?

The soloist in the B flat Pianoforte Concerto was Franciszek Goldenberg, a very elegant and accomplished player. C.

AN ELGAR CONCERT

Sir Edward Elgar conducted the London Symphony Orchestra in a programme of his own works at Queen's Hall on April 26. It comprised the Overture, 'In the South,' the 'Sea Songs' (Miss Muriel Brunskill), the 'Enigma' Variations, and the first Symphony.

Such an evening as that will in years to come be matter for the 'anecdotage' talk of the fortunate hearers. It is indeed a privilege thus to have great music interpreted by its author when it so happens that he is incomparably its best interpreter. Sir Edward has a drastic way of hacking at his music. All sorts of things which other conductors carefully foster, he seems to leave to take their chance. He cuts a way through in a fashion both nervous and decisive. At the end we realise that detail and rhetorical niceties have been put in their right place, and that the essential tale has been vividly told. Credit is due to the Orchestra for its response to Sir Edward's uneasy, wilful beat.

Miss Brunskill's singing was rich. She is one of our best contraltos. Since that sort of voice cloys more than any other, she would do well to lighten her tone more often. C.

LEOS JANÁCEK'S CHAMBER MUSIC AT WIGMORE HALL

As long ago as December, 1919, the *Musical Times* published a full account of Janácek's opera, 'Jeji Pastorkyna' ('Her Foster-Daughter'),* which had created a sensation in the composer's native land, and awakened a sharp controversy because for the first time since the 'sixties the Smetana tradition had been broken by a new operatic ideal and a complete change of form and musical speech. Since then, the work, firmly established in favour in its own country, has penetrated far afield under the title adopted by its German translator, 'Jenufa'—the name of its heroine. Frankfort, Berlin, Vienna, New York, and Hamburg have heard and been interested in a fresh type of national opera. Altogether it has had some forty performances in Central Europe.

It was unfortunate that the composer's recent visit to London happened to coincide with the national strike. The concert of his chamber music, given at Wigmore Hall on Thursday afternoon, May 6, again showed the art of this essentially dramatic composer on a comparatively small scale; but the works chosen for performance were highly characteristic and admirably varied in form and instrumental colour. The dramatic String Quartet inspired by Tolstoy's novel 'The Kreutzer Sonata' makes no direct attempt to follow the course of this story of deception and crime. It is full of sudden emotional changes, and its short themes speak eloquently of furtive perturbation, of cruelty, yearning, and perhaps of a pitiful commentary. There is suggestion but no programme. The work was well-played, from the technical side, by the Woodhouse String Quartet. The emotional interpretation was too staid. Madame Adila Fachiri's warm and temperamental style exactly suited the Sonata for violin and pianoforte. She conveyed to her hearers all the beauty and all the strong, but simple, emotionalism contained in the work. In collaboration with Miss Fanny Davies, who plays the music of Bohemia *con amore*, the interpretation was memorable. Miss Davies, with Signor Mannucci, also took part in the Legend ('Pohadka') for 'cello and pianoforte. Janácek's style is so concentrated and laconic that he can be romantic without turgidity. 'Pohadka' has this charm, and may become popular here as in Czechoslovakia.

The climax of the concert was the Suite, 'Youth,' a sextet for wind instruments. The executants were the London Wind Quintet (Messrs. R. Murchie, L. Goossens, H. Draper, A. Brain, and M. P. Draper), supplemented by R. Newton. The players' wonderful virtuosity easily adapted itself to the difficulties and rhythmic surprises of this wholly delightful work. The freshness of the musical ideas, the suggestions of outdoor life, the sense of joy so rarely overshadowed by a pensive memory—these qualities may remind us of Dvorák; but the rhythmic complexities, the unique savour of the harmony, and the colour contrasts derived from the six instruments, are all peculiar to Janácek. This little work of pure inspiration, most appropriately named, will prove a permanent addition to the comparatively limited repertory of chamber music for wind instruments only. R. N.

SOME SINGERS OF THE MONTH

Despite her great reputation, her unquestioned technique, and her many neat interpretative touches, the recital of songs of Schumann, Brahms, and Wolf given by Madame Elisabeth Schumann at Wigmore Hall (April 28) was disappointing. For the effect of her graces—so attractively displayed, and so pleasing in passing—fades in retrospect.

The lightness of character of some of her songs probably tempted Madame Schumann to a certain casualness of utterance. So long as mere elegance of poise and tripping rhythm were wanted, all was well. But when, as it were, the gale blew, the singer did not adapt herself. She did not rally her resources to show us that she could command intensity. She was, that afternoon, a mere fair-weather singer. One does not expect a light voice to be positively thrilling, but there are light voices with a much wider expressive range than Madame Schumann was able to show us at this recital. True, she warmed up in the last group, so that her performance of Wolf's 'Der Gärtner' was comparatively ardent, and in the same composer's 'Ich hab in Penna,' she quite caught fire. No wonder it had to be repeated! Still, there were so many cold notes, and so much that lacked lustre in the main part of the programme, that the recital, on the whole, must be put down as a failure. Of course, where so celebrated a performer is concerned, one writes according to his stiffest standard. The simple case was that it was one of this very charming singer's 'off days.'

Mr. Herbert Heyner sang at Wigmore Hall with a jolly, frank manner, but his big voice was much too adventurously

* 'A Slovak Music Drama,' by Rosa Newmarch.

used. Frankly, some of his singing that night struck the ear disagreeably. His *legato* was too lax, and one felt it a pity that a singer with the taste to arrange such an artistic programme should not have given more attention to the clarifying and enriching of his tone. But while we regretted the lack of fine quality in his singing, we had to acknowledge that Mr. Heyner had a good grasp of his songs. He showed also that he could sing softly on occasion.

H. J. K.

SOME PIANISTS OF THE MONTH

Mr. Egon Petri at Wigmore Hall, displayed powers of the vigorous order. Capable technically, his effects were spoilt by too sudden transition from soft to loud and *vice versâ*. This lack of tone-balance was very noticeable in the Mozart Sonata in A major—otherwise gracefully played—and in Beethoven's Sonata, Op. 90.

At his first concert at Wigmore Hall, Mr. Jan Smeterlin was in good form. His Brahms would surely have converted those who consider that composer to be dull. The Variations, Op. 10, were beautifully played—strong, vigorous, and with lively fancy. The twenty-four Chopin Preludes were sensitive yet virile in treatment—passionate and poetic. It is regrettable that at his second recital, Mr. Smeterlin did not make such a good impression. Perhaps the atmosphere of the strike and his small audience affected his temperament adversely; certainly his playing was more rough and mannered—for instance, playing the left hand before the right. He played Chopin's Funeral March Sonata and Schumann's 'Davidsbündler' with something of the power of a master, but with an apparent perfunctoriness.

Of Mr. Norman Frauenheim, at Wigmore Hall, one can only say that he succeeded in making well-known works by Bach, Haydn, Mozart, and Beethoven uninteresting. Possessed of most essentials, the one great essential—that of living interest and vitality—was lacking.

Miss Hetty Bolton, at Æolian Hall, showed capacity, serious purpose, and considerable attainment. Her manner of playing is somewhat too strenuous and wasteful of energy in getting her effects. None the less she hewed out Beethoven's Sonata in C minor, Op. 111, into significant form. The Brahms Waltzes were more vigorous than lively, more hard and brilliant than truly expressive.

M. Pouishnov, having arranged a whole Chopin week of recitals at Wigmore Hall, bravely carried them through in spite of the strike. One may say triumphantly, for though his audiences inevitably became small, his spirit rose to the occasion, and he gave of his best. There was a very appropriate recognition of this in the presentation of a laurel wreath at the last concert. The manner of M. Pouishnov inspires confidence. Quiet, upright, undemonstrative, he obtains the most powerful effects without undue display of energy. His playing is refined yet robust, passionate but not sentimental, and finished in phrasing. How beautifully the notes of Chopin break into cascading, starry streams—streams not merely artificial, or ornamental, but developing consistently, and flowing from a genuine source. M. Pouishnov brought out the delicate texture of Prelude, Etude, Sonata, Ballade, and Dance, and one could pay him the compliment of liking his work and that of the composer he interpreted more and more as the week progressed.

D'A.

ROYAL CHORAL SOCIETY

Soon after we had learnt at Queen's Hall that a smallish body of singers was right for the B minor Mass, we discovered at the Albert Hall that a largish body was, after all, not wrong. The Royal Choral Society, of course, knows the work thoroughly, and was able to respond to Dr. Bairstow's demands with a performance that was accurate, splendid in tone, and of good proportion. The solo artists were Miss Dorothy Silk, Miss Muriel Brunskill, Mr. Archibald Winter, and Mr. Herbert Heyner. The performance took place on April 24, and brought to an, end what was, musically, the Society's most successful season.

AMATEUR ORCHESTRAS

Three of these phenomenally capable bodies were heard in London within four days. On April 19 the Amateur Orchestra of London played at Queen's Hall under the direction of Mr. Wynn Reeves, the chief features being Glazounov's fourth Symphony, the Handel-Harty 'Water Music,' and a Mozart Pianoforte Concerto, played by Mr. Maurice Cole. The Royal Amateur Orchestra gave a 'Ladies' Night' concert at Queen's Hall on April 20. Mr. Arthur Payne conducted the 'Pathetic' Symphony and, with M. Bratza as soloist, the Max Bruch G minor Violin Concerto. Mr. Joseph Ivimey conducted the Strolling Players at Queen's Hall on April 22 in the 'Tristan' Prelude and Dvorák's fourth Symphony.

Competition Festival Record

LONDON MUSICAL FESTIVAL:

TWENTY-FIRST ANNIVERSARY CELEBRATION DINNER

This commemorative event was held on May 1 at the Criterion Restaurant. A large company assembled, including Sir Richard and Lady Muriel Paget, Sir Anthony and Lady Bowlby, Mary Victoria, Countess of Rivas, and Prof. J. C. Bridge.

Mr. Ernest Read (chairman) related how the Festival had developed, and said that only British music was used during the War. He proposed the toast of the London Musical Festival, to which Mr. Lester Jones (hon. secretary from the first year) responded. Mr. Jones then read a message from the President, Princess Helena Victoria, requesting the secretary to convey to the London Musical Competition Festival her best congratulations on this twenty-first anniversary of its foundation, and wishing it every success in its future activities. Congratulations were added to all those who had won prizes, specially mentioning Miss Joan Bonner, Miss Muriel Crowther, and Miss Winifred Nowlan, who had gained Exhibitions, in Her Highness's name. The President assured the Society of her perpetual interest in the admirable work it carries on, and hoped its future would be along a path of development and prosperity.

Madrigals and folk-songs were sung by all present, and the Folk-Dance Society, under the direction of Mr. Douglas Kennedy, gave an excellent display of Old English Dances. Dr. Frederick Shinn proposed the toast of British Music, to which Dr. Henry Richards responded. The Visitors' toast, proposed by Mr. Percy Baker, was replied to by Sir Richard Paget. Dr. Abernethy proposed 'The Chairman,' to which Mr. Read suitably replied.

MIDLAND COMPETITION FESTIVAL

This year the Festival was inaugurated by a social evening, held in the Town Hall. Admittance was by invitation only. Mr. Adrian Boult received the guests, and Mr. Neville Chamberlain spoke on the work and aims of the Festival movement. A musical programme was provided by a group of local artists.

The Festival proper began on April 19, with the pianoforte and dance classes taking place in different halls. Mr. Frederick Dawson, who is an old friend of the Festival, was again the judge in the pianoforte section. His adjudications are always alive and interesting; they are also helpful to most competitors, though when a young student whose playing is only a little above average, is told that he or she is a genius, the effect can be devastating.

An interesting young player came to light in the class for pianists between the ages of twelve and fourteen. Raymond Bardell, of Harborne, Birmingham, played the E minor Intermezzo of Schumann with sense of rhythm and poise remarkable in so young an artist. He has a facile technique, and tackles his music in a sane, manly style.

The last day of the first week of the Festival was devoted to choir singing. Dr. Vaughan Thomas and Mr. Harvey Grace were the judges. The only new classes in this section were those for Women's Institutes. The

singing was often musical and well prepared, but the test-pieces, chosen apparently for their easy melodic line, were nearly all second-rate music, and failed to bring out the best in the choirs. On the whole, however, the results were encouraging, and these classes should be continued.

Only two choirs entered a competition for choral societies, but as the test-piece was Brahms's 'Song of Destiny,' the competition was something of an event. The Rev. Robert Eaton's Choir beat the Walsall 'Gervase Elwes' Choir by many marks. The former society had a better grasp of the inner meaning of the work, and was superior in tonal quality and general interpretation.

The children's night brought a huge audience to the hall. A jolly evening culminated in a massed performance of Rathbone's setting of Browning's poem, 'The Pied Piper of Hamelin.'

Mr. Plunket Greene and Mr. Robert Radford shared the task of judging the solo singing classes. The singers were fortunate in their test-pieces, and very few poor songs appeared in the 'own choice' lists. Mr. Plunket Greene made some unpleasant remarks about singing teachers, and informed the competitors that the less breath they took the better they would sing. When not taken too literally, however, his remarks on the art of singing were interesting and helpful.

A class for choral conductors drew only three competitors. The competition was interesting, nevertheless, especially when one sat near enough to the platform to hear the candidates' directions to the choir during the ten minutes allowed for 'rehearsal.' Madame Gell, conductor of several ladies' choirs in the city, was the winner.

Mr. Robert Radford and Mr. Plunket Greene sat together in the judges' box when about a dozen singers competed for the rose-bowl given to 'the best singer of the Festival.' Some really beautiful singing was forthcoming, and it was felt that the hard work done by the organizers of the Festival in past years had not been in vain. G. W.

DOUGLAS, I.O.M.—The thirty-fifth Manx Festival was held on April 19-22 with an increased entry, and again drew excellent results from the island's musical faculties—which are largely the Festival's own creation. In the open class for choral societies, the tests were Parry's 'The Pied Piper' and Harrison's 'Shepherd, what 's love, I pray?' and both were sung—a complete performance being given of the cantata—at the final concert under Sir Ivor Atkins. The choirs which competed and combined were Douglas Festival Choir (Mr. Noah Moore), the winners in the competition, Douglas Philharmonic Choir (Mr. T. P. Fargher), and Castletown (Mr. A. P. Hunt). The male-voice choirs sang Leigh Henry's 'The Cry from the Twilight' and Tootell's 'The War Cry of Irthing,' Ramsey (Miss E. A. Collins) being first, and Douglas Male Choristers (Mr. Noah Moore) second. In the female-voice class, Rushen Choir (Mr. T. C. Corris) was first.

LYTHAM.—A number of the best-known choirs in Lancashire took part in the choral competitions on the fourth day of this Festival (April 28-May 1). The tests in the chief choral contest were Purcell's anthem, 'O Lord of Hosts,' César Cui's 'Two Roses,' and Mackenzie's 'My soul would drink those echoes'; and the two best choirs were Blackpool Orpheus (first) and Blackpool Glee and Madrigal Society (second). Colne Orpheus Glee Union was first in the male-voice class, and in the female-voice class Blackpool Lyric. The choral singing was of the highest standard.

NORWICH.—This Festival—now in its fourth year—carried on bravely, although its dates, May 12-15, fell in the period of the general strike. The results fully justified the decision of the committee, for very few competitors failed to appear, and audiences were good, St. Andrew's Hall being well filled for the closing concert. There was an increased entry, and a good all round standard was achieved. A splendid array of schools competed. The chief results were: Open choral societies—Princes Street Congregational Church (Mr. W. J. Gaze); Village choral societies—Buxton (Mr. Cyril Pearce); Open male-voice choirs—Lowestoft (Mr. A. E. Mallett); Village male-voice choirs—Upton (Mr. Cyril Pearce); Open Church Choirs, mixed voices—High Street Wesleyan, Lowestoft (Mr. A. E. Mallett).

PETERSFIELD.—This Festival came of age on April 19-22 with the proper jollifications of a twenty-first birthday, at which, unfortunately, some of its oldest friends, notably Sir Hugh Allen and Dr. Vaughan Williams were unable to be present. However, Mr. Steuart Wilson, Prof. D. F. Tovey, and Mr. Adrian C. Boult took an active part in the proceedings, and there was a birthday cake with twenty-one candles. As usual, concerts were the principal feature of the Festival. The first was given by children. The second was largely a vocal recital by Mr. John Coates. Combined choirs sang Somervell's 'The Forsaken Merman,' and the orchestra played the third 'Brandenburg' Concerto. At the third concert, Mr. Boult conducted Stanford's 'Phaudrig Crohoore,' Mr. Steuart Wilson sang the 'Wenlock Edge' song-cycle of Vaughan Williams, and Miss Sybil Eaton played his violin work, 'The lark ascending.' A full orchestra took part in the final concert, and a movement from the 'Sea' Symphony was given under Mr. Boult, the soloists being Miss Dorothy Silk and Mr. Malcolm Davidson. In the competition for which the 'Sea' Symphony was the test, the first place was taken by Sheet Choir (Miss Kathleen Merritt). Havant (Miss Grace Hoskyns) was first in sight-reading.

IRELAND

THE FEIS CEOIL.—The thirtieth annual Feis Ceoil, held at Dublin from May 5-8, reached high-water mark in the number of entries in the solo competitions, exceeding all previous records. The entries for choral singing, however, were regrettably small: there was but one mixed-voice choir, one male choir, one operatic choir, one male choir in Irish, four female-voice choirs, and four female choirs singing in Irish. The adjudicators were Dr. E. C. Bairstow, Prof. Granville Bantock, Prof. O'Dwyer, Messrs. W. H. Reed, C. Reddie, Robert Radford, and Arthur Darley. After hearing the forty-eight competing sopranos, Mr. Radford said that he 'had never heard so many beautiful, fresh young sopranos before.' Much interest centred in the new competition, the Wallis Cup, for singers playing their own accompaniment. It was awarded to Miss Sylvia Fannen out of twenty-eight competitors, only two of whom were men. The 'Independent' Choir won the competitions for male-voice choir and for male choir-singing in Irish. The Dublin press commented strongly on the absence of a suitable concert-hall, which is a reproach to the city.

BALLYMENA.—There were seventeen hundred competitors at the Ballymena Musical Festival on May 3-7. The adjudicators were Dr. Vaughan Thomas, Mr. Percy A. Scholes, and Miss Katie Thomas; Mrs. W. H. Downer being the official accompanist. Owing to the strike in England, Mr. Scholes was held up for a day at Carlisle, but he was present on the third day, May 5. All arrangements were excellently carried out by an efficient committee, with Mrs. W. Weir as hon. secretary. It is a pleasure to chronicle that choral singing of a good standard was much in evidence (as was admitted by Mr. Scholes), even among the Brownies and Junior Guides.

COLERAINE.—Worked by a zealous committee, the eighteenth Musical Festival at Coleraine, with Mr. William Knox as hon. secretary, during the week April 27-30, was a huge success. Miss Denne Parker was adjudicator. Though the entries were larger than previously, the classes for school children showed a falling off. The children's choirs, however, gave great promise, and it is the aim of the Association to develop musical taste among young people. Derry entrants distinguished themselves in numerous competitions. A prize-winners' concert—including a song recital by Miss Parker—concluded a most enjoyable Festival.

DUNGANNON.—The fifth Dungannon Musical Festival (May 4-6) was a great success. As Dr. Percy Hull (Hereford) was held up owing to the strike, his place as adjudicator was taken by Capt. C. J. Brennan (Belfast), while Miss Mathers judged the elocution. There was a record entry for the fifty-four classes. Dungannon Choir (the only entry) was awarded the prize for mixed-voice choirs, and also secured the prizes for female-voice and male-voice choirs.

LARNE.—The Larne Musical Festival (April 27-30) at Victoria Hall, with two hundred and seventy entries, was a successful function. Capt. C. J. Brennan and Miss Edith Mathews were the adjudicators. For a first attempt of the kind, everything passed off well, and the standard was commendably high, especially in choral singing.

SCOTLAND

ARBROATH (Forfarshire).—This first Festival ran for three days. The features were the singing of the school choirs, the excellence of the organization, and the extraordinary enthusiasm of both competitors and audiences. Adjudicators: Mr. Thomas F. Dunhill and Mr. Hugh S. Roberton. Principal winners: Townhead School, Montrose (school choirs); Arbroath Amateur Operatic Society (mixed and men's choirs); Erskine U.F. Church Choir, Arbroath (church choirs); Miss Grace M. Forbes, Perth (vocal solos); and Mr. Andrew Morrison, Arbroath (violin solos).

ARRAN (Buteshire).—This two-day Festival, now in its fourth year, appears to have established itself securely on the island. Entries were up, and the quality of the performances continued to show improvement, but the most interesting thing was the size and keenness of the audiences. The entire population of the island is about five thousand, much of it scattered in distant and inaccessible crofts and hamlets, yet at the final session at Lamlash, on the Saturday evening, the audience numbered over a thousand. Adjudicators: Mr. F. H. Bisset and Mr. D. T. Yacamini.

BUTE (Buteshire).—The second Bute and District Festival ran at Rothesay for three days and a half, and was as markedly successful as its predecessor. Enthusiasm ran high, the general level of performance was good, and full houses were the order of the day. Adjudicators: Mr. D. T. Yacamini (in place of Mr. F. H. Bisset) and Mr. A. M. Henderson.

GLASGOW.—For the sixteenth Glasgow Festival 1,735 entries, representing 14,532 competitors, were received, as against 1,628 entries, representing 13,471 competitors, in 1925. The Festival was scheduled to cover thirteen working days, comprising eighty-one three-hour sessions, as against sixty-six sessions in 1925. The Festival opened in an atmosphere of 'excursions and alarums.' On its second day the general strike was declared, and a lady adjudicator, arriving from London that morning, was not to be dissuaded from leaving again by the mid-day train! By great ill-luck the period of the strike and the period of the Festival practically coincided. But the Glasgow Executive, undaunted, resolved that a Festival which had carried on without a break throughout the entire period of the war, could hardly be expected to lower its flag to a mere national strike, and the eighty-one sessions were carried through according to schedule. Where adjudicators failed to get through to Glasgow, others were improvised. Audiences came and went. In the evenings they mostly went, owing to the lack of means of conveyance, but elderly and infirm enthusiasts did miracles of pedestrianism.

There were, of course, many withdrawals among competitors, particularly among industrial choirs, such as the police, tramway workers, &c. But in spite of the absence of trains, trams, and for a time even motor buses, competitors rolled up. A ladies' choir from Inverness travelled four hundred miles, and a men's choir of shipbuilding workers three hundred miles, both by road. Choirs hailing from towns and villages from fifteen to forty miles away, finding no other means of conveyance possible, came in relays by taxi-cab. A Lanarkshire Church choir, unable to get home after competing, was accommodated in the Festival halls, a supply of army mattresses and blankets materialising out of the void to meet the emergency. The men of the Kilsyth Co-operative Choir made the thirteen-mile journey on foot, won in their class, and tramped another thirteen miles home. The women of the choir were brought in in relays, walking and driving by turns, with the help of a small motor lorry. One competitor in the vocal classes walked home twenty-two miles after an evening session. Another—a woman competitor in the vocal solo classes—had the unnerving experience of having her taxicab overturned by an unruly mob on her way in from the country, but sang afterwards with apparently unshaken nerves.

There were several new features of special interest in the programme. A class for *Lieder* singing, singer and pianist being required to enter together as a pair, drew high praise from the judges, the number and quality of the entries being alike gratifying. A class of Musical Interpretation by Rhythmic Movement brought eight entries of high quality, the performances of several of the teams being of great beauty and expressiveness. Classes in choral conducting, one for day-school teachers (two-part, equal voices) and one open (four-part, mixed voices), proved in every way a valuable addition to the general scheme, though here, as the judges were careful to remark, the highest honours went not to the conductors but to the two choirs which gave their services, drawn from the Glasgow Orpheus Juniors and the Perth Madrigal Society respectively. The latter motored seventy miles, started singing at 10 a.m., and were kept hard at it in the hands of ten different conductors for nearly three hours.

The final stages in the principal vocal solo classes furnished some notably fine singing. The general level in the instrumental section was well maintained, but in the premier pianoforte solo class Mr. Frederick Dawson did not consider any of the performances up to diploma standard. The choral singing as a whole was quite up to the average of previous years, but the non-appearance of some of the best choirs, owing to transport difficulties, robbed the premier classes of a good deal of their zest and quality. The judges complained rightly of the insecurity of intonation shown in these classes, but perhaps allowance should be made for difficulties of rehearsal under strike conditions.

The adjudicators were: Mr. Geoffrey Shaw; Dr. Staton (in place of Sir Walford Davies); Dr. Vaughan Thomas; Dr. Tysoe (in place of Mr. Ernest Read); Mr. Arthur Collingwood; Mr. Frederick Dawson (pianoforte); Mr. Wilfrid Senior (strings, in place of Miss Knocker); Miss Jean Milligan (Scottish country dancing); and Mr. Frank Clewlow (elocution, in place of Miss Elsie Fogerty and Mrs. Matthay). At the close of the Festival, Mr. Geoffrey Shaw, whose first visit it was, said, in returning thanks for the adjudicators, that Glasgow was the only large Festival known to him which contrived in all its vastness and complexity to retain the 'homey' and friendly spirit and characteristic qualities of the smaller country festivals.

Principal winners.—Mixed choirs: St. George Co-operative Choir, Glasgow (Mr. William Wilson); Men's choirs: Greenock Male-Voice Choir (Mr. A. J. Gourlay); Women's choirs: Inverness Ladies' Choir (Miss Jimsie Gordon); Church choirs: Sherwood U.F. Church, Paisley (Mr. James D. Fleming); Junior choirs: Glasgow Orpheus Junior Choir (Miss Agnes W. Thomson); School choirs: St. John's Grammar School, Hamilton (Miss Jean Fleming); Action-Songs: Glasgow Orpheus Sangspiel (Miss Ella Voysey); Singing Games: Glasgow Orpheus Sangspiel (Miss Ella Voysey); Scots Folk-Dancing: Strathclyde School, Glasgow (Miss M. W. R. Campbell); Musical Interpretation by Rhythmic Movement: Glasgow Orpheus Sangspiel (Miss Ella Voysey); Lieder Singing: Miss Ella Scott and Miss Margaret Edwards, Glasgow; Vocal solos (General Diploma): Mr. William Cook, Harthill; Vocal solos (Scots Song Diploma): Miss Mary Smith, Glasgow; Vocal Solos (Honours Certificate): Mr. Hugh Ogilvie, Glasgow; Vocal Solos (Operatic): Miss Anna Kirkam, Glasgow; Violin Solos (Diploma): Mr. James Soutter, Kirkcaldy; Choral Conducting (General): Mr. Robert A. Reid, Clydebank; Choral Conducting (Schools): Miss Jean Fleming.

INVERNESS (Northern Counties of Scotland).—The fifth Northern Counties Festival ran for three days at Inverness, and attracted fifteen hundred competitors. Adjudicators: Mr. Thomas F. Dunhill, Mr. Harvey Grace, and Mr. J. Peebles Conn (strings). The principal winners were Inverness Ladies' Choir, Inverness Royal Academy (school choir), Ness Bank U.F. Church Choir (church choirs), Abriachan School (junior choirs), Inverness Royal Academy (folk-dancing), Mrs. L. A. Sutherland, Inverness

(vocal solos), Miss Effie Masson, Inverness (Scots songs), and Miss Nettie Bury, Inverness (pianoforte).

MONKLANDS (Lanarkshire). — The second Monklands Festival, held this year at Airdrie, ran for about a week, but hardly showed the increase in entries and general interest that might have been looked for after the very successful first Festival held at Coatbridge last year. A good general standard was maintained, however, and some of the classes showed a decided improvement over the level of last year. Adjudicators: Mr. A. M. Henderson, Mr. Robert M'Leod, Mr. D. T. Yacamini, and (for dancing) Miss Jean Milligan.

MORAYSHIRE.—The fourth Morayshire Festival ran for five days, at Elgin. Competitors numbered 2,750. Mr. H. Plunket Greene, Mr. Arthur Collingwood, and Mr. Thomas F. Dunhill adjudicated. The interest of the public and the competitors showed no abatement. Principal winners: Forres Musical Association (mixed choirs); Buckie Ladies' Choir (women's choirs); Ness Bank U.F. Church, Inverness (church choirs); Hopeman School (day schools); Elgin Academy (country dances); Mr. Ivan Knox, Buckie (vocal solos); Mr. James D. Stuart, Forres (violin solos); and Mr. Alex. M. Halley (pianoforte solos).

MOTHERWELL AND WISHAW (Lanarkshire). — The sixth annual Festival ran for three days at Motherwell and Wishaw. Mr. Arthur Collingwood, Mr. F. O. Sheard, and Miss Jean Milligan (country dancing) adjudicated. Principal winners were Wishaw and District Choir (mixed choirs), Dalziel Works Choir, Motherwell (men's choirs), and Mr. John Snee, Wishaw (vocal solos).

WEST LOTHIAN (Linlithgowshire).—The seventh West Lothian Festival was held at Linlithgow, and occupied three days. More attention is given to combined singing than to the competitive side. There was this year a substantial increase in choir entries, both adult and junior. Mr. Geoffrey Shaw adjudicated, and directed the combined performances. Principal winners: Junior: Broxburn High School, Linlithgow Academy, Bathgate Public School, and Boness Academy; Senior—Bathgate E.U. Congregational Church, Linlithgow Choral Union, Torrance Ladies' Choir, Bathgate, and Stoneyburn Male-Voice Choir.

Music in the Provinces

ASHTEAD.—The *Credo* and *Sanctus* from Bach's B minor Mass, studied for Leith Hill Festival, were sung by the Choral Society, under Mr. H. G. Kimberley, at a concert on April 21.

BARNSTAPLE.—The Musical Festival Society gave afternoon and evening concerts at the Albert Hall on April 28. Mendelssohn's 'Hymn of Praise,' performed under Dr. Edwards, was coupled at the one with 'The Revenge,' and at the other with 'Hiawatha's Departure,' these works being conducted by the hon. secretary, Mr. Sydney Harper.

BATH. — A concert given by the Bath Organists' Association at St. Mary's Church House, was devoted to music by composers, mainly of the 18th century, who had had some connection with Bath. They included Thomas Chilcot (Bath Abbey, 1733-66), the Linleys, Field, Kendrick Pyne (Bath Abbey, 1839-93), Mazzinghi, Mozart, and Handel. Mozart came in as a friend of the younger Linley.——Parry's 'Job' was performed by the Choral and Orchestral Society, under Mr. H. T. Sims, on April 13.——Schumann's 'Rhenish' Symphony has been given under Mr. Jan Hurst at the Pump Room.

BOURNEMOUTH. — Mr. Gordon Bryan played the 'Fantastic Suite' for pianoforte and orchestra, by Ernst Schelling, at a Winter Gardens concert on April 22. A week later the programme included the Prelude to Act 5 of Reinecke's 'Manfred.'

EXETER.—The programme of a concert by the Chamber Music Club on April 21 included 'Eight New Nursery Rhymes,' Op. 23, by Walford Davies.——On the following evening the string orchestra, under Mr. A. J. James, played three movements from a Suite by W. H. Reed.—— The Oratorio Society gave 'A Tale of Old Japan' on the afternoon of April 27, and 'Elijah' in the evening. Mr. Allan Allen conducted.

FAVERSHAM.—Brahms's 'Song of Destiny' and Holst's Two Psalms were the principal works in a miscellaneous programme of the Faversham Institute Philharmonic Society on April 14, conducted by Mr. W. J. Keech.

HARTLEPOOL.—With the assistance of the Hartlepools Symphonic Orchestra, the Hartlepools Harmonic Society gave Brahms's 'Requiem' and Parry's 'Blest Pair of Sirens' on April 10, Mr. J. F. Chalmers Park conducting. The programme also included the first Organ Symphony of Guilmant, played by Mr. John Nicholson.

HAVANT.—The choirs of Havant and Horndean joined forces on April 13 for a concert at Havant Town Hall. A programme of unusual interest included the movement, 'A song for all seas, all ships,' from the 'Sea' Symphony, of Vaughan Williams, Debussy's 'The Blessed Damozel,' and Parry's 'Blest Pair of Sirens.' The conducting was done alternately by Miss Grace Hoskyns and Mr. Anthony Bernard.

LEEDS.—An Elgar programme was given by the Choral Union in April, under the direction of Dr. Coward. The principal work was 'The Kingdom,' which received a performance of unusual excellence. The principal solo singers were Miss Elsie Suddaby and Mr. Howard Fry.

LEICESTER.—A performance of 'Caractacus' by the Musical Society, on April 22, marked the jubilee of Mr. C. Hancock's work as conductor. About a hundred members of the Northampton Musical Society took part.

LIVERPOOL.—A Gustav Holst evening was given by the Sandon Studios Society on April 24, the works staged being 'At the Boar's Head,' 'Savitri,' and a ballet to the 'St. Paul's Suite.' Mr. Fred Wilkinson was the producer, and Dr. Malcolm Sargent conducted.

NORWICH.—Dr. Malcolm Sargent took Dr. Bates's place at the concert of the Philharmonic Society on April 29. He conducted Franck's Symphony, Brahms's 'Song of Destiny,' and Mozart's G major Violin Concerto, in which Mr. William Primrose was the soloist.

PORTSMOUTH.—The Philharmonic Society concluded its season with a performance of 'The Dream of Gerontius,' at which Lieut. O'Donnell made his first appearance as the Society's conductor.——The whole of Coleridge-Taylor's 'Hiawatha' was performed by North End Choral Society on April 28, under the direction of Mr. Ernest Birch.

READING.—The Philharmonic Society gave 'Caractacus' on April 21, under Mr. P. R. Scrivener.——Tchaikovsky's sixth Symphony and Quilter's 'Children's Overture' were played by the Berkshire Symphony Orchestra on April 28. Among the other items in the programme was Arcadelt's 'Ave Maria,' orchestrated by the conductor, Dr. E. O. Daughtry, from Liszt's pianoforte transcription.

REDHILL.—Mr. J. E. Gomersall conducted the Reigate Choral Society on April 23 in a programme that included Brahms's Motet, 'When a strong man,' Gerrard Williams's 'Richard of Taunton Dene,' Grainger's 'I'm seventeen come Sunday,' Mendelssohn's 'Hymn of Praise,' and a movement from the 'Unfinished' Symphony.

SHEET (HANTS).—At the annual concert of the Sheet Choral Society, held in the Village Hall recently, the programme included Part 1 of Vaughan Williams's 'Sea' Symphony, 'The Lord is a man of war,' from 'Israel,' Pilkington's madrigal, 'O softly singing lute,' Debussy's 'The Blessed Damozel,' and Purcell's 'Golden Sonata.' Miss Kathleen Merritt was the conductor.

SOUTHAMPTON.—Elgar's 'The Music-Makers' and Parry's 'The Pied Piper' were performed by the Philharmonic Society on April 14, under Mr. Walter Stanton's direction.

TONBRIDGE.—The Tonbridge Choral Society, a hundred voices, assisted by a capable orchestra of twenty-eight, performed 'King Olaf' at its forty-fourth concert on April 14. Mr. G. J. Kimmins was the conductor, and Mr. W. A. Sayer was at the organ.

TORQUAY.—The complete 'Hiawatha' trilogy was sung on April 16 by the Philharmonic Society under Dr. Harold Rhodes.——On April 29 a concert was given by the Winter Orchestra, under Mr. Ernest W. Goss, the programme including Percy Fletcher's Overture, 'Vanity Fair,' a Bach Suite, Cowen's Four Dances, and the 'Unfinished' Symphony.

WOLVERTON.—The three parts of 'Hiawatha' were sung on April 28 by the Wolverton Science and Art Institute and District Choral Society, of which Mr. C. Kenneth Garratt is hon. conductor.

BIRMINGHAM GRAND OPERA SOCIETY

Under the direction of Mr. St. Clare Barfield and Mr. Appleby Matthews, the new Amateur Opera Society gave its first public performance at the Prince of Wales's Theatre on April 26. The work chosen was Gounod's 'Faust,' and the opera was put on the stage in present-day costume.

The most striking feature of the performance was the singing of the chorus. Besides being pleasant to look at in their fresh summer dresses, tennis flannels, and 'plus-fours,' the members sang in a style that would have done credit to a professional company. They knew the music well, and there was rarely a false step, even on the first night.

Of the principals, the outstanding artist was Mr. Eric Cross, who sang the part of Faust. He is the possessor of a beautiful, lyrical tenor voice, with a singularly appealing quality in the middle register.

Mephistopheles, sung by Mr. Karl Melene, made his first appearance in evening clothes of the latest cut, with a red-lined opera cloak slung over his shoulder. He was returning from his midnight revels apparently, when he ran against Faust. Mr. Melene's voice was not hard and biting enough for the character, but he acted well, though a little restlessly.

As Marguerite, Miss Irene Collison was delightfully natural and charming; her voice was rather reedy, and she took liberties with the *tempi*, but on the whole it was a convincing performance.

The other parts were all capably sung, notably the Valentine and Martha.

The orchestra, led by Mr. Paul Beard, played with a good deal of zest, though the brass section was frequently out of tune with the strings. Mr. Appleby Matthews conducted with much skill, and kept his forces well in hand throughout the evening. G. W.

Music in Ireland

DUBLIN.—The inaugural concert of the new Civil Service Musical Society took place at La Scala Theatre on April 25, under the direction of Mr. Hubert Rooney. Its success is an earnest of even better things in the future.——On May 15, in the Metropolitan Hall, the Dublin Philharmonic Choral Society, under the direction of Mr. Turner Huggard, gave an enjoyable programme, the chief soloist being Mr. John Goss. This Society has for President the Governor-General of the Free State, and caters for lovers of popular music, as well as the classics. The choral items were by Palestrina, Morley, Bantock, Elgar, Grainger, and others.

A series of recitals by visiting organists has been given at Holy Trinity, Taunton. Admirable programmes have been played by Dr. Ernest Bullock, Mr. Hubert Hunt, Dr. M. P. Conway (two), and Mr. Reginald Ward. Attendances have been good, and collections and donations have covered the costs.

The Village Drama Society announces a competition for a one-Act play and a ballad-opera. Entries close on October 31. For full particulars write to the Secretary, Miss Mary Kelly, 15, Peckham Road, S.E.5.

Sharps and Flats

The amazing popularity of 'Valencia' is complete proof of the nullity of the great bulk of jazz music, and a proof also that the best (and I would go so far as to say the only) jazz music is dance music, and that to go to a concert to sit and listen to jazz music is as foolish as it would be to go to an exhibition of tarts and jellies made by a good *chef* set out as an exhibition of pictures in a picture gallery.—*W. J. Turner.*

I was in New York when I heard of the general strike. The first thing I did was to take a Turkish bath. It is the only place where all men, so long as they are alive, are equal. There are no class distinctions in a Turkish bath, except in the matter of waist measurements.—*Feodor Chaliapin.*

A jazz band visiting Glasgow was received with bagpipe selections. Terrorism must be met with terrorism.—*Punch.*

The honest rustic rhymes! Nobody sings them now (for sheep are shorn *en masse* by American machinery and the peasant is silent), except persons in evening clothes and pince-nez, who revive them to tickle the jaded ears of the intelligentsia in Chelsea.—*Graphic.*

'Made in England.' Ah, what wonderful words those three are. Good, old, strong, and honest England!—*Feodor Chaliapin.*

Now and then Mr. Walton's music was so like Stravinsky that it might have been written by Eric Fogg.—*Ernest Newman.*

Handy gardener wanted; willing musician preferred.—*Local Paper.*

Our last man might do. He was great on the saxifrage.—*Punch.*

We take the following skit from the New York *Musical Digest*, which in turn had 'conveyed' it from the *New Yorker*:

THE DEVELOPMENT OF THE FOLK-SONG

The I'll-Be-With-You-When era of the American folk-song comprises the first few years of the present century. Songs like 'I'll Be With You When the Roses Bloom Again,' 'When the Sweet Potato Vine and the Chestnuts Intertwine,' and thousands of others of a similar tenor, prove conclusively that Americans of that primitive period had no hour-glasses, clocks, or other mechanical devices for telling time, but were absolutely dependent in making appointments on the growth of fruits, flowers, and vegetables. Indeed, even animals were sometimes used, as is illustrated by a song entitled, 'I'll Be With You When the Colt's a Little Horse,' which was recently unearthed.

The difficulties which confronted song writers of that era must have been enormous. The very fact that the word 'with,' the keystone of the title, was unrhymable for song purposes, would have discouraged any but American composers, but they were made of sterner stuff. It is not surprising that we find one of the most ingenious of them introducing a character who lisped, so that he could make rhymes with 'kiss' and 'miss,' both vital to the success of every folk-song. When his first composition appeared beginning,

'I'll be with you and I'll kith you,
For you know that I will mith you,'

it was hailed as a distinct step forward in American music, and the composer was honoured by his contemporaries.

Whether it was the praises showered upon the composer or the financial success of his song which attracted so many followers is not known. At any rate an entire new school of I'll-Be-With-You-When songs was established. It reached its climax in songs like the following:

'I'll be with you when the odorouth narthithhuth
Thweetly tellth that Thpring ith onth more with uth;
Then whithper 'yeth' and with your bletthed
kithheth,
O promith me that you will be my mithhuth,'

which were at first thought by scientists to be dialect songs of the early Indians.

In the period from January 16, 1900, to August 4, 1905, more than seventeen thousand I'll-Be-With-You-When songs had been written. Indeed, so popular did they become that wealthy industrial chieftains employed their own bards to celebrate big undertakings by putting them into song. A typical illustration is a song entitled 'I'll Be With You When the Fleece Is Off the Lamb,' which was found buried in an unused cistern near where the Sub-Treasury now stands.

In this era, as in all others, greedy commercialism, ever seeking to debauch art, again shows its ugly head. The composers did not hesitate to accept huge retainers from wealthy vested interests (as they were then called) for mentioning certain products in their songs. The composers of the song selected in 1901 as the most representative American composition of the year,

'When it's moon-time, when it's spoon-time,
I'll be with you when it's appetizing-prune-time,'

was later found to have been paid fifty thousand dollars by the California Prune Growers' Association. So many prunes were consumed by lovers who met in the prune fields that year that there was not a sufficient quantity to go around, and the Government was forced to plant many thousands of acres to relieve the suffering in the large cities.

But the difficulties of song writers in the United States, great as they were, were mild compared with the obstacles confronting those living in America's possessions. In Alaska, for instance, there was a complete lack of vegetation, so that singing 'I'll Be With You When the Cotton's Nice and Fuzzy' would have been tantamount to an insult. Composers bravely met this situation, however, by making use of such natural resources as the country did have. This accounts for songs like,

'I'll be with you when the glacier
Moves a foot along its way,
That's where I long to face yer,
That's where we'll ever stray.'

An opposite situation prevailed in the Philippines. Here the vegetation was so luxuriant that an appointment made, for instance, when the walnuts bloomed again would scarcely be terminated before there would be a second crop of walnuts, and of course a second appointment. This led to a great deal of confusion until one of the composers conceived the idea of indicating the particular crop which was intended. The song, 'I'll Be With You When the Succotash Is Ripe'—

'When the succotash is garnered
On the thirty-second crop,
I will meet you, yes, I will, oh,
In the town of Iloillo
Near the Filippino Trust and Mortgage
shop,'

well illustrates how composers overcame this difficulty.

A waning of interest in the I'll-Be-With-You-When type of song was bound to come with the introduction of Swiss timepieces into the United States. It was not long, however, before the interpretative genius of America was expressing in lyric form another typical phase of Americana. The thousands of pickaninnies dancing on the lower Mississippi levees while awaiting the arrival of the river steamers, the strumming of innumerable banjos, and the light-hearted gaiety of the mammies whiling the time away by balancing huge bales of cotton on their handkerchief-turbaned heads had their place in the culture of a great nation, and played their share in the nurture of many an inspiring composer. The promise of the I'll-Be-With-You-When gave way completely before the variety of emotions—joy, resignation, expectancy, and ecstasy—of the Waiting-on-the-Levee era. When, within two years of its appearance, Casey Jones, a well-known railroad and steamboat man of the period, piloted his ship into New Orleans he found the entire nation 'Waiting for the Robert E. Lee.'

PUCCINI'S 'TURANDOT'

By Alfred Kalisch

After a number of postponements probably unequalled even in the history of the Scala, Puccini's posthumous opera 'Turandot' was produced, at Milan, on Sunday, April 25.

To say that the greatest impression left by the performance was that made by the splendour and magnificence of the *mise en scène*, and the remarkable management of the stage crowds, may seem rather like placing the cart before the horse, or to use a more dignified metaphor, like summing up before hearing the evidence, but candour compels me to say that for one listener at least, it was so.

To proceed now in a more orderly manner: the libretto, by G. Adami and R. Simoni, has a somewhat long pedigree. The story in the *Gesta Romanorum*, apparently of Eastern origin, founded on a drama by the 18th-century Venetian, Carlo Gozzi, which was the direct source of the present play, has also inspired Schiller and Busoni. The principal *motif* is that of the Princess who proposes three riddles to intending suitors, who have to 'lose their proud heads' if they fail to guess. In some versions of the story the successful suitor, having won the prize, rejects it with contempt—which seems a reasonable thing to do. The Italian librettists have, however, elaborated the story and grafted on to it a new set of incidents which are not very satisfactory, even from the point of view of the stage, and which have the signal disadvantage of alienating from the principal characters the sympathy of all who are not constitutionally bloodthirsty. It is rather a surprise that Puccini, whose chief strength always lay in striking a note of tenderness, rather than in subtle musical psychology, did not realise this.

After guessing the riddles the unknown Prince, Calaf, says to the Princess: 'You made me guess three riddles, I will ask you only one—my name. If before dawn you can discover it, I will commit suicide.' The reasons he gives, that he does not want an unwilling bride, and that life without her would not be worth living, hardly seem satisfactory. Moreover, they involve a good deal of cruelty, which seems senseless. First of all the Princess threatens a wholesale massacre of the citizens of Pekin if they do not assist in the discovery. Secondly, there is a young slave (Liù) who knows the truth, and is secretly in love with Calaf. She is tortured, and kills herself rather than speak, because Calaf has commanded her to remain silent. This hardly presents him in an amiable light. The Prince's only reason for this callousness is that he has determined that he will himself reveal the truth to the Princess. Equally unsatisfactory is the Princess's reason for her cruelty; it is that she is the re-incarnation of an ancestress who suffered ruin and outrage at the hands of her conquerors. This is not made sufficiently plain in the text, and needs the aid of commentators to explain it. Finally the Princess tells her father that she knows the name of the Prince, and it is 'Love.' The theatricality of this is rather elementary. The last scene, in which Turandot makes her confession after a passionate love-duet, was—as is sufficiently known—left unfinished by Puccini, and the final pages were written by Franco Alfano on hints left by the composer. Probably no one would have succeeded perfectly, or even better than Alfano, in this almost impossible task; but Puccini himself, with his gift of ecstatic fervour, might perhaps have written a duet which would have softened the unpleasant impression left by the death of the young slave. It is, however, useless to speculate on what might have happened.

The first performance was remarkable for an incident probably unique in the history of opera. In accordance with the wish of Puccini, when the point was reached where the young slave dies, Toscanini, who conducted, addressed the audience, and said, 'Here the opera finishes; when he had written so far the composer died.' At subsequent performances Alfano's ending was included, as it had been at the final full rehearsal.

In choosing this text Puccini voluntarily imposed certain difficulties on himself, the principal one being that comparison with 'Madame Butterfly' is inevitable. He was fully conscious of this, but convinced himself that he had succeeded in avoiding them. I fear it must be said that in this respect he deceived himself. There is to

Western ears an unmistakable family likeness between the themes from Japan and those from China, and there can be little doubt that the conscious effort to avoid resemblances to 'Butterfly' somewhat hampered his spontaneity.

The principal musical characteristics of the opera can be summed up briefly. As regards musical science the score of 'Turandot' is stronger than any of Puccini's previous works. The solidity and dramatic effectiveness of the choral writing are remarkable. It is characteristic that this merit has evoked greater admiration from German critics than from those of Puccini's own country. The opening choruses are particularly noticeable for the art with which the cold, barbaric atmosphere has been preserved. The almost grotesque passage where the executioner's assistants sharpen a huge sword is strangely striking. The processional and other choruses in the scene where the whole Court is assembled to witness the ordeal of the enigmas, have a remarkable brilliancy—which in places is occidental rather than oriental.

Puccini had already shown his skill in handling large masses in the ending of the first Act of 'Tosca' and the Embarkation scene in 'Manon,' but here it is even more remarkable. In 'Tosca' and 'Butterfly' Puccini shows the emotional and poetical effect which can be achieved by voices or choruses 'off,' and in the beginning of the third Act of 'Turandot' this is also strikingly evident.

A good many critics have spoken of the effect of the Russians, especially Moussorgsky, on the score, but perhaps it would be fairer to say that it is rather the inevitable result of orientalism in music than of any definite outside influence. Certainly the prevalent orchestral colour of the whole is Puccini's own, and increases our respect for him as a master of scoring.

It must be confessed that there are not many things in the score which are at all likely to attain the world-wide popularity of some of his most famous solos. There are only two which are at all in the running. One is the aria of Calaf, sung after he has guessed the riddles while he is waiting for the dawn, and the other is the appeal of the young slave, Liù, to the Princess, in which she tells her it is Love which has given her courage to endure torture. These are typically warm-hearted and luscious Puccini tunes. The reason why nothing in the part of Turandot herself has inspired Puccini with emotionally coloured music is really much to his honour. Melodies in the melting mood would have been totally at variance with the character of the icily cold and cruel Princess, and Puccini has consistently striven, with a large measure of success, to mirror this in his music.

The most taking number in the whole opera is the trio sung by the three comic Ministers, Ping, Pong, and Pang, who in spite of their Chinese names are really three typical characters of Italian comedy. They first try to dissuade the Prince from attempting to guess the riddles, and then strive to persuade him to reveal his secret, and so save the town from the horrors of wholesale massacre.

These are an essential part of the drama, but the first scene of the second Act is taken up by a long trio which is quite irrelevant to the action, although musically delightful, in spite of its length. It is in the vein of 'Gianni Schicchi,' reminiscent of Sullivan, and deliciously scored. It is interesting to compare the way in which Puccini has made use of musical contrasts here, with the carrying out of a similar idea in Strauss's 'Ariadne.'

Under Toscanini the performance was remarkably finished. A moral as to the danger of over-careful rehearsal may be drawn from the fact that at the first performance there was one hitch at a place which had gone perfectly smoothly at the dress rehearsal. The chorus singing was admirable, and of the three principal characters Rosa Raisa (Turandot) and Michele Fleta (Prince) overcame brilliantly the difficulties the librettists placed in the way of their winning the sympathies of the audience; and Maria Zamboni as Liù, the young slave, acted and sang with charm and tenderness. Of the rest of the cast special mention should be made of Francesco Rimini as the chief Minister.

The Vice-Chancellor of Oxford University has given his consent to the formation, on a year's probation, of an Oxford University Opera Club.

Musical Notes from Abroad

HOLLAND

The closing month of the season has not been an exciting one, though the first production in Holland, at Amsterdam, under Mengelberg, of de Falla's 'El Retablo de Maese Pedro' and the visit to Rotterdam and The Hague of the Ballet of the Paris Grand Opéra, have added distinction to it. Mengelberg has made a serious study of the work of de Falla, and had already conducted performances of 'El Retablo' in America, so that many of the disadvantages of a first performance were removed. The vocal parts were undertaken by Vera Janacopulos (Melisendra), Thomas Salignac (Pedro), and Hector Dufraisne (Don Quixote), and apart from the fact that the last-named seemed either to have a voice that was not sufficiently strong, or not to have gauged sufficiently the size of the theatre, they did wonderfully well. Even better was the orchestra of twenty members, with its hard scintillating tone but expressive rhythm, while the mounting and play of the marionettes were a triumph for Dutch staging. The high prices and the fact that it was so near the close of the season, militated against there being a large audience, but the reputation of the piece and the participants brought a fairly good number together, and the work was received with great enthusiasm. So also was de Falla's latest work, 'Psyché,' for voice and chamber orchestra, his seven 'Canciones Populares Espagnoles,' and Mozart's 'Marriage of Figaro.' The visit of the French Ballet was more successful at The Hague than at Rotterdam, where it did not attract the attention it deserved. Even granting that the French conductor was not able to get from the Dutch orchestra all that might have been got by a conductor with whose methods and personality the players were more familiar, the undertaking was well worth the effort and expense entailed. Stravinsky's 'Les Abeilles' was the least familiar work, and was very popular. Other works were Messager's 'Les Deux Pigeons,' Paul Dukas's 'La Péri,' Délibes's 'Sylvia,' the ballet from 'Faust,' and an arrangement of music by Chopin, 'La nuit ensorcelée.' As a change from the more solid methods of the Dutch ballets, of which there are a number, though none are of the highest standard, the stage performances were both delightful and instructive. Another French visit was that of Louis and Lucie Vuillemin, the former of whom gave lectures on 'Gabriel Fauré et son Œuvre,' with illustrations by Madame Vuillemin, and on 'La Musique en France au 17ème siècle,' illustrated by a local quintet which calls itself 'La Société hollandaise d'instruments anciens.' Both the music and the instruments themselves (lent by Dr. D. F. Scheurleer) were of more than ordinary interest. A movement of a new Symphony for a large orchestra and chorus, by Dina Appeldoorn, showed this young composer to be possessed of considerable power of expression, but the work failed largely through being too heavily scored for its purposes. With the lighter hand that should come with experience Mlle. Appeldoorn should do excellent work in the future. The movement was given by The Hague section of 'Toonkunst,' and was conducted by Dr. Joh. Wagenaar, whose 'Jupiter Amans' and a short number, 'Calme de Nuits,' to words by Camille Saint-Saëns, should teach his lady pupil much in the way of handling large forces. The Russian vocal Kedroff Quartet has been having considerable success here, and among other visitors Solomon, the English pianist, and Beatrice and Margaret Harrison have won many friends for themselves and for British music. From the public point of view it was unfortunate that the two Harrison sisters should have been booked at The Hague for the same night as that fixed for the opening of the French ballet. Notwithstanding this, however, the fine playing of the 'cellist aroused both surprise and delight among the critics and public who were able to attend and hear her, and she is sure of a very hearty welcome whenever she comes again, which all agree in hoping will be soon.

HERBERT ANTCLIFFE.

MONTE CARLO

AN ENGLISH BALLET

The Diaghilev Ballet troupe produced for the first time an English ballet here on May 4. The piece was 'Romeo and Juliet,' by Mr. Constant Lambert, a twenty-year-old student of the Royal College of Music, where he has worked under Dr. Vaughan Williams and Mr. R. O. Morris.

It had long been a matter for surprise that M. Diaghilev had not, in all the years during which the English public has been his most faithful and consistent supporters, thought fit to commission any English musician to write for him. Characteristically, this remarkable man, now that he has turned our way, has lighted upon an utterly unknown youth —and, be it added, a very clever one.

The new ballet is, like all the recent productions of the Diaghilev Company, 'only a little one.' Clearly the master-mind has decided that the day of the big, imposing spectacles such as first made the fame of the Russian Ballet is past. This 'Romeo and Juliet' is a mere trifle, but a very spirited, agreeable, and elegant trifle. The subject is hardly so much 'Romeo and Juliet' as the Ballet itself. It has occurred to some lively mind that the behaviour behind the scenes of the youthful flock of dancers was in itself matter for a spectacle. Hence this so-called 'rehearsal without scenery.'

Part 1 is simply a morning practice of the Russian Ballet with M. Slavinsky—that cheerful, breezy, athletic young man—as the dancing master. The only element of plot is supplied by the late arrival of the two principals—Madame Karsavina and M. Serge Lifar—who, it is hinted, are in love seriously and not merely ballet-wise. In Part 2 we see the troupe rehearsing a pantomime version of 'Romeo and Juliet,' and again everything is quite informal. It is indeed as though we were taking an unauthorised glimpse behind the scenes. Only the three or four principals (Karsavina and Lifar are, of course, the lovers) are in costume. The ballet in general wears its practice uniform, and sits about the stage in groups when it is not taking part. The Shakespearean scenes are very brief, and have something of the character of a charade. Only it is a charade played by young people for whom beauty and grace of gesture and movement are second nature. Lifar sketches with a turn of his head the love-lorn Romeo. And see Karsavina, pale as a moonbeam, abstracted and virginal—the Juliet of a dream! M. Tcherkas has a light dance to express Paris; and Madame Sokolova, in a huge, fantastic hat, plays the Nurse with solemn drollery. The Russian Ballet has not taken up 'Romeo and Juliet' very seriously, but, in this casual and lighthearted handling, there are some impressions of delicious grace. How is it all to end —since we are not asked to be much interested in Montagues and Capulets? It ends with an elopement from the ranks of the ballet of the two principals—a gay elopement, with a pantomime-charade of flight by motor-bicycle and aeroplane.

The fortunate youth, Mr. Lambert, who has such charming people to interpret this his first work, is worthy his fortune. He has written a very pretty, engaging, piquant little score. In form it is a suite of short, self-contained numbers. Mr. Lambert has not attempted to overbid the other young Diaghilev musicians on points of oddity and crazy surprises. In that remarkable galley he must, indeed, be esteemed a person of caution and respectful traditionalism. He has recognised that music was not born yesterday—that it has a past.

He has scored his dance suite for small orchestra. Everything is unclouded and agile. True to his generation, he edges away from sentimental expression. The taste of his music is dry (as opposed to sweet). Nothing clearly would annoy him so much as diffuseness, and all he has to say he tries to say pointedly in two minutes. His rhythms take some pretty little wilful turns, and his part-writing does not shun an occasional sharp clash, but there is nothing at all of the aggressive, spit-in-your-face manners of some of the young Frenchmen. In sum, Mr. Lambert is not above being pleasing, and one can see that that may in some quarters be a reproach to the new ballet, especially as all the action is happily innocent without an equivocal suggestion. To the art critics must be left the discussion of the curtains and other decorations by MM. Max Ernst and Joan Miro, who are, it appears, the leaders of the latest Paris art fashion, 'Super-realism.' Their work is certainly as odd as the seeker after novelty at the Diaghilev Ballet has a right to expect. M. Ernst's first curtain is a sunrise at sea—the sun depicted as by a child with a pair of compasses and coloured chalks. M. Miro's curtain, representing apparently, sub-aqueous life, and his moon in the 'Romeo' scene—a vast gramophone disc—will equally be discussed.

'LES BICHES' AND 'BARABAU'

Along with established pieces of the older repertory the Ballet has also performed 'Les Biches' (music by Poulenc) and 'Barabau' (Rieti). The former is a piece of tired, post-war frivolousness—deliberately empty, and a shade vulgar. It is a symptom of the uprooting of the Russian Ballet from a territorial home. The ballet has here lost touch with its old folk-element, and does its best with what the vacuous life of the big, expensive hotel has to offer. 'Les Biches' is, of course, more at home at Monte Carlo than anywhere. For my part, I positively dislike it—and yet must recognise that, for what it sets out to do, it is elegant and clever, and incomparably better than anything of the sort in which M. Diaghilev had not had a hand. The gaiety of Poulenc's music has a rasp—the gaiety of people who sit up too late and drink rather too much, and would be all the better for having to work for an honest living.

Londoners have seen 'Barabau,' which is a piece of Italian rusticity with some rather jolly jokes in the music and carefully stylified horse-play on the stage. Again—not one of Diaghilev's great things, but how much better than most other people's best!

C.

TORONTO

There are many political ways of cementing international friendship, as a glance at history will show. But it does not often fall to the lot of one of the arts to bring influence to bear upon the relations between one nation and another. Yet we are told by one of the leading Cincinnati critics, that the visit of the Toronto Mendelssohn Choir, under Dr. H. A. Fricker, and the tremendous success of the three concerts given in conjunction with the Cincinnati Symphony Orchestra, under Mr. Fritz Reiner, were undoubtedly of great international significance. The writer hinted that, generally speaking, a country's national importance may be estimated by the quality of its art. Now that these concerts are over, there are thousands of people at Cincinnati who have an entirely new conception of Canada and its people.

Space does not permit of detailed comment, but it may be recorded that the *a cappella* work of the choir, under its own conductor, was a revelation to Americans, and the performance of the ninth Symphony, under Mr. Reiner, eclipsed, for masterful yet dignified brilliance, anything the Mendelssohn Choir has attempted under foreign direction.

There have been two magnificent, but (as usual) poorly-attended recitals, in Massey Hall this month. The first introduced to Toronto America's fine violinist, Albert Spalding, an artist who is as great a human personality as he is musician, and who possesses, in addition to faultless technique, a quality which is, so far as our knowledge goes, unique—that of producing a remarkable variety of tone-colour; so much so, that it is difficult to believe that only one instrument is speaking.

Then came the famous Fisk Jubilee Singers, a quintet of negro vocalists who have knowledge of voice-production and tonal beauty of a quality entirely foreign to this country. Their programme of 'spirituals' was a revelation of sheer melodic purity, such as any nation should be proud to call folk-song.

Local recitals have been given by Hubert S. Martindale (vocalist), the Barnaby-Nelson Studio Club, and pupils of Paul Wells and Viggo Kihl (pianoforte), of the Toronto Conservatory staff.

VIENNA

OPERATIC HAPPENINGS

The widespread belief that the custom of writing music 'to order' is a symptom only of our mercenary age is as erroneous as many other superstitions based on a roseate conception of the 'good old times.' To see Richard Strauss composing a Pianoforte Concerto—the much-discussed 'Parergon'—for a Viennese pianist in exchange for a fantastic fee is not so disagreeable as the fact that the artistic value of the Concerto is virtually nil. That Strauss composed it 'to order' certainly does not weigh heavily, and the Concerto shares its mediocrity with much of the 'occasional' music written by far greater masters.

The circumstances of its origin may also account for many of the weaknesses of Adolphe Adam's old opera, 'Si j'étais roi.' Adam composed this unassuming specimen of *opéra-comique* to aid the then ailing Théâtre Lyrique, of Paris. He penned it within a span of three weeks, which is a formidable record even for so prolific a composer, who was wont to turn out as many as three or four operas within a single season. With the precedent in mind, the management of the Volksoper resorted to Adam's piece to increase its waning receipts. The hope proved futile, and the outcome more than explained the fact that merely the Overture of this opera has survived. The plot is of disarming simplicity, and the music no less antiquated to our taste than the pieces of Auber, or Lortzing's 'bourgeois' operas. Mozart's comic operas, it seems, will survive in splendid isolation.

At the same Theatre, Julius Bittner's comic opera, 'Genéral d'amour,' merely succeeded in weakening the impression which this all too versatile composer had but recently created with his *chef d'œuvre*, the 'Great Mass.' The score is not devoid of the refinement and of the tasteful orchestration to be expected from a musician of Bittner's ideals; but such virtues were ill-applied in a disguised operetta (albeit a historical one, with the Emperor Napoleon as its unseen hero), and the result was a hybrid—neither fish nor flesh.

Emmerich Kalman is not open to such reproach. His new comic opera, 'The Circus Princess,' was produced by the Theater an der Wien with all the accompanying features of an international event. By virtue of the phenomenal success of 'Countess Mariza,' Kalman is to-day the acknowledged leader of Viennese operetta; and rightly so, for he knows the unfailing recipe for this species of entertainment. Unburdened by æsthetic scruples, by the grand-opera aspirations of Lehar or the Offenbachian inclinations of Oscar Straus, Kalman writes music with an admittedly strong popular note. His claim to success is backed by a fine sense of rhythm, brilliant orchestration, and the ever convincing innate Hungarian character of his music (blended with Viennese elements and, in his new piece, with Russian strains demanded by the plot).

At the Volksoper an exotic guest, Teiko Kiwa—somewhat blatantly announced as a 'world-famous' Japanese soprano—attracted unusual attention. The mistrust inspired by the proverbial enthusiasm of the crafty press-agent gave way to genuine admiration when this singer impersonated Puccini's 'Madame Butterfly.' Madame Kiwa displayed a big, ringing soprano voice capable of expressing the whole gamut of emotion. In her acting, which was the most remarkable quality of her performance, she weds Italian realism with primitive Oriental force and Western culture and restraint. Such commendable self-discipline, unfortunately, is absent from the 'strong' effects with which Maria Jeritza, back from America, is again serving her delighted, if diminishing, Viennese clientèle. Madame Jeritza's violent methods were in place in the wild-West romance of Puccini's melodramatic 'Fanciulla del West,' but marred the effect of her 'Jenufa' in Leos Janácek's opera of that name. Here, 'the play's the thing,' not the rôle. Robbed of all opportunities for the display of acrobatic facilities, Madame Jeritza coped unsuccessfully with a rôle which demands not cinema tricks but genuine and sincere humanity. On hearing this opera, the listener is again struck by the 'modernism' of the music, written twenty-six years ago, and is again surprised that this early work should have remained the supreme and unsurpassed artistic effort of its venerable composer.

VIENNESE MUSIC—MODERN AND 'MODERN'

Unlike Berlin, where Alban Berg's opera, 'Wozzeck,' has 'made history,' according to the opinion of the progressive critics, Vienna, his home city, has so far not heard his most important work. It remained for Heinrich Jalowetz, a young conductor from the Schönberg circle, to produce three fragments from the opera in concert form. Detached from its scenic environment, the music (in which Berg embodied the principles of expressionism so far back as 1914) conveys the erroneous idea of impressionistic mood-description. Yet the inherent dramatic strength did not miss its mark, even in this foreign environment.

It was distinctly encouraging to compare the vociferous success of such modernistic and supposedly 'unintelligible' music with the cool reception accorded, on the same occasion, to an academic composition such as the 'Fredegundis Variations,' by Franz Schmidt. Craftsmanship alone will not suffice in our progressive period to justify such perseverance in traditional style as Schmidt, avowed apostle of 'classicism,' delights in. It is particularly disturbing to observe a young and talented composer such as Erich Wolfgang Korngold among those most fiercely opposed to modern musical tendencies; but more annoying still to see him applying misunderstood modernism to an essentially conventional idiom, as in his new songs for contralto voice. These songs, which Rosette Anday sang with the composer at the pianoforte, pretend to a progressiveness which is merely external. Korngold trims his customary idiom—a composite of Strauss and Puccini—with arbitrarily interspersed 'false' notes, which are not the result of logically developed counteracting melodic lines, but another symptom of the insincerity which has ever marred the output of this gifted young man. Empty pathos, obvious sentimentalism, and the outworn Korngold mannerisms prevail in the new songs, which are announced as studies for Korngold's next opera, 'The Miracle of Heliane.'

COWELLISM

Modern to the extreme are the methods of Henry Cowell, a young composer-pianist from America. This modernism is not in his compositions, which rely on Stravinsky's example for grotesque effects, on MacDowell's (say) for 'sentiment,' and on Bach's for grandeur. Cowell is most original as a performer. To describe him as a pianist would be misleading. Rather he sees in the pianoforte a surrogate for the orchestral apparatus, and by alternate employment of his fingers, fists, and elbows, and by direct contact of his fingers and fists with the strings, Cowell strives for, and achieves, an astounding variety of tone-colour. His music is, apparently, conceived for an instrument of the future to combine the resources of a modern pianoforte with the facilities of a jazz-band. His performance is unusual, often alarming, but always interesting. Its coming is timely, perhaps, at this moment, when the 'virtuoso' school, built on the once epoch-making achievements of Chopin and Liszt, is beginning to outlive itself. Perhaps—who knows?—Cowell holds the key to new problems and possibilities of pianism.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

ALFRED KING, at Brighton, on April 26, aged eighty-nine. He was born at Shelley, in Essex, and at a very early age showed marked musical ability. At eighteen, he acted as organist at Cuddesdon Theological College, and shortly afterwards became organist to Earl Somers, at Eastnor, Herefordshire, and organist and choirmaster to the Llandaff Choral Union. He went to Brighton in 1865, where he was organist at St. Michael's, subsequently holding a similar post at the Parish Church for ten years. He was chorus master for the Brighton Festivals, organized by Kuhe a half-century ago. In 1883 he founded, with the

late Robert Taylor, the Brighton School of Music, of which he was still a director at the time of his death. He was the oldest Fellow of the R.C.O., President of the Brighton Musical Fraternity, Corporation Organist, and a prominent Freemason.

JOHN FRANK SHEPHERDSON, in a Cambridge Nursing Home, on April 25, aged thirty-eight. He graduated at Clare College in 1916, taking his Mus. Bac. and M.A. degrees a few years later. For some time he was assistant-organist at King's College, a past president of the Cambridge University Musical Club, hon. secretary of the C.U. Musical Society, and conductor of the Cambridge Philharmonic Society. He became music-master at the Leys School about ten years ago, and his term of office will long be remembered for the enthusiasm he roused for the finest music. Among the notable features in the school music were the annual Bach recitals, the boys themselves taking a prominent part in the performances of cantatas, &c.

MISCHA LÉON, suddenly, in the Ophthalmic Hospital, New York, on April 7, following an operation for abscess of the throat. His real name was Harry Haurowitz. Léon studied singing at Copenhagen, where he made his début in 'Fra Diavolo,' singing the title-rôle. He was well-known in various Continental cities, and in London, both as operatic artist and as recitalist. He married the Canadian singer, Pauline Donalda.

GEORGE SUTHERLAND, at Glasgow. Mr. Sutherland was an original member of the Glasgow Amateur Orchestral Society, which he led for some years. He was one of the promoters of the Scottish Orchestra, and sat for a period on the Committee of Management. Mr. Sutherland was the oldest living member of the Glasgow Palette Club, and was an ex-President. He acted for some years as musical critic to the *Glasgow Evening Citizen*.

Answers to Correspondents

A. D. A.—What are we to say to a sixteen-year-old correspondent who wants to become (not at once, of course!) a musical critic? First, if he will be warned by the pronouncements of musical critics themselves, he will choose some other walk in life; for one and all declare (sometimes even in print) that it is a dog's life. Yet they look well on it, and (between ourselves, A. D. A.) we don't believe many of them would willingly change their job. So if you are really keen about it, go ahead. Your 'strong points at school'—literature and composition—and your 'passionate fondness for theory, musical history,' &c., indicate not only a bent, but an ability to achieve it, if you continue to work hard. Remember always that the way to learn easy and natural writing (the kind that there is always room for) is to *keep on* writing on all sorts of subjects. Don't confine yourself to music. Few music critics can write shorthand, and only some of them can tap a typewriter with neatness and despatch, but sooner or later they all wish they could. So, while you are still in the 'teens, when everything is possible and most things easy, master both accomplishments. Read all the musical criticism and journalism you can lay your hand on; and note in our review columns such books as have a bearing on the formation of musical taste. When you leave school try to obtain a post in almost any writing capacity on a good provincial journal. At the back of it all, build up a sound knowledge of music, past and present. If means permit, enter the Royal College of Music, where there is a class for this subject. (We are glad to hear that, though so young, you are 'already as much attached to the *Musical Times* as any "Old Reader."')

KIM.—Probably your needs would be met by Dalcroze's 'Method of Eurhythmics' (Novello) and Abdy Williams's 'Rhythm of Modern Music' (Macmillan).

L. W.—Your questions (1) to (4) seem to show that you have got either a bad pianoforte or a pianoforte in a bad state. We have only once played on an instrument made by the firm you mention: it was very poor. (5.) We prefer the opening bars of Chopin's D flat Valse without the broken phrasing you suggest. The whirling effect is better got by treating the passage as one long phrase, practically without accent. In the only edition we have at hand (that of Debussy) this is the reading adopted.

E. P.—(1.) It is generally held that in strict counterpoint one harmony per bar is the rule. But there are exceptions, which should justify themselves by their effect. (2.) The third of the dominant should not always be regarded as a leading-note. Only in passages where it clearly has that feeling (*e.g.*, cadences) is there any necessity to make it rise to the tonic. (3.) The rule is quite sound, and you needn't worry about the note of the resolution making a fourth with the second note.

G. W.—Your 'Dancing Master's Kit' violin was probably made by Messrs. Longman & Lukey, a firm of music publishers that began trading at about 1767 as J. Longman & Co., at the Harp and Crown, Cheapside. They made a great variety or musical instruments of the small and 'freak' sort. The firm underwent many changes, its final title apparently being Broderip & Wilkinson.

DOWLAND.—We do not care to discuss an adjudicator's pronouncement on the point you mention; a verbatim report of his remarks would probably justify his decision. Speaking without prejudice, however, we prefer your treatment of the opening bar to that laid down by the judge.

S. E.—Try Kitson's 'Harmony' (Oxford University Press), 'Musical Composition,' Stanford (Macmillan); 'Composition,' Stainer (Novello); and 'Outlines of Musical Form,' Albert Ham (Novello). We suggest the last-named as an aid on the composition side.

R. W. P.—A question of no general interest, even if we could settle it—which we can't.

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1. *My true love hath my heart ...*Sir Philip Sidney*
2. Good-night ... ... *Shelley*
3. Where shall the lover rest ... ... *Scott*
4. Willow, Willow, Willow ... ... *Shakespeare*

SECOND SET.

1. O Mistress Mine ... ... *Shakespeare*
2. Take, O take those lips away ... *Shakespeare*
3. No longer mourn for me ... ... *Shakespeare*
4. Blow, blow, thou winter wind ... ... *Shakespeare*
5. When icicles hang by the wall ... *Shakespeare*

THIRD SET.

1. To Lucasta, on going to the wars ... ... *Lovelace*
2. If thou would'st ease thine heart ... ... *Beddoes*
3. *To Althea, from prison ... ... *Lovelace*
4. *Why so pale and wan ... ... *Suckling*
5. Through the ivory gate ... ... *Julian Sturgis*
6. Of all the torments ... ... *William Walsh*

FOURTH SET.

1. *Thine eyes still shined for me ... ... *Emerson*
2. *When lovers meet again *Langdon Elwyn Mitchell*
3. *When we two parted ... ... *Byron*
4. Weep you no more ... ... *Anon.*
5. There be none of beauty's daughters ... ...*Byron*
6. Bright star ... ...*Keats*

FIFTH SET.

1. *A stray nymph of Dian ... ... *Julian Sturgis*
2. *Proud Maisie... ... ... *Scott*
3. *Crabbed age and youth ... ... *Shakespeare*
4. Lay a garland on my hearse *Beaumont & Fletcher*
5. Love and laughter ... ... *Arthur Butler*
6. A girl to her glass ... ... *Julian Sturgis*
7. A Lullaby ... ... *E. O. Jones*

SIXTH SET.

1. *When comes my Gwen ... ... *E. O. Jones*
2. *And yet I love her till I die ... ... *Anon.*
3. *Love is a bable ... ... *Anon.*
4. *A lover's garland ... ... *Alfred P. Graves*
5. At the hour the long day ends ... *Alfred P. Graves*
6. Under the greenwood tree ... ... *Shakespeare*

SEVENTH SET.

1. On a time the amorous Silvy ... ... *Anon.*
2. Follow a shadow ... ... *Ben Jonson*
3. Ye little birds that sit and sing *Thomas Heywood*
4. O never say that I was false of heart *Shakespeare*
5. Julia ... ... *Herrick*
6. *Sleep ... ... *Julian Sturgis*

EIGHTH SET.

1. Whence ... ... *Julian Sturgis*
2. Nightfall in winter ... *Langdon Elwyn Mitchell*
3. Marian ... ... *George Meredith*
4. Dirge in woods ... ... *George Meredith*
5. Looking backward ... ... *Julian Sturgis*
6. Grapes ... ... *Julian Sturgis*

NINTH SET.

1. Three aspects ... ... *Mary E. Coleridge*
2. A fairy town (St. Andrew's) *Mary E. Coleridge*
3. The witches' wood ... ... *Mary E. Coleridge*
4. Whether I live ... ... *Mary E. Coleridge*
5. Armida's garden ... ... *Mary E. Coleridge*
6. *The maiden ... ... *Mary E. Coleridge*
7. There ... ... *Mary E. Coleridge*

TENTH SET.

1. My heart is like a singing bird *Christina Rossetti*
2. Gone were but the winter cold *Allan Cunningham*
3. A moment of farewell ... ... *Julian Sturgis*
4. The child and the twlight *Langdon Elwyn Mitchell*
5. From a city window *Langdon Elwyn Mitchell*
6. One silent night of late ... ... *Herrick*

ELEVENTH SET.

1. One golden thread ... ... *Julia Chatterton*
2. The spirit of the Spring ... *Alfred Perceval Graves*
3. What part of dread eternity ... *Author unknown*
4. The Blackbird ... ... *Alfred Perceval Graves*
5. The faithful lover ... ... *Alfred Perceval Graves*
6. If I might ride on puissant wing *Julian Sturgis*
7. Why art thou slow ... ... *Massinger*
8. She is my love beyond all thought *Alfred P. Graves*

TWELFTH SET.

1. When the dew is falling ... ... *Julia Chatterton*
2. To Blossoms ... ... *Herrick*
3. Rosaline ... ... *Lodge*
4. When the sun's great orb ... ... *H. Warner*
5. Dream pedlary ... ... *Beddoes*
6. O World, O Life, O Time ... ... *Shelley*
7. The sound of hidden music ... *Julia Chatterton*

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4.	There is a green hill far away	Ch. Gounod	10.	Prelude to "Lohengrin," Act I.	R. Wagner
5.	Marche Triomphale	Alexandre Guilmant	11.	Romanza	W. Wolstenholme
6.	Ave Maria	A. Henselt	12.	Allegretto in E flat	W. Wolstenholme

No. 2.

1.	Chanson de Nuit	Edward Elgar	7.	The Curfew	Edward J. Horsman
2.	Alla Marcia	Myles B. Foster	8.	Pastorale in E	Edwin H. Lemare
3.	Minuetto	Alexandre Guilmant	9.	Ave Maria d'Arcadelt	Franz Liszt
4.	Lied	H. Hofmann	10.	Cantique d'Amour	Theo. Wendt
5.	Barcarolle	H. Hofmann	11.	The Seraph's Strain	W. Wolstenholme
6.	Spring Song	Alfred Hollins	12.	Le Carillon	W. Wolstenholme

No. 3.

1.	Scherzo in A flat	Edward C. Bairstow	7.	Aubade	A. Strelezki
2.	Melody	S. Coleridge-Taylor	8	Nocturne in C sharp minor	P. Tschaïkowsky
3.	Serenade	H. Hofmann	9.	Procession to the Minster ("Lohengrin")	R. Wagner
4.	Bridal March	Alfred Hollins	10.	Passacaglia	John E. West
5.	Berceuse	Edwin H. Lemare	11.	Fantasia upon the Plain-song Melody "Ad cœnam Agni"	Healey Willan
6.	Melodie in E	S. Rachmaninoff	12.	Allegretto in A flat	W. Wolstenholme

No. 4.

1.	Arietta	S. Coleridge-Taylor	7.	Allegro alla Marcia	A. L. Peace
2	Souvenir de Printemps	Joseph Holbrooke	8.	Visione	J. Rheinberger
3.	Andante in D	Alfred Hollins	9.	Chant sans Paroles	P. Tschaïkowsky
4.	Pavane in A	Bernard Johnson	10.	Prelude to Act III. ("Die Meistersinger")	R. Wagner
5.	Harmonies du Soir	Sigfrid Karg-Elert	11.	Allegro Pomposo	John E. West
6.	An Eton Memorial March	C. H. Lloyd	12.	Canzona	W. Wolstenholme

No. 5.

1.	Jour de Noces	J. Stuart Archer	7.	Alla Marcia	John N. Ireland
2.	Festival Prelude on "Ein' feste Burg"	W. Faulkes	8.	Adagio Cantabile	Edwin H. Lemare
3.	Legend	Harvey Grace	9.	Fanfare	J. Lemmens
4.	Allegretto Pastorale	H. M. Higgs	10.	Intermezzo	B. Luard-Selby
5.	Benediction Nuptiale	Alfred Hollins	11.	Easter Morn	John E. West
6.	Sursum Corda	John N. Ireland	12.	Finale in B flat	W. Wolstenholme

No. 6.

1.	Nocturne	Thomas F. Dunhill	7.	Allegro in B flat	F. Mendelssohn-Bartholdy
2	Postludium	William Faulkes	8.	Choral Prelude on "Rockingham"	C. Hubert H. Parry
3.	Andante Tranquillo	H. M. Higgs	9.	Præludium Pastorale	J. Stainer
4.	In Springtime	Alfred Hollins	10.	Romance in F minor	Tschaïkowsky
5.	Madrigal	Edwin H. Lemare	11.	Romance in A flat	H. Sandiford Turner
6.	Triumphal March	J. Lemmens	12.	Festal Commemoration	John E. West

No. 7 (Funeral Music).

1.	Funeral March (Pianoforte Sonata, Op. 26)	Beethoven	7.	Funeral March ("Lieder ohne Worte")	Mendelssohn
2	Blest are they that mourn (Requiem)	Brahms	8.	O rest in the Lord ("Elijah")	Mendelssohn
3.	Funeral March (Pianoforte Sonata, Op. 35)	Chopin	9.	Marche Solonnelle	Schubert
4.	Funeral March	William Faulkes	10.	Marche Funèbre	Tschaïkowsky
5.	Funeral March ("Saul")	Handel	11.	Finale from "Symphonie Pathétique"	Tschaïkowsky
6	I know that my Redeemer liveth ("Messiah")	Handel	12.	Lament	John E. West

No. 8 (Christmas Music).

1.	Chorale Prelude, "In dulci jubilo"	J. S Bach	7.	For unto us a Child is born ("Messiah")	Handel
2.	Pastoral Symphony ("Christmas Oratorio")	J. S. Bach	8.	Pastorale	Theodore Kullak
3.	Quem Vidistis, Pastores	W. T. Best	9.	Chorus of Shepherds	J. Lemmens
4.	Venite in Bethlehem	W. T. Best	10.	Christmas Pastorale	Gustav Merkel
5.	December—Christmas Morn	Frederic H. Cowen	11.	A Christmas Pastoral	B. Luard-Selby
6.	Fantasia on Old Christmas Carols	William Faulkes	12.	Fantasy on Two Christmas Carols ("The First Nowell" and "Good King Wenceslas.")	John E. West

No. 9 (Wedding Music).

1.	Wedding March	William Faulkes	8.	Wedding March	Mendelssohn
2.	Happy Pair ("Alexander's Feast")	Handel	9.	Bridal March and Finale ("The Birds" of Aristophanes)	C. Hubert H. Parry
3.	Love Song—Liebeslied	Henselt			
4.	Benediction Nuptiale	Alfred Hollins	10.	Finale ("Blest Pair of Sirens")	C. Hubert H. Parry
5.	Bridal March	Alfred Hollins	11.	Serenade ("Schwanengesang")	Schubert
6	Minuet Nuptiale	Edwin H. Lemare	12.	Bridal Chorus ("Lohengrin")	Wagner
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(FOR LIST OF CONTENTS SEE PAGE 655.)

SOME REFLECTIONS ON THE WORK OF SCRIABIN

BY ALEXANDER BRENT-SMITH

It is sometimes disconcerting to discover that truth is stranger than fiction. We feel sorry for the deaf old lady, to whom her grandson introduced his friend Spiffkins, and who, after three attempts to catch the name, gave it up, saying, 'It's no good, my dear; it sounds to me just like Spiffkins.' In fiction such experiences are only amusing incidents, but in real life they are tragic blunders. If, for instance, in reference to a philosopher's work, someone said, 'What a crazy fellow he is; he'll try to prove next that the moon is made of cheese,' it would be undeniably disconcerting to discover after the philosopher's death, a heap of papers in his study proving with muddle-headed clearness that not only was the moon made of cheese but of cheap Gorgonzola cheese—the mountains in the moon being explained as the green markings which characterize that detestable form of sustenance. This discovery would rather shake, if not destroy, our faith in the philosopher's sanity.

Many musicians had such an experience in connection with the music of Scriabin. When his 'Prometheus,' with its colour programme, got noised abroad, many waggish spirits facetiously proposed an extension of the colour-and-music idea into a colour-and-odour-and-music scheme. Details of the method by which various suitable odours were to be blown into the audience were discussed with apparent seriousness. Strident themes were to be accompanied by gusts of pepper; soft themes by Parma violets; passages, analogous to those marked by Scriabin 'Avec une douce ivresse' were to be accompanied by powerful breezes, heavy with the fumes of cigars and gin. The inconvenient possibility of the strident odour (*Peprica rubra*) acting as a lachrymatory gas during the music marked 'Dolce alla Parma' was ignored. Such inconvenient details only hamper the progress of true art.

Then this disconcerting piece of news was made public, that what had been suggested as an inconceivable piece of folly had actually been considered seriously by Scriabin. And it is this information which leads us to the conclusion that Scriabin's mind had latterly become, musically-speaking, unhinged, and that what is called by his admirers 'his beautiful logic' is really a symptom of mental confusion.

This so-called beautiful logic springs not from clear, but from clouded, reasoning. The well-balanced mind is frequently illogical, that is, it does not carry half-truths to their logical conclusions. For instance, a man with a well-balanced mind, in a fit of humility, in church describes himself as a worm and no man, but he goes home straightway and eats a very good dinner of roast beef and Yorkshire pudding. The man with an ill-balanced mind, also in a fit of humility, in church describes himself likewise as a worm and no man; then, letting the figure of speech grow into a statement of fact, he goes home and eats the dust, to his complete undoing and to the mortification of his friends.

It was owing to this illogical application of half-truths that Scriabin's muddled reasoning ran to its own destruction. Half-truths are always a danger to ill-balanced minds just because they are half-truths. The well-balanced mind sees exactly where the dividing line between truth and falsity lies. It is not difficult to distinguish the true and the false in the statement that a man was bronzed by the sun, copper-coloured by the moon, and freckled by the stars. Nor is it difficult to disentangle the true and false reasoning of an old lady (probably an old gentleman), who, seeing an aeroplane writing advertisements in the sky, exclaimed: 'Look, there's one of them wireless messages caught fire.' This muddle-headed reasoning is very good fun in farce, but it is rather dangerous when offered seriously. And it is because Scriabin offered muddle-headed reasoning seriously that the value of his later work is being suspected.

Metaphorically, we speak of colour in music. We say, perhaps, that D flat major is dark-brown, but our reason for saying so is that such music as the march from 'Rheingold' and the slow movement from Beethoven's Sonata in F minor (Op. 57) have formed in our minds a connection between D flat major and darkness. If the same music were played in C major it would sound just as dark. Similarly we think of G major as being light green because various fresh and spontaneous tunes we know are in that key. They would seem to be exactly the same colour if transposed into A flat major or G flat major. It is primarily a question of association. A few people aver that they see colours when certain common chords are played. Thus they see red when B flat is played, but if 'God Save the King' were played in B major would not a few people still see red?

Now Scriabin, accepting a half-truth as a whole truth, built his 'Prometheus' on the assumption that music has definite colours, as though a novelist, to prove he had a sense of architecture, should write his chapters in the form of Norman arches, just as the mouse in 'Alice-in-Wonderland' told its history in the pictorial appearance of a tail.

That Scriabin's reasoning was illogical was, in the question of colour, but of little moment, because it affected only one work, the 'Prometheus,' but it was of grave importance when he applied himself to the question of harmony and its possible expansion, because it reduced all his later works

to meaningless ravings, which we might describe as *Cacœthes Scriabindi*.

It is true that the language of music, like all other languages, is from time to time enriched by the addition of new sounds, but these new sounds, when they do occur, are born naturally, not of deliberation. When a language is enriched it is because men have new thoughts to express. When mechanical flying became possible it gave rise to a number of new words such as 'aeroplane' and 'aviation,' and overworked the word 'stunt.' Motoring has given us the ugly word 'speedometer.' All games have brought with them a vocabulary of their own, single words which express thoughts which otherwise could be expressed only in a lengthy sentence. Modern cricket has given us 'googly'; golf has given us 'stymie'; moving pictures have given us 'cinema,' 'movie,' 'picture-drome,' and many others. But in every instance the thought requiring expression was clamouring for verbal existence long before it passed into common currency.

Deliberately to invent words is not the same as enriching the language. Sounds, apart from the idea they convey to the listener, are meaningless. Berlioz invented a language for the Infernal Spirits in the last scene of 'Faust' full of strange and uncouth sounds; but I doubt if even the timidest old lady would feel anything but amusement if a cabdriver, quoting this music, said, 'Has! has! Irimiru karabrão,' whereas I think it possible that the stoutest heart might feel a thrill of horror if the cabman let loose a torrent of obscene and horrible words. In parenthesis I should add that it is permissible deliberately to invent new words provided that their meaning is obvious. Thus Edward Lear, wishing to state exactly the degree of irritability in a friend's character, speaks of him as 'the Borascible person of Bangor.' Again, he tells us of an old gentleman of Ware who rode on the back of a bear. His friends naturally asked, 'Does it trot?' to which he gave a very satisfactory answer: 'It does not; it's a Moppsikon Floppsikon bear.' Not being a naturalist, I cannot say exactly what a Moppsikon Floppsikon bear is, but I can quite understand that it is a flabby, spiritless beast, not given to trotting.

In music, though we cannot always definitely state what were the emotions which demanded adequate harmonic expression, yet we can see that music has been enriched from time to time by fresh harmonic arrangements as the occasion demanded. Wagner's additions to the resources of harmony were accidental, not deliberate; that is, he found that the existing powers of harmony had to be increased and extended to express certain situations arising in his dramas. To express the idea of the Grail, the existing harmony was sufficient; to express the height of intense personal love of Tristan and Isolda, the existing harmony was insufficient, so his musical sensibilities twisted and wrenched the harmony until it expressed this emotion, an emotion hitherto excluded from, or, at least, not admitted into, the music of his predecessors.

Claude Debussy, having vague and shadowy thoughts to utter, found for them the correct harmonic expression. Then, unfortunately, he preferred to limit himself to his vocabulary of vagueness to the exclusion of everything else, and to the enervation of his own delicate talent.

So Richard Strauss, finding no harmony adequate to the expression of the frenzied culmination of Salome's erotic career, combined two opposing cadences which do suggest the agony of mind when reason breaks down under the strain of an all-mastering passion. But in every instance from Bach to Strauss, composers who have indulged their fancy for increasing the language of music have added their new inventions to the already existing vocabulary. Ben Jonson, in his 'Discoveries' has some wise words upon the dependence of the New upon the Old:

> The true artificer will not run away from nature as though he were afraid of her; or depart from life and the likeness of truth; but speak to the capacity of his hearers. And though his language *differ from the vulgar somewhat*, it shall not fly from all humanity, with the Tamerlanes and Tamerchans of the late age, which had nothing in them but the scenical stutterings and furious vociferation to warrant them to the ignorant gapers.

But Scriabin reasoned illogically that as composers have increased the language of music, he could do the same by an act of will, so he deliberately fixed upon a certain series of notes, which he treated as a foundation chord. And having fixed upon his foundation chord, he discarded all previous harmony—with the result that his music becomes at its worst a monotonous and meaningless noise, as senseless and unreal as those silly effusions of French poets, who tried to limit their utterances to one vowel sound:

> Les paons nonchalants, les paons blancs ont fui, les paons blancs ont fui l'ennui du réveil; je vois les paons blancs . . . . attendre indolents l'étang sans soleil.

Rightly to appreciate the falsity of Scriabin's harmonic theory, it is perhaps necessary to show by analogy how sense depends upon variety of harmony.

In the infancy of a child, the only words he uses are nouns, his conversation being limited to simple names—mamma, gee-gee, accompanied by explanatory and indicative gestures. So in the infancy of music, composers used common chords and common chords only. As the child grows he begins to use verbs to connect and to give active existence to his isolated nouns. So also composers began to use discords to give motion and life to their heavy sequence of common chords. As the child grows to maturity his speech becomes more involved; verbs are used as nouns. He finds it possible to frame such a sentence as 'To sing is pleasant.' (Have we not here Monteverde using an unprepared discord?) Later he expands this verbal noun, and frames such a sentence as 'To sing divinely and to the great delight of many is

profitable.' So also music grew in complexity and elasticity, until composers felt free to use any discord without preparation or explanation—but still the truly wise have never forgotten that discords are discords and not common chords.

A study of the growth of civilisation shows us that in the infancy of every nation nouns and only nouns existed. Adam Smith suggests that adjectives were originally nouns; that is, in the words of Carlyle:

> Some very green thing, chiefly notable for its greenness, got the appellative name green, and then the next thing remarkable for that quality—a tree, for instance—was named a green tree.

Do we not even now coin adjectives from our admiration of individuals? Thus, at tennis, if our partner does an occasional brilliant shot, we describe it as a Tilden-shot. But however complicated language becomes, the fundamental structure of language remains unchanged.

Now, Scriabin's highly-involved harmonic foundations are, on this analogy, complicated Meredithian figures of speech, highly commendable as figures of speech, but, without the complete language and grammar of simple chords and discords, practically motionless and meaningless. Works constructed upon one such chord convey no intelligible message to the listener, because each harmony is the same as his neighbour, slightly disarranged, as though a poet wrote a complete poem upon the word Transcendental (a very good word in its way) by repeating it in every possible disarrangement of syllable and letter.

His admirers seem to consider that he showed some remarkable originality in thus discarding common chords for his own self-chosen uncommon chords; but others not so short-sighted are not so enthusiastic, knowing well that to attract attention is easier than to deserve admiration. To discard common chords because they are common is as senseless and suicidal as to refuse to eat bread because it is the common staff of life. In his illogical mind, Scriabin apparently thought that common chords were merely a conventional collection of notes, associated by man as a concord or point of repose, and that any man of his originality might equally well choose another series of notes to serve instead of those now antiquated common chords. But he ignored the fact that a common chord has a natural, not a human origin, and that nothing will take its place. It is a fundamental law of nature, just as it is a fundamental law of nature that every man should have a mother. And because this woman and not that woman is our mother, so by another inexorable law of nature her sister, and not that woman's sister, must be our aunt, whether we like it or not. We may call our aunt by some other name (many of us do, much to the aunt's annoyance), but nothing can alter that relationship. So a composer may hate and despise common chords, but they will always be there. One cannot escape them. They burst from the beak of every blackbird; they lie hidden in the stalks of every dandelion; they emerge from the bell of a trumpet or a horn, at the bidding of every novice. We may be sure that when the Israelitish trumpeters were practising their tattoos in some secluded valley outside the camp, they must have blown thousands of common chords, though they knew them not as such.

Common chords, then, are eternally present in music, though even so there is no reason why a composer should not prefer to use other chords if they express his ideas better—only, it is inevitable that if he confine himself to the more remote of the natural harmonic series, his speech will be more turgid and ponderous. In many of Scriabin's later pieces, written upon one or perhaps two foundation chords, he attains a monotony beyond the capacity of the most untalented mediocrity. The untalented mediocrities do at least say something, trite perhaps, but at least intelligible, but Scriabin repeats some unintelligible half-sentence (*cf.* 'Flammes Sombres') such as 'Death to Major Brown,' until we mentally substitute another name for the bewildered hero of the 'Club of Queer Trades.' Again, with a limited vocabulary it is impossible to say anything that is really heart-felt, because to utter a deep and significant musical phrase it is necessary that the composer should be able to dream in his musical language. We do nothing well until we do it unconsciously. The motorist who has to think what to do is not the man to trust as your driver. The tennis player who has to think how his feet should be placed when he makes his forehand drives, is not the man to choose as partner for Wimbledon or Forest Hill. If a poet were to invent a new language at ten o'clock in the morning, he would not write much that was worth reading at eleven o'clock. If he were to invent a new language at the age of twenty, he would still find it difficult to express himself in that language at the age of thirty, and I very much expect that he would have to think in his native tongue and translate his thoughts into the language of his adoption. For this reason Scriabin was deliberately destroying his natural mode of expression. Doubtless he did write some splendid phrases in his new harmonic languages, such as the opening theme of 'Prometheus,' and the first theme (only two bars, it is true) of the tenth Sonata, but these are merely the accidents of circumstance which show that in spite of his harmonic limitations his musical sensibilities were craving for natural expression. Both these themes, from 'Prometheus' and the tenth Sonata, have a spontaneity which Scriabin could not destroy even when he had half strangled them with his mystic chords.

Another result of a predetermined harmonic scheme is that the music is deprived of the joy of motion. It is true that Scriabin generally ends his later sonatas and symphonies with what is called by an admiring biographer 'a characteristic Scriabinic dance of cosmic atoms,' but atoms, in spite of their incessant gyrations, are I believe, practically motionless. So is a great deal of Scriabin's music.

(*To be continued*).

C NATURAL AND B SHARP

By Harry Farjeon

Among the problems of which few musicians can off-hand give the solution is the following: Which is the higher, C, or B sharp?

After a moment's thought, many will commit themselves one way or the other, but probably without definite reason; they will own to a feeling in the matter, but be unable to give it scientific backing. And this is perfectly natural, and only to be expected; for the answer to the conundrum is 'Neither,' or, if you prefer it, 'Both.' A meaningless sort of result to arrive at; but then, so is the problem itself, as stated, meaningless. C is not C, or B sharp B sharp absolutely: of themselves: off their own bat. Each is only itself (or the other) relatively to something else; and that something else demands definition before we can tackle the problem from any sensible standpoint. A vocalist in a vacuum (by which I mean, unsupported by musical surroundings having a tonality) may be able to sing middle C. That middle C will, equally rightly, be middle B sharp; there is no room in the vacuum for the difference between these two things unless there is also room for a third thing to measure them by.

We will start by selecting a sound and by calling it C. Remember, it is not C until we choose so to call it. What it is, is a certain rate of vibration; and we, arbitrarily, choose that that rate shall be called C. Now then, in relation to that sound, which is the higher, the C an octave above, or the B sharp about an octave above? This becomes a problem possible to tackle, and yet one the solution of which has still to be presented in those terms which we have already found so unsatisfactory: 'Neither,' or, if you prefer it, 'Both.'

What *is* B sharp in relation to C? We know what is the relationship of C, an octave above: it is twice the number of vibrations. But what is B sharp? How do we arrive at it? Are its vibrations more or less than those of that octave C? The difficulty of direct reply lies in this: that there are several B sharps. You can get one or another in various ways—can raise yourself to it on stilts or crutches, whereas for the one and only octave C you just stretch the uplifted hand.

Let me make this plain. In acoustics, for the purposes of calculation, the octave is divided into particles called 'cents.' There are 1,200 cents to an octave, which are grouped as 100 cents (hence the name) to each pianoforte semitone.

It must be remembered that the pianoforte tuning is not true, and then it will be seen that we can measure the difference between a true interval (*i.e.*, one according to the harmonic series) and a pianoforte interval by means of this centage system, which thus will clearly show how far the equal temperament pianoforte is actually out of tune. A pianoforte major third, for instance, comprises four semitones, which are 400 cents; while the major third produced by harmonics is considerably flatter, containing only 386 cents.

This major third forms the stepping-stone to our first B sharp. Take three in succession: C to E, E to G sharp, G sharp to B sharp. Harmonic C to E is flatter than pianoforte C to E; the same principle applies to the remaining thirds, and consequently when we reach B sharp we have not reached C. B sharp, arrived at by major thirds, is flatter than octave C. Each such third has 386 cents, and $386 \times 3 = 1{,}158$, instead of the 1,200 required for a full octave. It may be as well here to impress the fact that the pianoforte octave is the same as the harmonic octave; being, indeed, the only pianoforte interval that is in tune. It contains 1,200 cents in both systems.

So much for the crutches; now for the stilts. We will go up by perfect fifths, and of these we will need twelve before we reach B sharp. C to G, to D, to A, E, B, F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, and so to B sharp. This B sharp is of course not one octave above the starting point: it is seven octaves above. Therefore, to get the B sharp we require, we must divide by seven the number of cents attained by the high note. Each perfect fifth (harmonic) contains 702 cents. $702 \times 12 = 8{,}424$, and $8{,}424 \div 7 = 1203$ and three-sevenths. Thus, the B sharp obtained by perfect fifths is three and three-sevenths cents higher than octave C, instead of forty-two cents lower, as was the B sharp obtained by major thirds. That is why, in pianoforte tuning, each fifth is slightly flattened (from 702 to 700 cents), thus ensuring that twelve fifths will make seven octaves, instead of slightly more, as they aspire to do.

These two instances suffice to show that there are two B sharps, one lower and one higher than C. They are by far the best examples of the many that are possible, as they are based on the most prominent intervals of the harmonic series; the perfect fifth and major third being, after the octave, the first to arise. But it may be of interest to extend the catalogue and to include in it more exotic blooms: B sharps weird and fantastic, such as we might be unmercifully expected to appreciate were our music reared, as it is not, on inflexible principles of accurate pitch.

By augmented fourths: C to F sharp, F sharp to B sharp. This interval has 590 cents. $590 \times 2 = 1{,}180$. Twenty cents flat.

Down by minor thirds (316 cents): C to A, F sharp, D sharp, B sharp. $316 \times 4 = 1264$.

Down by diminished fifths (610 cents): C to F sharp, F sharp to B sharp. $610 \times 2 = 1220$.

Down by twelve perfect fourths (498 cents), reaching a B sharp five octaves below the starting point. (This result must therefore be divided by five.) $498 \times 12 = 5{,}976 \div 5 = 1{,}195$ and one-fifth.

This bewildering variety arises, let me repeat, because our letter system of notation, being framed for convenience, does not take account of all the possibilities. These different notes, all to be lumped together as B sharp, can only be adequately described by their vibration numbers. The principle of giving twelve semitones seven names is

not scientifically sound, and thus it fails to fit in with such scientific subtleties as those here described. We have 'extracted' from the note C not only its perfect octave of 1,200 cents, but its almost octaves of 1,158, 1,203 and three-sevenths, 1,180, 1,264, 1,220, and 1,195 and one-fifth cents; all of which have to be called by the same letter-name. A notation system which took account of these divergencies would be too cumbrous. Yet the divergencies do actually exist, and are not a matter of theory merely. After so many dry figures, let me supply an instance of actual fact.

In a recent rehearsal of one of my own compositions the string orchestra found it almost impossible to play in tune a simple chord of A major. This triad appeared unexpectedly as the result of an unusual modulation from G sharp minor, and for the violas it was exceedingly difficult to give their C sharp its due relation to the rest of the chord. The subtle fluctuations of pitch which strings and good vocalists will make when the context is understood were not immediately, in this unrealized passage, at their command, and it 'did not do' simply to play C sharp as one would on the pianoforte. Artists in pitch don't work like that.

But the pianoforte, that universal leveller, the socialist among instruments, need not be too far blamed. It is just as well, perhaps, that these six B sharps are not allowed each its advantage or its disadvantage over the other. Admitted that we are beginning to need them—the post-socialist age is at hand and individuality waxes rampant. Yet the day of classification, with all its rough and ready conveniences, is not quite over, and till it be, let us consent to take these six B sharps and to call them C. It certainly will save a lot of trouble.

PERSONALITIES AMONG MUSICAL CRITICS

VI.—ROBIN LEGGE

By Basil Maine

There are some who imagine that musical criticism is the easiest thing in the world, especially when it is anonymous; and not only easy, they think, but glorious fun. How thrilling to go to a concert and be moved to tears (of joy or anguish), and then take a 'bus-ride to Fleet Street, and in a snug quiet little office to write and write and write with a pen that moves over the cream-laid paper as smoothly and swiftly as a quoit hurled upon a frozen lake, until your feelings are vented quite! On a time I was under the spell of this illusion, and its influence led me to seek the sanctuary of Mr. Robin Legge. I was filled with awe at the thought of meeting this man of renown, for all that I had an appointment and an introduction. I remember my first impression distinctly. His office was not an Æolian Hall studio in those days, but a small projection at the back of a building in Piccadilly, with a sloping glass roof which leaked whenever opportunity served. As I entered, Mr. Legge was answering a telephone-call. I don't know what freak of memory enables me to recall his very words, save that my mind at that moment was dangerously susceptible to fearful impression. He answered in this wise:

> 'What do you want? Yes, talking. Oh, breaking up fast. *Who* wants to see me? Oh, *that* pip-squeak. Send him round one morning; not Friday, that's the day I make up my music page. No, no! I didn't say 'fuming rage'—*music page!* One of the sacred institutions of the country, my boy, and don't forget it. Good-bye.'

Then, turning to me, he added:

> 'I get calls like that all day long. People must think that this office is a kind of Vatican. It isn't. I tell you they get more curses than blessings from me.'

I prepared to apologise for my intrusion, when an unaccountable thing happened. Either from apprehension, or mental incoherency, I began to stammer. Never in my life before or since have I been thus confounded. I was still struggling with my temporary impediment, when the telephone bell rang again, and checked my confusion.

Since that morning in the autumn of 1921, my fond illusion as to the delights of musical criticism has been gradually dispelled. I find it increasingly difficult to be moved to tears at a concert; there is no snug, quiet little office, but instead a messenger-office with clanging bells, and noisy boys with raucous voices; the pens are like pins, and the paper is inlaid with horse-hair. As for 'giving vent,' that habit is rapidly cured by that omnipotent and unassailable being, called Sub-Editor, who has an uncanny gift for singling out your most cherished sentence; since this never fails to offend him, he relentlessly plucks it out, making the rest of the criticism void and of no effect. But after a while, disappointment grew stale through custom, and I was content to bow the knee in the house of Rimmon, in the realization that Journalism is as necessary to Music as Music is to Journalism.

Nobody represents this fact more clearly than Robin Legge. He stands at that point where criticism and journalism merge, and is in the unique position of being able to direct both elements. He is one of the few people who can hand on unbroken the tradition of the elders; yet in so far as contemporary events and tendencies are concerned he is as alert and knowing as the youngest of us. He belongs to a generation which was in direct contact with those who made journalistic musical criticism possible. Joseph Bennett was his immediate predecessor on the *Daily Telegraph*, and in his youth he was closely associated with Fuller-Maitland and J. W. Davison. That is to say, that his early work was carried on at a time when journalism was seeking to acquire a dignity through the proper recognition and appreciation of the arts as being factors of the greatest importance in daily life, and his natural aptitude for the gathering of news and his sure instinct for being in the right place at the right and psychological moment brought him quickly before the editorial eye. And not only these things, but his prodigious

memory too helped him to a place on the sunny side of Fleet Street. What a memory! Is there anything that he has ever forgotten? I have heard some of his more lengthy stories many times over, but never have I found the slightest variation at any point. It is a gift greatly to be envied.

The reason is that he is careful always to give an exact and literal account of things as they really were Vividly he re-creates every detail of Sir (then Mr.) John Le Sage's voice and expression at his first interview with that wise editor, or again, the clothes and very attitude of Leonard Borwick when he went for his morning bicycle ride, or again, his strange and dramatic adventure when General Sir Arthur Ellis died at a Covent Garden gala night.

There is no unruly attempt to adorn these incidents with imaginative arabesques. 'Thus and thus it was'; and so it always is.

It is possible without exaggeration to liken Robin Legge's office to the hub of the musical world. He is visited there by all sorts and conditions—performers, composers, critics, agents, teachers, people with new ideas, and people with old grievances. They all realise that an hour in his courts is better than a thousand—that more things are wrought by tactful address to him than the outside world dreams of. It is not merely that these people realise that Robin Legge is in a position from which he can review all the intricacy of musical organization at a glance, and can foretell—and sometimes create—the opportune moment for a proposed venture; nor do they come merely because of that vague quality called 'influence,' with which certain people are mysteriously endowed. Of course, we assume too much of the guileless fool in the professional musician if we say that his motive for seeking an interview with 'Father Robin' is entirely self-less and philanthropic. But the frequency of these interviews (so frequent that I would suggest 'ODTAA' for a superscription on his office-door), also argues that by common consent a certain power has been vested in him. That power is not altogether to be accounted for by the seal of office which he holds. It is there chiefly by reason of the goodwill, trust, and affection which musicians cherish for a man who, during many years, has striven for an amicable relationship between journalism and musical activity. Of this relationship we younger men are reaping the benefits day by day, and for my part I readily and thankfully pay tribute here and now.

MY RECOLLECTIONS OF BRAHMS

By Mrs. Carl Derenburg
(Ilona Eibenschütz)

When I was thirteen years old, I came from Vienna—my home—to Frankfurt to study with Clara Schumann. A few months after my arrival I met Brahms for the first time, in Frau Schumann's house. He was staying with her, and played in the Museum Kammermusik Abend his C minor Trio, Op. 101 (first performance), with Hugo Heermann and Hugo Becker. My enthusiasm was great, and when Frau Schumann introduced me to Brahms with a few warm words, I thought that nobody in the world could be happier than I. Never can I forget this performance, and the Trio remains my favourite for life.

Frau Schumann gave a small party at that time, and played with Brahms, *à quatre mains*, his Variations on a theme by Schumann, Op. 23. Brahms came every year to Frankfurt, and played some new works of his for the first time at the Museum. The D minor Violin Sonata made a tremendous impression upon me; no wonder I became an ardent Brahmsian when I was fifteen years old! I knew all his pianoforte compositions, of course, and was familiar also with his symphonies, songs, and the 'Requiem.' His music was clear to me; I was (so to speak) brought up with it.

In 1891 I started my career at Vienna with two recitals. A few months before, Frau Schumann gave a musical party at her house, with the following programme:

Beethoven's Sonata, Op. 111	...	Ilona Eibenschütz
Song		Julius Stockhausen
Schumann's Carnival		Clara Schumann

Brahms was the president of the Vienna Tonkünstlerverein; nearly all the members were professional musicians. Every month they arranged a musical evening, and a great many foreign artists who came to Vienna played there. After my recitals, I was asked to play one evening, as was also the famous 'cellist from Dresden, Grützmacher. It was not an easy matter playing to an audience that consisted of all the best musicians of Vienna, and—Brahms.

I had already played the Etudes Symphoniques by Schumann, and a few smaller pieces by Brahms and Scarlatti, when Prof. Anton Door, the vice-president of the Tonkünstlerverein, came with a letter to tell the audience that Herr Grützmacher had sent word at the last minute that he was unable to play. Brahms came up to me, and said: 'Na, da spielen Sie doch mal die Op. 111 von Beethoven.' (Now, you get up and play the Op. 111 of Beethoven.)

I did so, and I believe that henceforward Brahms was my friend. At supper, after the concert, I had to sit next to him. He wished to know all my plans, and what Frau Schumann wanted me to do. I told him she had arranged with Mr. Arthur Chappell to engage me for two Monday Popular Concerts in London, and that I was just going to London for the first time.

In June, after my return from England, I was with my family at Ischl. We were there every summer for about three months. I loved Ischl. It is a most enchanting place. At that time it was very quiet, the real season beginning only in July, when the Emperor Franz Joseph was there. Brahms came to Ischl already in May. He preferred it to

Switzerland or the Tyrol; in fact, nowhere else was he so happy. I had been at Ischl a few days, when one afternoon Brahms paid me a visit. It was a great moment for me, and I felt very happy. I had to tell him all about London; everything interested him.

On March 2, 1891, his G major String Quintet was performed for the first time by Joachim, Piatti, Ries, Strauss, and Gibson, at a Monday 'Pop.' At the same concert I played the B flat Trio, Op. 97, by Beethoven, with Joachim and Piatti, and I therefore heard the two last rehearsals of the Quintet. When I told Brahms how carefully Joachim rehearsed the Quintet, and what a splendid reception it met with, he was very pleased.

A few days later Brahms came to dinner with us (Mittagessen, one o'clock), and he soon made it his habit to come to us once nearly every week to dinner. He liked being with us because we made no fuss whatever with him, and never asked anybody to 'meet Brahms.' Even the Mittagessen was very simple. In the beginning he always came alone, but later he asked me if he could bring Prof. Gustav Wendt, an old friend of his from Karlsruhe, who came every summer to Ischl for some time to be with Brahms. There came also Prof. Kössler, from Budapest, whom he liked very much. He often brought other friends in the afternoons, amongst them Fritz Steinbach with his wife, Adolf Menzel, Stockhausen, &c.

Quite close to us Johann Strauss had a beautiful large villa, and we were often invited there. Brahms greatly admired Johann Strauss, who had a delightful personality. During a dinner party at Frau Strauss's, his step-daughter, Alice, asked Brahms for his autograph. He wrote a few bars of the famous 'Blue Danube' Waltz, by Johann Strauss, and under it:

'Leider nicht von Joh. Brahms.' ('Unfortunately not by Joh. Brahms.')

We had a tremendous lot of music at Ischl, though we 'travelling musicians' were supposed to be there for a rest. The Kneisel Quartet from America came to Ischl for the holidays (they were all Austrians), to be with their old teacher, Prof. Grün. There came also Arthur Nikisch with his family, Leschetitzky, Ed. Schütt, Gustav Mahler, and a great many musicians from all over the world.

When Alice Strauss became engaged, Frau Johann Strauss gave a party, and the Kneisel Quartet and I played Brahms's G minor Quartet. Nikisch turned over for me. We played in high spirits, with Brahms as listener, in a comfortable arm-chair with a big cigar.

Soon after this, Kneisel came to me one morning, to play the three Violin Sonatas by Brahms. We had fixed the day, and asked only Nikisch, Kössler, Wendt, and Prof. Grün, to come and listen. But I told Brahms he might come if he liked, and, to our great pleasure, he came. After the Sonatas I played his B minor Ballade, and Frau Nikisch sang, accompanied by her husband. Brahms loved music *en petit comité*, and often said to me: 'Why do you play in concerts and travel about from one town to another?' forgetting that I had to do so.

Mühlfeld (clarinettist) came to Ischl for one day to visit Brahms, and played Brahms's Clarinet Quintet with the Kneisel Quartet. This was the most wonderful performance I ever heard. It took place at Kneisel's house, the audience consisting of Brahms, Herr and Frau Steinbach, Herr and Frau Nikisch, and myself. Mühlfeld played marvellously on his clarinet, and when they finished playing this heavenly work, we were all so moved that nobody found a word to say. But Nikisch fell on his knee before Brahms, and that exactly expressed our feelings.

I was travelling a great deal, but had the good fortune to be at Vienna to hear Brahms play his two Clarinet Sonatas with Mühlfeld, at a small party, at Frau Anna Franz's (née Wittgenstein).

But there was still a greater unforgettable pleasure for me, when in the summer of 1892, one day after dinner, Brahms said: 'Oh! I want to play you—well, a few exercises—which I have just composed.' (Only Prof. Wendt and my sisters were present, but he would not allow them to enter the music-room, and they had to listen outside on the stairs.) He just tried the pianoforte, and then began to play—the G minor Ballade, Intermezzo Rhapsodie in E flat; in fact all the Clavierstücke, Op. 118 and 119! He played as if he were just improvising, with heart and soul, sometimes humming to himself, forgetting everything around him. His playing was altogether grand and noble, like his compositions. It was, of course, the most wonderful thing for me to hear these pieces, as nobody yet knew anything about them. I was the first to whom he played them.

When he finished playing I was very excited, and hardly knew what to say. I murmured only that 'I must write to Frau Schumann about them at once.' He looked at me, and said, 'But you did not like them.' 'How can you possibly say such a thing to me?' I asked; and he answered with a twinkle in his eye, 'You did not ask *da capo* for a single piece!' I had the presence of mind to say, 'I want them all *da capo*, but not to-day.' He laughed, and two days later played them all again to me.

A few months after, at a Monday Popular Concert, in London, I gave them their first public performance. Of course, I wrote to Frau Schumann about the Clavierstücke at once.

In a letter dated September 27, 1892, she wrote to Brahms, after a very sad misunderstanding:

So lass uns denn lieber Johannes freundlichere Töne wieder anstimmen, wozu Deine neuen schonen Clavierstücke von denen Ilona mir schrieb die beste Gelegenheit bieten wenn Du wolltest, Sei in alter herzlicher Weise gegrusst von Deiner Clara. (Litzmann, Band 3, Biography of Clara Schumann, page 560.)

[So let us, dear Johann, resume our friendship, for which your new Clavierstücke (about which Ilona has written to me) afford the best opportunity if you are willing. Receive greetings in the old affectionate way from your Clara.]

In June, 1896, Herr and Frau Max Kalbeck came from Attersee to Ischl, for a day, to pay Brahms a visit. They asked Brahms and me to dine with them at one o'clock at the Hotel Post. Brahms was in a very good humour, and made fun about Kalbeck's ordering rather a rich dinner, with asparagus, &c. But he would not partake of it with us, and took only his simple meal. When Kalbeck asked for the bill, Brahms had already paid it, and was delighted with his joke, and at Kalbeck's surprise.* After dinner Brahms and I accompanied them one station in the Salzburger Bahn, and walked back to Ischl. None of us dreamt that this was the last happy time we should be together. A few weeks later Brahms's tragic illness began. He looked very ill, but he would not give in. At last he was persuaded to see his doctor, who put him on a strict diet. The same day he was dining with us, and when he entered he said: 'My doctor has forbidden me to go out to dinner, but I told him I will imagine I went to you to-morrow so that I still can eat Gulyas at the Eibenschütz' to-day, which was expressly made for me.'

Gradually we had the terrible experience of seeing him getting worse and worse. He knew how ill he was, but refused to show that he was aware of it. He kept up the pretence right to the end.

* This little story is given more elaborately in the Brahms Biography, by Kalbeck, vol. 4, II., page 439.

Ad Libitum

By 'FESTE'

Some day, when I have lots of time and unlimited space, I am going to base one of these monthly meditations on the subject, 'Overdoing Things.' After some hesitation as to which of the many overdone things would serve best as a starting-point, I shall probably take the Sea Shanty, because that particular obsession has surely the slenderest of all musical bases. Let me hasten to say that I am as ready as anybody to enjoy the best of these songs. There are a few really good tunes among them, and it is well that they should be not only preserved but put in circulation. But it is high time somebody protested against two features of the shanty craze: (1) the perpetuation of some that would never be tolerated but for the magic label 'Shanty'; and (2) the over-sophistication of shanties in general. Sung unaccompanied by a robust man—what is known in America as a 'He-man,' in fact—with a lusty chorus of He-men, the pick of these racy songs are capital, both as a type of folk-music and as a fascinating survival of an era and a set of marine conditions that can never recur. On the other hand, there are few more absurd or afflicting musical experiences than the delivery of a shanty, *ore rotundo*, by a conventional concert singer, with a pianoforte accompaniment thick with luscious chords. The summit of absurdity was reached the other day when a famous contralto fatly boomed out 'Shenandoah.'

Having thus, greatly daring, started an anti-shanty crusade, I should go on to protest further against using such things (especially those with a text in Nigger broken English) as school songs. The only one that justifies itself for this purpose is 'Billy Boy'—first, because it has a delightful tune, and also because it is clearly a variant of a well-known folk-song, and has a text that a children's choir may enter into. But the school-singing practice and the school choir class at competitive festivals can be employed to far better advantage than in the delivery of such things as 'What shall we do with a drunken sailor?' or others in which the youngsters are called on to sing about 'a big black nigger wid de sea-boots on,' and so forth. When I write my article containing the above protest I shall of course be assailed as a highbrow, and as one lacking a sense of humour; but my withers will be unwrung.

Then I shall proceed to lodge a similar protest in regard to negro 'spirituals.' Again, let me assure the reader that I am not deaf to their beauty. On the contrary, a favourite volume in my pianoforte library is the set of 'Twenty-four Negro Melodies,' arranged by Coleridge-Taylor (one of his best works), which I bought and used constantly a good many years ago—long before the present 'spiritual' craze began. It is precisely because some of these songs are so naively beautiful and touching that I want to get up and throw things when they are sung in a concert-room (with an entirely inappropriate pianoforte accompaniment) to an audience largely composed of tittering he- and she-asses who think the songs are funny. Funny? Good heavens! Should we laugh if we heard them sung, as they were originally sung, by some simple old Uncle Tom or Aunt Dinah at a prayer meeting? We should be more likely to pipe our eye, though there might be just a suspicion of a smile as well—a smile of sympathy, not of superior amusement. But the songs are entirely out of place in a public hall. And, if we *must* have them harmonized, let the job be done by a real musician who understands the treatment of simple diatonic melody. Nine out of ten of the arrangements by Burleigh and others are sickeningly weak. The most cloying efforts of the despised Victorian hymn composer are almost rugged compared with a 'spiritual' by the time an American 'composer' of the baser type has done his worst with it. (But I should probably refrain from saying this in my article, out of consideration for the feelings of the American composer.)

No doubt (I should proceed to suggest) the shanty and 'spiritual' craze is an outcome of the folk-song cult. Both craze and cult alike lack discrimination. A series of notes so banal that no one would take them seriously if put forward as a new composition pass muster easily—even with honours—if they be taken down from some oldest inhabitant champing his toothless gums. I have long been as keen as most musicians on folk-song, but

I have suffered so much in recent years from some overworked, dull specimens that my loyalty becomes strained at times. All honour to such collectors as Sharp; we want as complete a *corpus* as possible of these songs. But the selection for public use (especially as test-pieces in Competition Festivals) calls for a taste and judgment that are too often absent. Is it a folk-song from Somerset or the Hebrides? Very well; *ipso facto*, it must be a fine thing, so down it goes in the syllabus. (However, I shall probably not dare to say this. The mere word 'Hebrides' in this connection exerts a kind of spell over folk, and I have yet to meet a critic bold enough to say that quite a good proportion of the Hebridean songs are poor, and many of the most beautiful are spoilt by the pretentious and amateurish pianoforte accompaniments. Shall I be the first to say it? I hope I know my place better.)

My next step would probably be a recantation. A few years ago I was a convinced believer in the theory that a national school of music could be built up on folk-song. To-day finds me as sceptical on this point as Ernest Newman. This unhappy state of mind has been brought about by the apparent inability of our composers to evolve any thematic material off their own bat, so to speak. There is less open adoption of folk-tunes as thematic bases than there was a few years ago, but the 'original' themes that have taken their place are often little more than tags and *clichés* from the folk-tunes themselves, so that we are worse off rather than better. Is this building up a national school of composition? If so, it is surely the first that has been so built. It is true that Haydn and Beethoven (especially the former) made use of folk-tunes occasionally in their instrumental music, but can it be said that in their work as a whole there is more than an occasional hint of the idiom of folk-song? Where is the folk-idiom in Bach or Wagner, save here and there for purposes of local colour? This is not to deny the searching beauty of such things as Butterworth's 'Banks of Green Willow,' or the 'Shropshire Lad' Rhapsody; or of such models of choral writing as the Vaughan Williams and Holst arrangements of folk-songs. Nor can there be any question as to the existence of a national style in music. The point is whether we are to have a national style that grows slowly, naturally, and unconsciously, like folk-songs themselves, out of temperament, climate, scenery, and all the other forces, natural and artificial, that differentiate race from race; or whether it is to be a self-conscious affair, of a few years' growth, in which all the processes of manufacture can be seen—in fact, a national style 'while you wait.' The more I hear of contemporary English music, the surer I am that the bulk of the clever 'Let's be English,' or 'Elizabethan,' or, in fact, anything but our genuine selves, leads to work that will in a few years' time sound merely parochial beside that of the great composers of the past. The deliberate adoption of an antique idiom or a bucolic phraseology in literature would at once be recognised as an affectation. Is it anything else in music? And has any good ever come out of affectation? All this I shall, greatly daring, say in my article on 'Overdoing Things.'

Then (space and courage still holding out) I shall go on to complain of the Elizabethan fetish. No praise can be too high for the finest music of that glorious period, but there was dross mixed with the gold, dull music with the inspired, and your true blue Elizabethan enthusiast is still in the stage of being unable or unwilling to separate the one from the other. Now, even the best music of this kind is more interesting to sing than to hear—as is natural, seeing that, more perhaps than any other music, it was written almost solely with an eye to the performer. In fact, there were at that period no audiences, in the modern sense of the term. If this be so with the finest madrigals, how poor a show must the dull ones make with the average hearer of to-day! Moreover, the text, often obscure and artificial, makes little appeal to him. What's he to Oriana, or Oriana to him? I honestly believe that the decline in the number of choral entries in competition festivals (especially small ones, or those in remote areas) is largely due to an over-dose of madrigals (including some dull ones) as test-pieces. Too many choirs are being called on to study the technique of madrigal-singing before they have got very far with the elementary principles of choralism. Asked to run before they can walk, they naturally stumble, and are disheartened. I have heard during the past few years appalling hashes of Byrd and Weelkes made by village and small town choirs that would have put up a decent show, and given themselves and their hearers a lot of pleasure, with Stanford and Parry, or any other of the large body of modern English part-song writers. This branch of music is one in which England is peculiarly rich. Even some Victorians who were feeble as Church composers somehow managed to put their best foot foremost when writing part-songs. I should like to see a year or two given up to the study of the great mass of tuneful, well-written, and extremely vocal part-music that began roughly with Walmisley and Pearsall, and ended about twenty-five years ago. At present it is squeezed out by the Elizabethans on one side and the more fashionable of present-day composers on the other. Let a few struggling competitive festivals try the experiment, and leave madrigal-singing till their choral entries are once more at high-water mark, and their choirs' technique much further advanced than it is to-day. The present over-insistence on the Elizabethans is making more opponents than converts.

There is a similar danger of creating a reaction against Bach and Mozart. Happily, Bach's vast output contains a very large proportion of music

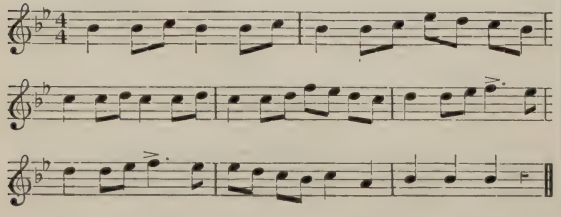
attractive to the hearer, and negotiable by the average performer. The risk is therefore less than it is with Mozart, whose best work is in his chamber-music, operas, and a handful of orchestral works. The solo player of all kinds is richly catered for by Bach, but there is little of Mozart that he can get his teeth into. What pianist can pump up interest in more than a stray movement or two of those tinkling sonatas? No wonder he rubs his eyes when the out-and-out enthusiast tells him that Mozart never wrote a dull bar or a redundant note! So with Bach: in the cantatas we have a mine that must be explored, and that has already yielded up rich treasure. But there are cantatas that are perfunctory, either wholly or in part, as was inevitable in the circumstances that brought them into being; and already we see signs of the usual risk of an undiscriminating enthusiasm.

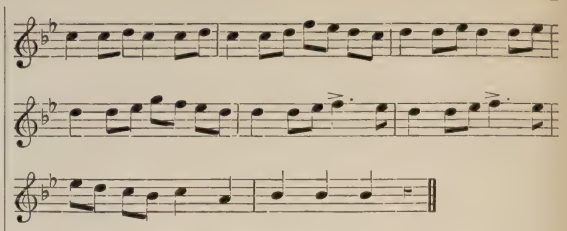
All the above, and even more, I shall want to say when I write that article. But I doubt if I shall screw up courage, for in regard to certain points, especially those where folk-song is concerned, the few friends I have managed to retain will call me renegade. So after all I may lie low, and wait for somebody else to give a lead in saying the unpalatable and unpopular.

My dips into the old *Musical World* have proved very much to the liking of readers, if I may judge from numerous letters received. Before long I may overhaul the volumes again. Meanwhile, I have to thank several correspondents for information concerning 'The Downfall of Paris,' the piece played outside public-houses on a tobacco-pipe by a wandering minstrel.

Dr. Grattan Flood writes to say that the piece is an English version of the French Revolutionary air, 'Ça ira,' of 1790. He adds that Dickens refers to it in 'Sketches by Boz,' where we read that Miss Terese Malderton performed one of the various popular pianoforte versions of it to the admiration of Mr. Horatio Sparkins. The identification of the 'Fall of Paris' with 'Ça ira' is borne out by the 'Grove' article on the latter.

Sir Alexander Mackenzie, however, in the course of an interesting letter, says that when he was a boy, studying in Germany, he was once set to practise Moscheles's four-handed variations on the 'Alexander March,' which was always known familiarly as 'The Downfall of Paris.' Concerning its origin he is doubtful, but he suggests that the tune may have been played on the occasion of the entry into Paris, on March 30, 1814, of the Emperor Alexander I., with the King of Prussia. Sir Alexander has dotted down the air, thus:





This differs materially from 'Ça ira' as given in Grove, practically the only similarity being in the opening figure of bar one.

The above will serve as an answer to Mr. A. H. Spencer, of Acton, who writes for information concerning the tune. He says it is mentioned in Robert Moir's 'Mansie Wauch' as the air played by 'twa blind fiddlers, the bonniest ye ever heer'd,' on the occasion of Mansie's first visit to a play. I take this opportunity of thanking Mr. Spencer for his kindly remarks concerning 'Ad Libitum' and the *Musical Times* generally.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XVIII.—Giles Farnaby

Of the outstanding merits of Giles Farnaby, whether as a madrigalist or as a virginal composer, we have ample evidence. In fact, he contributed more than fifty pieces to the Fitzwilliam Virginal Book, some of which are excellent of their kind, including a 'Duet for Two Virginals.' Dr. van den Borren, in his 'Sources of Keyboard Music in England' (Novello, 1915), writes thus:

> Giles Farnaby forms a complete contrast to Bull. He is one of the most graceful musicians possible. He is also one of the most spontaneous, even in his audacities; and of these he has as many as Bull, whether in the realm of harmony or in that of melody, of an abundant and easy fancy like Schubert, whose qualities and defects he shares. He is so great a lover of melody, that when he adorns it with figurations it is often to create new melodies more delightful and more characteristic than the one that formed his starting-point. He is fanciful even to singularity. He is simple, sportive, popular, witty, mocking, even 'clownish.' He loves piquant detail, and at times carries it even to preciosity. He is the most original of all the virginalists, and at the same time the one who best represents the spirit of 'Merry England.' Like Byrd, he is profoundly English; but while the elder master embodies the dreamy side of the British character, Farnaby expresses rather the humorous side of it.

Of biographical data not many details are forthcoming, but it is almost certain that Farnaby was a Cornish Celt, and was probably born at Truro, as Wood states. His music has all the characteristics of a Celtic writer, and it seems as if he were brought up in Celtic surroundings. The date of his birth may tentatively be given as 1560, and he began to study music seriously in 1580. The next we hear of him is his living in London in 1586, and there is a record of his marriage at St. Helen's Church, Bishopsgate, to Katherine Roan on May 28, 1587.

Farnaby graduated Mus. Bac. at Oxford on July 7, 1592, 'having studied music for twelve years.' He

contributed nine settings to Este's 'Psalter' of 1592, commencing with Psalm cxix. In the four-part settings of this Psalter, Este secured the services of ten composers:

> . . . being such [as he writes in his Preface] as I know to be expert in the Art and sufficient to answer such curious carping musicians, whose skill hath not been employed to the furthering of this work.

Briefly, sixteen of the settings are by John Farmer; twelve by George Kirby; ten by Richard Alison; nine by Giles Farnaby; seven by Edward Blancks; six by John Dowland; five by William Cobbold; four by Edmund Hooper; three by Edward Johnson; and one by Michael Cavendish. Four new tunes were included, viz., 'Glastonbury,' 'Kentish' (afterwards 'Rochester'), 'Cheshire,' and 'Winchester.' This volume was beautifully printed in octavo, and the voice parts—though separate—were all on one page. A second edition of it appeared in 1594, and a third in 1604.

A remarkable MS. work by Farnaby, unnoticed by Fétis or Eitner,* may be dated as from 1595, viz., a setting of the Psalms of David in four parts for voices and viols, of which the title-page is as follows:

> The Psalmes of David, to fower parts, for Viols and Voyce, the first booke Doricke Mottoes, the second, Divine Canzonets, Composed by Giles Farnaby, Bachelor of Musicke, with a Prelude, before the Psalmes, Cromaticke.

The British Museum has four of Farnaby's four-part compositions, and 'O my sonne Absolom,' for five voices, as well as the MS. setting for four voices of Psalm cxix.

We get a pleasing biographical glimpse of Farnaby in 1598, as in that year a son of his was baptised at the Church of St. Mary-le-Bow. In the same year was published a Madrigal collection (seventeen compositions) by Farnaby, entitled: 'Canzonets to Foure Voyces with a Song of eight parts,' with eulogistic verses prefixed by Antony Holborne, John Dowland, Richard Alison, and Hubert Holland. Of these printed compositions, 'Construe my meaning' is generally regarded as the finest and most original; in recent years it has been admirably edited by Mr. W. Barclay Squire. It may be well to note that this Madrigal collection was dedicated to 'Maister Ferdinando Heyburn, groom of her Majesties private chamber.' Other pieces of merit are: 'Some time she would, and some time not' (in which there is good tone-painting at the word 'Vulcan'), 'Phillida bewailed,' and 'Ay me! poor heart,' the last mentioned being subsequently transcribed for the virginal, and included in the Fitzwilliam Virginal Book.

As mentioned previously, however, it is as a composer for the virginals that Farnaby deserves inclusion in the present series. He introduces the chord of the dominant thirteenth in his delightful 'Rosasolis' Variations. His 'Meridian Almain' has frequently been quoted, but Dr. Ernest Walker considers that the little pieces called his 'Dreame,' his 'Rest,' and his 'Humour,' display

> . . . a quaint romanticism of style that is now and then curiously modern in outlook, and which sound like a forecast, in lace ruffles, of the 'Kinderscenen' of Schumann (the way in which the *Ut, re, mi* formula creeps into the third is quite in the style of the later composer's jests).

* This unique MS. was acquired by Francis Hopkinson, about the year 1760, and is now in the Philadelphia (U.S.A.) Library.

Of the four men who loom most largely in the Fitzwilliam Virginal Book, viz., Bull, Byrd, Gibbons, and Farnaby, the last-mentioned is the most romantic—anticipating another great Celt, John Field, of Dublin, the inventor of the Nocturne. Yet, as Dr. Ernest Walker remarks:

> . . . there is an enormous gap in distinctiveness of material and maturity of handling between them and the great choral work of the same period. . . . The interest of the one is in the main artistic, of the other in the main historical.

Some writers, relying on the fact that a tune by Farnaby is to be found in Barley's 'Whole Booke of Psalmes,' in 1608, imagine that the composer was alive at that date. Dr. Fellowes writes:

> . . . the absence of Farnaby's name from the contributors to the 'Triumphs of Oriana,' coupled with the fact that no second set of madrigals was published by him, suggests with great probability that his death had occurred before 1601.

It may be added that the inclusion of so many of Farnaby's compositions in the Fitzwilliam Virginal Book suggests an acquaintance between him and the compiler, Francis Tregian, of that remarkable MS., dating from *c.* 1613, both of them being Cornishmen.

MUSIC IN TOLSTOY'S LIFE

By his son, Count Sergius Tolstoy

Translated by Aylmer Maude

(Continued from June Number, page 518.)

From 1881 to 1901, Tolstoy spent almost every winter at Moscow. The crisis in his soul that reversed his whole previous outlook on life had already occurred. In 1897 he produced his book, 'What is Art?' answering questions which, as he himself wrote, had occupied him for fifteen years. In that work he considered art in general, and music in particular, from a religious point of view. In those years, despite the fact that his whole spiritual and mental activity was directed to religious questions, music continued to act directly on him as strongly as before. Only, perhaps, its action was somewhat modified. Music came to agitate and even to irritate him, rather than to rouse his tender emotions. In 'The Kreutzer Sonata,' Pozdnyshev says of music:

> In general, music is a dreadful thing. . . . They say music exalts the soul. Nonsense, it is not true! . . . It has neither an exalting nor a debasing effect, but it produces agitation.

And further on:

> Take that 'Kreutzer' Sonata. . . . To hear that first *Presto* played, to clap a little, and then to eat ices and talk of the latest scandal. Such things should only be played on certain important, significant occasions, and when certain actions answering to such music are wanted; play it, and then do what the music has moved you to. Otherwise an awakening of energy and feeling unsuited both to the time and the place, and to which no outlet is given, cannot but act harmfully.

I remember how, while he was writing 'The Kreutzer Sonata,' my father tried to elucidate to himself what feelings the first *Presto* of that Sonata expressed. He said that the introduction to the first part warns us of the importance of what is to follow; then the indefinite agitation expressed by the first theme, and the restrainedly tranquillising feeling expressed by the second theme, both lead

to the powerful, clear, and even coarse melody of the concluding part, which simply expresses sensuality. Afterwards, however, my father rejected the idea that that melody expressed sensuality; for in his opinion music cannot express this or that emotion; it merely expresses emotion in general, but it is impossible to define what emotion in particular.

I do not know when my father first heard the 'Kreutzer' Sonata, but not long before he wrote the story, he had heard it imperfectly performed by myself with the violinist Lyasotta.

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In summer, non-professional music flourished at Yasnaya Polyana. My father's relation to such music was not merely tolerant; he sometimes even preferred amateur music to professional. In this regard he occasionally went to an extreme. I remember his once saying that he particularly liked to listen to those who sang or played the pianoforte, guitar, or balalayka, without having learnt their notes, because such people's hearing and memory was unquestionably well-developed, and because they certainly knew well, and loved, what they played or sang.

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However, I must add that our amateur music at Yasnaya Polyana was far from always affording him pleasure, especially as he could not resist listening to the sound of music even when it reached him through three closed doors. And this hindered his working, thinking, and writing. One remembers how in 'The Fruits of Enlightenment' he ridiculed rich and idle people who occupy themselves with music 'for the destruction of time':

> The young lady used to sit down to the pianoforte as soon as she opened her eyes, and off she'd go! [says the cook in that play]. And that other one who lives here, the teacher, stands and waits. 'When will the pianoforte be free?' When one has finished, off rattles the other, and sometimes they'd put two pianofortes near one another, and four of them would burst out at once.

In the last years of his life (1901-10) my father settled down definitely at Yasnaya Polyana. Music, as formerly, agitated and touched him, but irritated and tormented him less than in the years when 'The Kreutzer Sonata' was written. During this last period many musicians visited him at Yasnaya Polyana. Among others came the Czech Quartet, Sibor, Shor with his Trio, Vanda Landovska, Olenina d'Alheim, V. Filosofova, S. I. Tanéïèv, Arensky, and others; and every summer Prof. A. B. Goldenweizer, of the Moscow Conservatory, lived near Yasnaya Polyana, and frequently played for my father.

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The following are some conclusions I have arrived at as a result of my personal observation of the opinions my father expressed in his writing and conversation. First of all, he loved simple, clear melody, and was not afraid of hackneyed melodies. Harmony and elaboration he felt only in so far as they coloured the melodic canvas of the piece. He was rather indifferent to orchestral colouring, and even said that pianoforte pieces were often better than orchestral pieces, just as drawings are frequently better than oil-paintings. Stringed instruments played with a bow and the pianoforte stirred him most; this, however, did not prevent him from listening with pleasure even to a balalayka or a guitar. Vocal music, especially songs, he loved not less than instrumental music. The opera, in his opinion a false kind of art uniting the ununitable—music and drama—he did not like. To him it did not convey an illusion, and he could not help seeing on the stage 'a fat singer in tights.' It is well-known how sarcastically he dealt with 'Siegfried,' especially with the subject of that opera. In general he did not like Wagner. On one occasion, having listened to two Acts of 'Lohengrin,' he left the theatre dissatisfied. I only remember that I once played the 'Wedding March' from 'Tannhäuser,' and that that March pleased him, but, he remarked, 'It is music reminiscent of Weber.' He made exception in favour of very few operas. Besides 'Don Juan,' 'The Magic Flute,' and 'Der Freischütz,' I know only that he saw 'Orfeò' and 'Le Barbier de Seville' with pleasure.

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My father's relation to Beethoven was somewhat complex. The composer—apart from his last period—produced a very strong impression on him. In 'Boyhood' he describes the effect produced by the 'Pathetic' Sonata on his hero; in 'Family Happiness' he refers lovingly to the 'Moonlight' Sonata; 'The Kreutzer Sonata' borrows its title from Beethoven's work; the 'Appassionata' always excited him; and finally, he himself often played Beethoven's Sonatas and orchestral pieces (four-handed). But demanding, in this instance as in other cases, a critical attitude towards accepted idols, he always protested against the exceptional cult of Beethoven, considering his predecessors Haydn and Mozart to be equal if not superior to him. He considered Beethoven not as the culminator of the period of music's greatest development, but as the forefather of a decline which continues till now. I remember his saying in the 'seventies, that an artist of genius gives us in his works not merely a new content, but a new form; Haydn created the forms of the sonata and the symphony, Mozart of the opera, but that Beethoven created in previously existing forms—those of Haydn and to some extent of Mozart; therefore, he asked himself whether he ought to consider Beethoven a genius. It seems to me that my father was mistaken in this judgment of Beethoven. His symphonic forms are so distinct from those of his predecessors that they may be considered as new forms. Beethoven's construction is broader and freer; it presents something quite new (*e.g.*, his *Scherzo*), so that if it is true that genius creates in new forms, this is fully applicable to Beethoven. Further, my father considered that Beethoven is comprehensible to a comparatively small number of people, and that the listener has somewhat to pamper himself in music and spoil his taste in order to understand Beethoven, as there is much that is artificial in him.

For Wagner, Liszt (with the exception of some of his arrangements), Berlioz, Brahms, Richard Strauss, and others of the more modern composers, my father had no great liking.* He accepted only a few of Grieg's pieces. It is true that he was not well-acquainted with the newer composers, but there

* The well-known critic Strakhov explained my father's attitude towards Wagner by the fact that he felt melody acutely, but was not so susceptible to harmony. Whether that was so I will not undertake to judge. Wagner may have repelled my father by his fondness for grandiose effects, as well as by the subjects he selected and by his way of using the orchestra instead of the singers, for the presentation of the theme.

is a large measure of truth in what he said about innovators in music:

> When you listen to the new music [he said], it frequently seems that something good and melodious is just beginning, but before that good matter has had time to start it is already finished and sunk in unintelligent and unnecessary dissonances. The composer torments and torments his hearers with these dissonances until again there is a flash of something intelligible, which again becomes submerged. One is left with an unsatisfied and disconnected impression.

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My father was very fond of Chopin. For instance, of the D minor Prelude, he said: '*Das ist Musik!* And what a simple and novel way of finishing the piece—those three D's in the bass.'

Of one of Chopin's Valses he once said:

> Chopin, like all composers, has some banal passages, but he has few of them, and is good even in those places; he is banal, but somehow banal in his own way.

Once when I remarked to him that Chopin is not understood by people little acquainted with music, for instance, by the peasants, he agreed with this, and said that unfortunately he had to admit that a certain musical preparation is necessary for an understanding of Chopin. 'But I love him,' he added, 'probably because my taste is already spoilt.'

In addition to what has been said above about Beethoven, I remember my father said of the Sonata in G major (Op. 14, No. 2), that in the first part one hears, as it were, the conversation of a husband and wife, and in general that it is a toy sonata. In the Sonata in E flat major (Op. 7) he considered the *Trio* from the *Scherzo* (in E flat minor) its best part; the Sonata in C major (Op. 53), he considered artificial and brain-spun. Of the last Sonatas he liked only the *Adagio* with variations (E major) in Sonata Op. 109.

We may say that his favourite duet was 'La ci darem,' from Mozart's 'Don Juan.' In a letter to his daughter (March 11, 1894), he wrote:

> Yesterday, at Berg's, after an absurd [!] Quartet of Tchaikovsky's, I started talking with a violinist who is a student at the Conservatoire. Just then they began singing. Not to disturb them we went into another room, and I demonstrated warmly that music had taken a wrong road. Suddenly something interrupts my thought, seizes it, draws it to itself—and demands surrender. They had just then begun to sing the duet from 'Don Juan,' 'La ci darem.' I ceased speaking and listened, and then felt glad and smiled at something. What is that terrible power?

My father's attitude towards Tchaikovsky's music was cold. It has been mentioned in a previous chapter that on one occasion Tchaikovsky's *Andante* moved him to tears. I think that was the strongest impression he ever received from that composer's music. I remember that he listened with pleasure to only a few of Tchaikovsky's songs and to one or two other things of his (*e.g.*, to his first Symphony). He did not rank him high in comparison with other composers.

In general he was not enthusiastic about Russian composers. One day, when I was playing the Overture from Glinka's 'Russlan,' he remarked, 'It is good, but not first-class; for instance, the Overture of "Der Freischütz" is better.'

Of Anton Rubinstein, he said:

> Rubinstein knows too much of other people's music; that prevents his standing on his own feet. He has only a few sincere, though rather banal pieces (*e.g.*, his songs for the pianoforte, E major and F major, 'Valse caprice,' and some others).

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(To be continued.)

VERDI AND 'FALSTAFF'

By John W. Klein

'Though I greatly admire Verdi, I believe him to be incapable of writing a comic opera.' Such was the pontifical utterance of Rossini—an utterance which Verdi deeply resented. The composer of 'Il Trovatore,' indeed, emphatically declared that he had longed to write an opera of a lighter nature ever since the failure of his first attempt, 'Un Giorno di Regno,' but that he had never been given another chance. Even the publisher his successes had enriched, who was continually urging him to save art and the theatre by writing another opera, stood aghast at the prospect of a comic work—and perhaps his fears were not entirely unjustifiable. There is, indeed, barely a trace of a sense of humour in the maestro's early operas. The first Act of 'La Traviata' and the part of the Duke of Mantua certainly show a somewhat lighter vein, and Verdi achieved a master-stroke by his dramatic humour in the compellingly ironic finale of the third Act of 'The Masked Ball,' but there is, nevertheless, barely a hint of the glories of 'Falstaff.'

Verdi was obviously influenced by the scepticism of his friends, for—shortly after the completion of the Manzoni Requiem—he somewhat ruefully exclaims: 'I was thinking of writing a comic opera. A comic opera of mine would be entertaining enough, at least before it was produced.' It has been erroneously supposed that Wagner's 'Meistersinger' suggested the idea. In fact, the great maestro was weary of melodrama and tragedy, but only in his extreme old age could he afford the luxury of writing a comic opera. Almost immediately after the production of 'Otello,' wishing to experience for once at least 'la goia bella' so beloved of Mozart, he writes: 'After having relentlessly massacred so many heroes and heroines, I have at last the right to laugh a little.' He could, however, think of no fitting comedy to set to music. The Italian Molière, Goldoni (whom he greatly admired), was too lacking in profundity, too innately cautious in dealing with delicate situations, to suit the requirements of the maestro who craved for something more frank and outspoken, more full-blooded and temperamental. He had, moreover, sought in vain a libretto in Molière and the French plays of the day, and had even—*mirabile dictu!*—thought for an instant of setting to music Labiche's grotesque farce 'Le Voyage de M. Perrichon.' It was 'Don Quijote,' however, which appealed most to him. But eventually even Cervantes's masterpiece did not strike him as being 'something thoroughly, completely, and in all respects suitable.'

One day, however, he discussed the matter with Boïto, and expressed a desire to compose a musical comedy that would rank with Cimarosa's 'Il Matrimonio Segreto' (technically a masterpiece, if little else), or even Mozart's 'Don Giovanni' (which he is not supposed to have studied until the age of seventy, but the influence of which permeates a great deal of the music of the last Act of 'Falstaff'). Boïto listened in silence, and showed no signs of any

particular interest. But in secret he forthwith set to work on Shakespeare's 'The Merry Wives of Windsor.' Falstaff's character had always greatly fascinated him and—strange to say—he considered him spiritually akin to Iago and Mephistopheles. Shakespeare's Italian source, Giovanni Fiorentina's entertaining novelette 'Peccorone,' served him as an inspiration no less than the British dramatist's brilliant comedy. It seems singular that he did not—though at the time there were contradictory rumours—venture to inform Verdi of his project, fearing, no doubt, the latter's disapproval or indifference.

In July, 1889 (more than two years after the production of 'Otello'), he nevertheless presented Verdi with the libretto. At first the aged maestro recoiled from the task with a cry of dismay: 'Have you ever considered the enormous number of my years?' Subsequently, however, he set to work with immense gusto. Long after his death, Boïto was wont to speak with tears in his eyes of Verdi's delight and enthusiasm. 'Verdi enjoyed himself,' he exclaimed. 'How he enjoyed himself!'

On December 3, 1890, Verdi wrote to an intimate friend:

> For forty years I have longed to write a musical comedy, for more than fifty I have known 'The Merry Wives.' [The first idea of a 'Falstaff' occurred to him in 1867; Ghislanzoni, the librettist of 'Aïda,' was to write the words.] Now Boïto has written for me a lyrical comedy that can be compared to no other, and it causes me an immense degree of pleasure to set it to music. 'Falstaff' [Verdi continues with mischievous glee] does all sorts of naughty tricks [Boïto had carefully ignored the more sinister features of the fat-paunched hero, and Verdi handled him still more gently], but in a humorous way. And he is a type! Types are so rare! The opera is absolutely and entirely comic.

Not quite so comic as he had supposed. There is a rich vein of melancholy in much of Falstaff's later music, and Ford's despairing soliloquy—a worthy pendant to Iago's 'Credo'—is quite wrongly termed 'humorously dramatic.'

A few days later Verdi, indeed, declared:

> I am not writing a comic opera, I am depicting a type. My Falstaff is not merely the hero of 'The Merry Wives of Windsor,' who is simply a buffoon, and allows himself to be tricked by the women, but also the Falstaff of the two parts of 'Henry IV.' Boïto has written the libretto in accordance.

In Verdi's mind there was not a moment of hesitation, not a hint of the doubt that gnawed at the heart of Nicolai, driving him to exclaim, 'Only a Mozart would be worthy to set Shakespeare's "Merry Wives" to music.' The composer of 'Otello' had too high an opinion of the artistic value of his music, or perhaps he had a premonition that his opera was destined to become (as Strauss has asserted) 'one of the greatest masterpieces of all time,' and a work of greater importance and more imaginative insight and power than Shakespeare's brilliant—if somewhat superficial—*pièce d'occasion*.

Moreover, though less revelatory of Boïto's amazing knack of condensation than the libretto of 'Otello,' the book of 'Falstaff' is a model of lucidity and conciseness. Boïto has taken to heart Shakespeare's dictum: 'Brevity is the soul of wit.' On scanning his libretto, Verdi realised that here was an opportunity of writing a lyrical comedy of the most refined kind. Boïto's work—compared with the libretto placed at Nicolai's disposal, a veritable masterpiece—is certainly well-planned, though the balance of dramatic action is not always as good as it might be. Descending to details (in spite of Boïto's stringent system of compression, and the fact that 'Falstaff' is generally considered a manifesto against the stoppage, even for an instant, of action on the stage), the first fooling of the fat-paunched hero is somewhat too slow in arriving, and the crowning exposure scarcely brings a sense of culmination, but is, indeed, a direct anti-climax, the background of the picture unexpectedly becoming the foreground. Moreover, the character-drawing—particularly in the case of Ford, who is infinitely more credible in the Shakespearean comedy—is often somewhat poor. Even Falstaff himself—during the course of the last Act—gradually sinks into insignificance.

Boïto's 'Falstaff' is, moreover, full of thoughts culled from other sources. Several of these are real additions to the effectiveness of the work; but a few others are not always in the best of taste, and we may justifiably ask ourselves whether the 'honour' speech—dragged in by hook and by crook from 'Henry IV.'—really lends itself to a musical setting. There are people who are capable of considering it a masterpiece of comic verve; but it strikes me as being one of the least imaginative parts of the opera, and the slightly philosophical touch of the speech is absolutely antagonistic to Verdi's downright temperament.

The work as a whole—which was completed with amazing ease and never-failing inspiration—is, however (apart from the final fugue, which reveals an element of unexpected pedantry), certainly the nimblest and wittiest of all operas. No less an authority, however, than Grieg declares that in his comic opera Verdi's fancy no longer takes flight as formerly, and that there is something short-breathed about it; and Hanslick, who greatly preferred Nicolai's pretty opera, adds that the aged composer's masterpiece is more a work of talent than of genius (he had asserted precisely the same of Bizet's 'Carmen'!), more 'causerie' than powerful musical creation. However much we may deprecate such statements, we may quite frankly admit that they are not entirely devoid of truth, and that in 'Falstaff' Verdi brought, to quote Mr. Shaw, 'thought and knowledge and seriousness to the rescue of failing vitality.' Moreover, Verdi's delightful work is not merely lacking in elemental power, but also in deeper human interest, and—precisely on that account—in true greatness, and cannot therefore be considered on the same plane of achievement as its only serious rival in comic opera, 'Die Meistersinger.'

Nevertheless, how inexpressibly delicate is Verdi's touch in this work! He who was in the habit of making coarse daubs with his brush now paints with the daintiest of camel-hairs. How curiously wistful, sweet, and penetrating are the short love passages of Fenton and Anne! How exquisite the transition from the chattering quartet of women! And there is an ethereal remoteness about the fairy music of the last Act, a delicacy and spirituality hitherto undreamt of by Verdi, though we may perhaps catch a glimpse of it in the final duet of 'Aïda.' Music so thoroughly imbued with the very essence of the true romantic spirit had not, indeed, been penned since the days of Weber.

Strange to say, Verdi is less of a masterly character-drawer in 'Falstaff' than in the much more unequal 'Otello.' Nevertheless, the

hero himself is undeniably Verdi's most admirable character-study, far surpassing, indeed, anything he had achieved before. Falstaff's sublime self-conceit is revealed, with almost incredible skill, in every bar of a music that for tantalising wit and boisterous fun in vain seeks its equal, a music so tingling and mercurial that it would have delighted even the sour Nietzsche himself and driven him to exclaim : 'Here is a morning song, so sunny, so light, so fledged and so divinely serene that it will not scare the tantrums, but rather invite them to take part in the singing and dancing.' Falstaff, indeed, seldom provokes coarse laughter ; he more often awakens in us that gentle and thoughtful mirth which Meredith called 'intellectual merriment.'

The remaining characters are, however, mere thumb-nail sketches. With regard to Ford, we are often at a loss to understand whether or no Verdi expects us to take him seriously. The Ford of Nicholai is a purely comic character ; the Ford of Verdi is, however, a fatuous fool with—strange to say—moments of astonishing power and eloquence scarcely in harmony with his real nature. Witness his monologue, on which Verdi has concentrated his heaviest artillery : truly a wonderfully expressive piece of declamation, wrongly termed 'humorously dramatic,' a song more replete with the agony of jealousy than many of Otello's more pretentious outbursts. In short, Ford is neither dramatically nor musically consistent. As for the other characters, they are almost entirely devoid of interest. Even the quartet of women—in which there is a touch of the older style—is lacking in fine differentiation of character.

However, 'Falstaff' as a whole is perhaps the most delightfully sane and irresistibly humorous comic opera in existence, far surpassing Cimarosa's 'Il Matrimonio Segreto'—the model on which Verdi is supposed to have worked—and even Rossini's 'Il Barbiere di Seviglia,' and revealing a mastery of nuance not inferior to that of Mozart himself. The delightful work literally overflows with vivacity, genial ardour, and high spirits. We may well repeat Boïto's dictum : 'What an inestimable boon to art when all will be able to understand it,' and, we may add, prefer it to the vocal gymnastics of 'Il Trovatore' and even the Salvation Army rhythms of 'Aïda.'

HANDEL'S USE OF UNCOMMON INSTRUMENTS AND COMBINATIONS

By E. Van der Straeten

The majority of people think of Handel chiefly as a vocal composer, while his merits as a writer for the orchestra are rarely fully recognised. Again, most people are wont to look upon his orchestration as of a primitive nature, yet he was in reality a great pioneer. Before his time the instruments of the orchestra had been chiefly used in contrasting groups of wind instruments, brass, and strings. Effects of tone-colour from the use of individual instruments were practically unknown, except for a few solitary examples in the late 17th century operas. The orchestra at that time was composed of the concertino, consisting generally of two violins and a violoncello, and the concerto grosso or full string orchestra,* recorders, oboes, and a harpsichord or organ, sometimes also a lute or a theorbo. To these were added on rare occasions two trumpets, and, perhaps, one or two trombones and timpani. The oboe and bassoon were comparatively new instruments, which were first used in opera in Cambon's 'Pomona,' in 1659.

The oboe, which had been evolved from the shawm (chalumeau) in France about the middle of the 17th century, was one of Handel's favourite instruments from early boyhood. The double-bass had been added to the opera orchestra by Pignolet de Monteclair only some twenty years before Handel's birth, the violone having until then taken the place of the fundamental bass. This was the lowest bass of the viols, which had been superseded by their cousins, the violins, except for the viol da gamba, which lived on in semi-retirement in the hands of a small number of its admirers, chiefly in France and England.

Both Purcell and Corelli championed the cause of the violin, which in Italy was in fact almost exclusively used from the early 17th century. Handel followed their example, and already in his first operas, violins formed the basis of his orchestra. His musical conceptions, which were always true to his own nature, were stated in a direct, simple manner with comparatively simple means, but the almost superhuman surety of his musical feeling led him to find with unerring judgment the right medium in the right place to express exactly and effectively what he wanted. He realised that the voice in conjunction with a well-contrasted accompaniment could rise to heights which neither could attain by itself, and that through the different qualities of tone in different instruments it is possible by judicious selection always to find one which is suitable to express a certain mood, character, or situation. This possibility he used to the fullest extent, and never hesitated to adopt any instrument, whether new, old, or even obsolete, that would give him the exact tone-colour that he had in mind. To substitute another instrument for one chosen by him with great care and deliberation for a particular purpose, must therefore necessarily destroy the effect that he had intended. The performance of such music in its original form will naturally offer great difficulties, as it is not easy to procure the necessary instruments nor the people who can play them ; but Mr. Arnold Dolmetsch has taught us that the task is by no means impossible, and that it fully repays the trouble. Below is printed a full list of the instruments used by Handel, mentioning the titles of the works, and the instances in which they were employed.

Handel's orchestra at the opera, in the later period, consisted normally of eight first and seven second violins, four violas, three violoncellos, three contrabasses, two to five oboes, two to five bassoons, two flutes, two horns, two trumpets, harp (occasionally), and timpani : thirty-seven to forty-three in all. For his oratorios the orchestra varied between twenty-five and thirty-five instrumentalists, and an equal number of singers for the chorus.

Handel used what was in his time the quite novel device of dividing his violins into three different parts, of which instances occur in most of his operas and some of his oratorios—*e.g.*, in the Overture to 'Saul,' and in the Overture to 'Athalie' he has even four violin parts. The first who followed him in this was probably Weber, in the Overture to 'Euryanthe,' and by modern masters the device has been used more

* A survival of this combination is still to be found in the *Adagio* of Haydn's Symphony in D, No. 43.

frequently. In his opera 'Radamisto' (1720), in Tiridate's aria, 'Alzo al vole,' Handel introduced for the first time two *horns* in Italian opera in London, and probably this was the first instance of their use in any opera, Hasse adopting them for the first time only in the following year.

In the opera 'Orlando,' Orlando's aria, 'Gia l'ebro' is accompanied by two violette marine *obbligati* (with violoncelli *pizzicato*), which were played by the brothers Pietro and Prospero Castrucci. The violetta marina, invented by Pietro Castrucci, was, according to Burney, a kind of viol d'amour, but unfortunately no specimen of the instrument has survived, nor have we any detailed description of it. Chrysander thought that the name pointed to some connection between Castrucci's instrument and the tromba marina (trumpet marine), and that its tone had something of the trumpet-like character of the former. In support of his theory he quotes from an advertisement in the *Daily Courant* of March 17, 1725:

> . . . an Entertainment of Musick, for the Benefit of Mr. Castrucci . . . in which Mr. Castrucci will make you hear two Trumpets on the violin.

The violetta marina had the compass of the ordinary viola, and must therefore have been of at least the same size.

One might feel inclined to think that Handel repeatedly made use of these instruments, as we find violette used in combination with violins, oboes, and basses, for the accompaniment of Zoroaster's aria, 'Sorge in Fausta,' in the same opera, while in all the other numbers violas are distinctly specified. Likewise, in 'Ezio,' 'Rinaldo,' and other works, we find violette indicated in some numbers, and viole in others. The fact that 'Rinaldo' was performed in 1712, and the brothers Castrucci came to London only in 1715; that, moreover, in Orlando's aria the instruments are particularly specified as 'due violette *marine* per le Sig^ri^ Castrucci,' solo duet (accompanied by basses only), appears sufficient proof that he did not mean the latter instruments where he uses the word 'violetta' or 'violette' (plur.). Mattheson, Speer, and Eysel tell us that the word 'viola' and 'violetta' were used indiscriminately for one and the same instrument, but why should Handel use the word 'violetta' for the alto part for one or two numbers, and 'viole' for all the rest, unless he really meant different instruments? There were two instruments which went by the name of 'English violet'; one was identical with the viol d'amour, the other was a violin tuned *e*, *a*, *e*^1^, *a*^1^, which does not appear to have been largely used—but that would not have deterred Handel should he have found it suitable. No definite information is available so far, although it would be of great interest.

The viola da gamba he employed in only two of his works. The first is 'La Resurrezione' ('The Resurrection'), where he uses it in conjunction with other soft-toned instruments to accompany music for the Saints, while Lucifer is characterized by trumpets, oboes, and the quartet of the violin family. The former arias are remarkable for the picturesqueness of their orchestration: Maddalena's first aria, 'Se impassabile immortale' (concertino: two oboes, violin solo, gamba; concerto grosso, the usual strings); her second aria, 'Per me gia di morire' (concertino: violin solo, viola da gamba, recorders, and muted oboe; concerto grosso, full strings with contra-basses, and harpsichord); her third aria, 'Ferma l'ali,' is accompanied by two recorders, two muted violins, gamba, and basses. One recitative is accompanied by two recorders and gamba only—a very ethereal effect. The first aria of St. John, 'Così la tortorella' ('As the dove'), traverse flute, gamba, and theorbo, with all the violins and basses 'all ottava'; his second aria, 'Quando e parto,' is accompanied only by a gamba and violoncello, and Cleofe's aria, 'Piangete si piangete,' by violas and gamba in unison, and basses. Only those acquainted with the sounds of the various instruments can imagine the wonderful effect of these combinations. The second and last of Handel's works in which we encounter the gamba is 'Julius Cæsar,' where Cleopatra's beautiful aria, 'V'adoro, pupille,' is accompanied by a concertino of oboe with 1st violin, 2nd violin with viola in unison, gamba obblig., harp and theorbo, bassoons and violoncellos, concerto grosso of the usual string orchestra. This aria, which is one of the finest numbers of the opera, has an important introductory symphony, of which Handel wrote two different versions.

The violone, a six-stringed contrabass viol tuned D G C E A *d*, was used by Handel in the overture to 'Saul,' in which the instruments for the second movement, *Larghetto*, are: two oboes, bassoon, three violins, viola, violoncelli, violoni, organ, harpsichord, and theorbo. It appears also in Seleuce's aria, 'Dite che fà,' in Act 2 of 'Tolomeo,' which is accompanied by three violins and viola (col. violino 3°), con sordini, violoncello, and violone pizz. (without continuo). The division of the violins into three distinct parts, which is to be found in most operas as well as in some of his oratorios, is seen also in several numbers of this work.

Another now obsolete string instrument of which Handel made frequent use is the tenor violin, or 'taille,' under which latter name it appears in his scores. It had a total length of about 2½-ft., with *c.* 18⅝-in. length of body, which makes it rather unwieldy to hold, like a viola, and many fine old masterpieces have been cut down to the size of the smaller viola, to suit the convenience of the player, although the beautiful rich and sonorous tone of the real tenor violin was thereby completely destroyed. Had they played the instrument violoncello fashion, as was done at the Haslemere Festival, last August, that sacrifice would not have been necessary. The same applies to Ritter's viola alta, and Stelzner's violotta, which are true tenor violins. The tuning of the tenor violin is generally said to be identical with that of the viola, but that given by D. Hizler ('Neue Musica,' 1628), F, *c*, *g*, *d*^1^, is more in conformity with its size as well as some of the parts written for it by various composers. The instrument went out of use about the middle of the 18th century. Handel employed it apparently only in his earlier works, notably in the second *Allegro* of the overture to 'Tesèo' (1712), which is orchestrated as follows: two oboes, bassoon, violin, haute-contre, taille, basso-continuo (without string basses).

The flageolet, a small flute with a straight ivory or bone mouthpiece and the compass *g*^1^ to *a*^1111^, was used only twice by Handel, viz., 'Hush, ye pretty warbling choir,' from 'Acis and Galatea' and 'Augelletti che cantate,' from 'Rinaldo,' where it is used in combination with two recorders. In Handel's conducting score the flageolet has been changed to 'piccolo.'

Of flutes, he employed both recorders and traverse flutes, the latter apparently only where they are specially indicated, while the former appear simply as flutes. In 'La Resurrezione' (1708) both are used, as mentioned above, in speaking about the

gamba. The recorders appear more frequently than the traverse flute, fine examples being the 'Ferma l'ali,' from 'La Resurrezione' (*see* above); Josabeth's aria, 'Through the land so lovely,' from 'Athalia,' which is accompanied by two recorders, two violins, and basses only; and Apollo's airs from 'Terpsichore,' the first, 'Tuoi passi,' for recorders, with two muted violins, viola, and soft organ (positif?), theorbo, and violoncelli pizzicato; the second, 'Hai tando,' has an introduction for two recorders and violins in unison, and continuo, and is followed by a 'Ballo,' for two recorders and violins, pianissimo, only. In Arsace's aria, 'Partenope,' Act 1, 'Dimmi piètoso ciel,' there is a fine recorder obbligato with very effective figures alternately between recorder and violin and recorder and voice; and in Act 3, Scene 6, is Arsace's lovely slumber song, 'Mai quai note,' with two recorders, two violins, viola with theorbo, and pizzicato basses without continuo.

The traverse flute is to be found mostly in his later operas, where several obbligati occur, always accompanied by violins, violas, and basses, viz.: 'Poro,' Act 1, Scena 10, and Act 3, Scena 10; 'Ezio,' Act 1, 'Onoria,' 'Quanto mai felice,' two traverse flutes obbl., two violins, two violette, and basses; 'Faramondo,' Act 2, Scena 14; 'Alexander Balus,' two traverse flutes obbl. in Cleopatra's aria, 'Hark, hark, he strikes the golden lyre,' about which we shall speak later; and in 'Tamerlane' and 'Rodelinda,' as in the 'Resurrezione' (*see* above), he uses recorders as well as traverse flutes. There are many other instances of the use of both the recorder and the traverse flute; only those of particular interest are here mentioned.

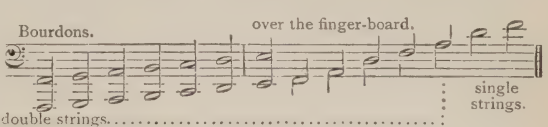
The bass recorder, compass *f*—*f*^{11} occurs only once in 'Giustino,' Act 1, Scene 4, where the aria 'Può ben nascer' is accompanied by oboe solo, flauti (recorders), 1^{e} violino, 1^{o} piano, flauti 2^{e}, violini 2, violino 3, e viola e basso di flauti (bass recorder). The effect must have been very delicate and beautiful.

The bass traverse flute, in *f*, was likewise used once by Handel, in the arioso in Act 3 of the opera 'Ricardo' (1727). In the same Act, the aria 'Quando uno vede' is accompanied by two chalumeaux, three violins, viola, and bass. This is the only instance in which Handel has made use of the chalumeau, or 'shawm,' as it was called in England. There existed two kinds of instruments bearing that name: one had a double-reed, and this was the precursor of the oboe. The other was a single-reed instrument, which was improved, *c.* 1690, by Denner, of Nuremberg, and became the clarinet. It was no doubt the latter instrument that Handel used, recognising its possibilities, while its shortcomings deterred him, like his contemporaries, from employing it more frequently, and it was not till Mozart's time that it had been sufficiently improved to become a useful and even important member of the orchestra.

The cornetto—a wood-wind instrument with a slightly bent tube pierced with holes—which, in the 16th and 17th centuries, was largely used in combination with trombones, but was rapidly falling into disuse in Handel's time, was resorted to by him only in a single instance, namely, in 'Tamerlane' (1724), where two obbligato cornetti are used in conjunction with the usual string orchestra for the accompaniment of Irene's aria, 'Parche mi nasca in seno.' The cornetto was last used in Gluck's 'Orfeo' (1764). It was the alto instrument of a family, the other members of which had already become obsolete, except the contrabass cornetto, which on account of the snakelike winding of the tube was called the 'serpent.' The latter had a rough and roaring tone, with a compass from *B* to *c*^{1}, and was chiefly used in France. The story is told that when Handel was first shown and heard the instrument, and was informed of its name, he said, 'You call it a serpent—ha! but it is not ze serpent vot seduced Eve.' Nevertheless, he used it in 'Samson,' in 'Solomon,' and in the 'Fireworks' music, and it was employed by both Mendelssohn and Wagner.

After introducing two horns in the score of 'Radamisto,' he used them frequently, generally in combination with oboes, but not with trumpets, which he also combined with oboes. In Act 3 of 'Ricardo' there is a fine obbligato for two horns, and in 'Julius Cæsar' (final chorus) he uses for the first and only time four horns, two in G, and two in D, a device followed by later composers, but which originated in all probability with Handel.

The theorbo, a bass-lute, tuned at the beginning of the 18th century:



was a favourite bass instrument during the 17th and early 18th centuries of which Handel has made very effective use in some notable instances. I have already mentioned its use in St. John's aria 'Così la tortorella,' from 'La Resurrezione,' Arbace's lovely song, 'Mà quai note,' from 'Partenope,' and the aria 'Tuoi passi,' from 'Terpsichore.' In 'Saul' he employs it in the second movement, *Larghetto*, of the overture, described above (*see* violone), then again to accompany David's exorcism, and also in conjunction with the harp, violins in unison, and viola in octaves with the bass, in Saul's aria 'Fly, fly, malicious spirit.' The first instance of his use of the harp is to be found in 'Esther,' where he wrote a harp accompaniment to the song 'Tune your harps in cheerful strains,' for his protégé, the younger Powell, for whom he also wrote the harp concerto played by Powell in 'Alexander's Feast,' and which was afterwards embodied in the sixth Organ Concerto. We find the harps used again in Cleopatra's aria, 'Hark, hark, hark, he strikes the golden lyre,' from 'Alexander Balus,' which offers probably the first of the extremly rare instances of the use of the mandolin in an important serious work, the only other one which I can call to mind being the Serenade in Mozart's 'Don Juan.' The harp and mandolin parts in Cleopatra's aria are written together on the same stave, the other instruments being two traverse flutes, two violins, viola, two violoncellos, bassoons, and contra-basses. Last, not least, we find even an instance of the use of the carillon in the sinfonia and chorus from 'Saul,' 'Welcome, welcome, mighty King,' with violins and organ *tasto solo*, and also in 'David his ten thousand slew,' accompanied by a very full orchestra.

Although of frequent occurrence in modern orchestras the powerful group of brass instruments, consisting of two trumpets and three trombones, in the opening chorus of 'Saul,' used in conjunction with kettledrums, oboes, strings, and continuo, was no doubt a startling novelty, in spite of the fact that the individual instruments were by no means uncommon.

The above is perhaps the first full and connected account of the various instruments which are now

obsolete, and of the still existing ones which Handel introduced for the first time or used in novel combinations. To give all the examples of interesting and effective instrumentation from his works is beyond the scope of this article, but it may come as a surprise to those who are not familiar with the full scores, as showing the wonderful resourcefulness of Handel and his acquaintance with the character and possibilities of all the musical instruments of his time. It may also serve as a list for reference by music students.

CONSECUTIVE FIFTHS

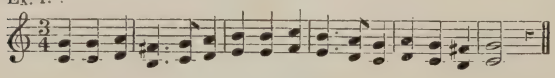
By Arthur T. Froggatt

Dr. Shirlaw's interesting articles on 'The Nature of Harmony,' together with a discussion on 'Modern Harmony' in the recently published 'Proceedings of the Musical Association,' have suggested the subject of the following observations. It is a subject upon which the final word has apparently not yet been uttered; and although I cannot flatter myself with the thought that it is now about to be spoken, yet I may perhaps venture to hope that my humble effort may have the result of accelerating its advent.

Why are consecutive fifths unpleasant? That is a question which, so far as I know, has never been answered, although many attempts have been made to do so. The latest of these attempts which has come under my notice occurred in the discussion above mentioned: the speaker stated that they are 'the result of a succession of chords with no note in common.' But assuming for the moment the truth of this very inaccurate expression, it may be pointed out that it applies equally to a succession of chords of the sixth. Why, then, should the result be bad in one case and good in the other?

The best known reason for the prohibition of consecutive fifths—viz., that they suggest a succession of different keys, is also rebutted by the above argument, for chords do not change their key by inversion. The only way in which fifths could suggest two keys would be this:

Ex. 1.

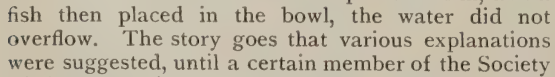


where we have 'God save the King' in the keys of C and G simultaneously.

The joke which Charles II. played upon the then recently founded Royal Society is probably well known. The King asked the Society why it was that if a bowl were filled with water up to the brim, and a fish then placed in the bowl, the water did not overflow. The story goes that various explanations were suggested, until a certain member of the Society tried the experiment, when it was discovered that the water *did* overflow. In the same way, in answer to the question, 'Why are consecutive fifths always objectionable?' I am of opinion that most composers have proved by experiment that they are not always so.

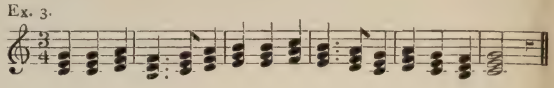
Of course, consecutive fifths, whether perfect or imperfect, *may* be extremely unpleasant. Take 'God save the King' again:

Ex. 2.

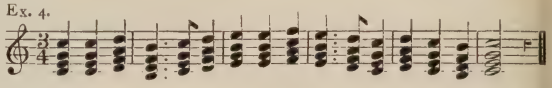


If this is played as written, the melody is in the lower part. If played with one sharp at the signature, the melody is in the upper part. It is a choice of evils.

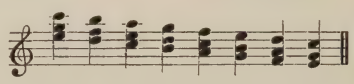
Now add a third to each chord:

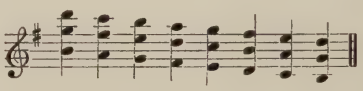
Ex. 3.

This is still very bad; but not quite so bad as before. Why? Because the fifths, though painfully prominent, are not *quite* so prominent: the major and minor thirds supply the jam taken with the powder.

One step further. Add the octave—strengthen the melody:

Ex. 4.

Surely we are on the road to improvement. The quantity of powder remains the same, but there is more jam. The bad effect of the fifths is by no means obliterated, but it is considerably reduced.

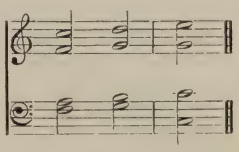
Consecutive fourths are quite as objectionable as consecutive fifths: many musicians would say more so. But add thirds below, and they are all right:

Ex. 5.

Why then are these chords of the sixth not equally good with the fifth above the root?

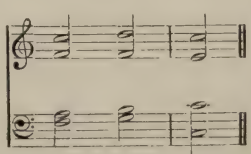
Ex. 6.

The only reason I can discover is that the harmony being necessarily more open, the fifths stand out more prominently than the fourths in Ex. 5. Play the fourths an octave higher, with the bass as written, and the former become unpleasantly prominent also. In close harmony, with the doubling of parts, I can find nothing offensive in such a progression as that in bars 13 and 14 of the *Minuet* in the 'Jupiter' Symphony, where the first violin and first oboe move in fifths high up the scale.

I have never been able to understand the objection of 'strict' contrapuntists to the sequence of subdominant and dominant thirds in two-part counterpoint. Neither can I see (or rather, hear) any objection to Ex. 7, beyond the fact that it is not in pure four-part harmony. Ex. 8, of course, is an immense improvement, and to my ear quite without flaw:

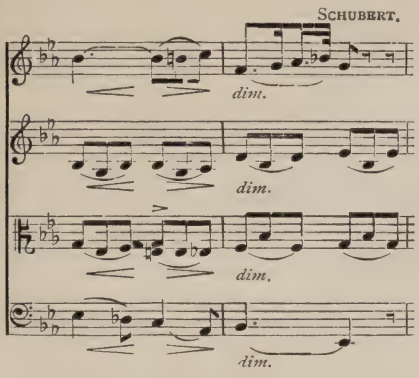
Ex. 7.



Ex. 8.

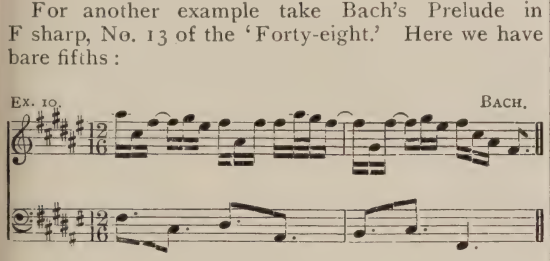


The following is from the *Adagio* of Schubert's String Quartet in E flat, Op. 125, No. 1, six bars from the end :

Ex. 9.

The fifths between viola and violoncello, from sub-dominant to dominant harmony, may be forgiven, but can never be forgotten.

For another example take Bach's Prelude in F sharp, No. 13 of the 'Forty-eight.' Here we have bare fifths :

Ex. 10.



It is true that there is a morsel of syncopation by way of apology; but no self-respecting 'strict' contrapuntist would accept it.

As regards the crossing of parts in very full vocal harmony, an improvement in the melody of the parts may thereby be effected; but it is absurd to pretend that bad consecutives can be made good by such childish means.

Someone may say : Granted that consecutive fifths are sometimes unobjectionable, you have not told us *why* this is not always so. It is because I do not know. I do not know why a major third is a more satisfactory interval than a perfect fifth; with the result that two thirds in succession are pleasanter than two fifths. I have already quoted two unsatisfactory reasons which others have given : here is a third. It has been said that it is a question of the partial tones—that the cultivated ear desires a happy medium between too much unity and too much variety. The major and minor thirds, with their inversions, the minor and major sixths, are said to provide the happy medium. For instance, in the fifth there is too much balance on the side of unity, while in the major second there is too much balance on the side of variety. But if this were the true explanation, it would follow that the octave would be a less pleasant interval than the fifth or fourth, because the co-incidence of partial tones is greater in the octave. But this is not the case. No sane person would prefer a scale in fifths or fourths to one in octaves. That thirds are the most beautiful intervals in music is an undoubted fact. And if anyone can tell me *why* this is so, I shall be very grateful.

Dr. Shirlaw, in the article mentioned above, quotes a succession of last inversions of dominant sevenths (from Strauss's 'Electra') written upon a descending chromatic scale. They *ought* to sound horrible, but they are, as Dr. Shirlaw very truly says, 'sweet and even cloying in effect.' In the same composer's melodrama, 'Enoch Arden' (pp. 4, 5) will be found two or three dominant sevenths in their original position, also written upon a fragment of the chromatic scale, which to me are not unpleasing. But in the quotation from 'Electra,' Strauss has added a perfect fifth below each seventh—as a matter of fact, the *minor third* of the chord ! It is generally not very safe to prophesy; but I am inclined to think that in this passage the ugliness of consecutive fifths has reached bottom.

The Musician's Bookshelf

'Studies in Modern Music' (First Series); 'Studies in Modern Music' (Second Series). By Sir W. H. Hadow.

[Seeley, Service & Co., 5*s.* each vol.]

'Beethoven's Op. 18 Quartets.' By Sir W. H. Hadow.

[Oxford University Press, 1*s.* 6*d.*]

'A Comparison of Poetry and Music : The Henry Sidgwick Lecture, 1925.' By Sir W. H. Hadow.

[Cambridge University Press, 2*s.*]

The two volumes of Studies, being now in their eleventh edition, are long past the review stage. One can only say that they retain their place as examples of the finest critical writing produced in this country. True, the lapse of some forty years since their first appearance has altered the standing of certain of the composers discussed, and it is hardly likely that Sir Henry would care to be pinned down to every one of his early opinions. Again, the conditions affecting the contact of the general public with music have undergone such profound changes, especially during the past twenty years, that such a passage as this reads curiously to-day :

> A generation ago Englishmen who played the pianoforte were almost non-existent, and Englishwomen ended their education with the 'Battle of Prague.' Even now the amateur level in this country is not very high, and we have as yet little chance of familiarising ourselves with Beethoven and Schubert, of bringing them to our firesides, and admitting them to our friendship. This is, of course, the principal reason why good Art is ever neglected. To appreciate the best music we must hear it often : to hear it often we must live with it : to live with it we must be in the company of those by whom it can be played and sung.

Thanks to the player-piano, the gramophone, and wireless, we can now live with the best music to a degree that Sir Henry never dreamt of when he wrote the above passage. 'Those by whom it can be played and sung' meant to him soloists, or at most a chamber music party belonging to the domestic circle. To-day we may be in the company of the pick of these, and of the finest orchestras and choirs as well. Such deficiencies in reproduction and transmission as exist (and they are steadily being overcome) are more than compensated by the fact that we are able to obtain an unlimited amount of repetition of fine works, and (in the case of the player-piano and gramophone) even of any particular passage.

The essay on 'Music and Musical Criticism' contains some denunciations that apply less now than they probably did forty years ago. There is no

lack of musical criticism written to-day of a quality that compares very favourably with the best of that in other branches of art. No higher praise is needed, for literary criticism has long been a brilliant department of English letters. We may claim that the best of contemporary musical criticism is almost certain to be as well worth reading by posterity as the literary criticism of the past is to-day. These books of Hadow's are examples of the abiding value of such work, when all allowances have been made for changing values of nearly half-a-century. For the benefit of readers who do not know the volumes, it may be well to give the contents of the two series: (1.) Music and Musical Criticism: A discourse on Method; Hector Berlioz and the French Romantic Movement; Robert Schumann and the Romantic Movement in Germany; Richard Wagner and the Reform of the Opera. (2.) Outlines of Musical Form; Frederick Chopin; Antonin Dvorák; Johannes Brahms.

The little book on Beethoven's Op. 18 Quartets is a model of its kind, being informative without dryness, and picturesque without far-fetchedness. The reader who takes a miniature score of these Quartets, and goes through them with Sir Henry as guide, will end by knowing a good deal more about Beethoven and his methods (not only in Op. 18, but elsewhere) than can be obtained from many a fat volume.

We may be sure that nobody was more aware than the lecturer himself that a comparison between music and poetry demands more than a solitary lecture, and, stimulating as Sir Henry's discourse is, it inevitably leaves the reader to do much of the rounding-off for himself. But there is not a sentence that is not worth pondering, and it abounds in the neat setting-forth of difficult points that in most hands lead to no more than cloudy verbiage. One is surprised, however, to find no mention made of Browning, though there is a brief quotation from 'Abt Vogler.' Speaking of the scant justice done to music by English poets after Milton, Sir Henry says:

> So through the 18th and early 19th centuries the estrangement continued. Music fades away from the works of our English poets—Wordsworth, Coleridge, Southey, are outside its influence; Shelley 'pants for the music which is divine,' but shows no comprehension of it; Byron has little to show except the songs he wrote for Braham; Keats has virtually nothing.

But surely Browning (though his actual knowledge of the art was a good deal less profound than he thought it to be) deserves honourable mention, not only for writing poems dealing directly with music, but for showing an insight into its mysterious power that has not been surpassed by any other English poet. Milton's description of a fugue in 'Paradise Lost' may be, as Sir Henry claims for it, 'the best in all literature'; but the best English poem on music (and one of the best in all literature) is 'Abt Vogler.'

Sir Henry, as might be expected, is against the ultra-modern composer, and gives good reasons. In a passage concerning 'Pierrot Lunaire,' he lays his finger on the weak point of the over-elaborate polyphony of Schönberg and his disciples, comparing an abstruse passage therein with an over-involved and pedantically wordy sentence from Lycophron:

> There is a passage in Schönberg's 'Pierrot Lunaire' which seems exactly to match this. Piccolo and clarinet are playing in close canon at the distance of a quarter of a bar; violin and 'cello are playing a canon cancrizans on a new theme: the pianoforte is playing a three-part fugue on the theme of the first canon in augmentation: and the voice is narrating that when Pierrot walks in the cool of the evening the moon makes a white spot on his back. If all this display of counterpoint was successful it would overlay the tiny subject on which it is imposed; as a matter of fact it is so involved that the ear cannot follow it, and it makes no compensation in beauty of sound. But, indeed, much of our counterpoint is become so elaborate that it no longer harmonizes: 'the dissonances,' we are told, are inherent in the progression of parts and therefore inevitable.' It never seems to occur to the composer that he might conciliate the parts.

Exactly; but such conciliation involves labour. It is far less trouble to force the parts together, willy-nilly, and call the result 'advanced.'

H. G.

'Studies and Caprices.' By Alexander Brent-Smith. (Methuen, 5s.)

Mr. Brent-Smith needs no introduction to *Musical Times* readers, nor need much be said concerning this little book of essays, seeing that some of them saw the light in this journal, the remainder appearing in *Music and Letters*. Practically all, however, have been re-written and enlarged. The 'Studies' are of Bach, Cherubini, Beethoven, Meyerbeer, Chopin, Mendelssohn, Parry, and Reger; the 'Caprices' play round 'Creed and Custom,' 'On Going Behind the Scenes,' 'The Negative in Music,' 'Slender Reputations,' 'The Unexpected in Music,' 'On Knowing Things,' 'The Place of Music in the Works of Thomas Hardy,' 'Painted Music,' 'The Fascination of the Opus Number,' and 'Accidental Strokes of Genius.'

Re-reading some of these pleasantly-discursive papers, one feels that, after all, books of this sort are far better aids to 'music appreciation' (one hates the term, but it has to be used here) than many of the fussy volumes put forth for the guidance of the amateur; for Mr. Brent-Smith has the rare and valuable combination of musicianship, humour, and a sense of literary style. With some of his musical judgments, of course, many will feel at liberty to fall out. The present writer, for example, though no blind Beethoven-worshipper, cannot agree with the estimate of that composer. Beethoven, as Mr. Brent-Smith says, 'has his undeniably dull moments'; but the fault is usually due to causes other than those set forth. Are his 'initial inspirations magnificent'? No; surely one of the characteristics of Beethoven is his genius for making much out of some germ that is seminal rather than magnificent. And many of these, in their first form, are often the sheerest platitudes. Again:

> His texture is rarely without some tangles and knots. His seams and joints are too evident. We can frequently count the stitches, and, on some occasions, can see the glint of a hasty safety-pin.

This is true enough of the immature Beethoven, but surely not of Beethoven at his best. If we do not find mastery of construction and texture in his finest music, where are we to look for it? Yet one more point: Among his failings are set down 'trite or interminable *codas*.' Well, 'many men,' &c. I had always thought that the *coda* was one of Beethoven's glories. It is only fair to add that these brief quotations are more or less set off by glowing

praise later. 'Caprices and Studies' makes reading at once pleasant, stimulating, and informative, and its style is so attractive that its virtue will not be exhausted by a first perusal. H. G.

'Brahms,' by Jeffrey Pulver.
'Bizet,' by D. C. Parker.

[Kegan Paul, 7*s.* 6*d.* each.]

These are the fourth and fifth volumes of the 'Masters of Music,' edited by Sir Landon Ronald, the first of which was the surprising and bitter 'Wagner' of Mr. William Wallace. None of the other contributors have followed Mr. Wallace's lead away from the beaten tracks of biography, and of them all, none is so disinclined to a critical attitude as the author of the new 'Brahms.'

What does one most want in a short book about a famous composer? It depends on the composer. Now and then a composer has had an interestingly eventful life. Wagner's life makes a remarkable story, worth telling—a fact which has often been observed, so that most books on Wagner are so full of the life and of the plots of the operas that the music gets left out. Then a few of the composers have been in themselves picturesque and interesting men. A book on Berlioz himself must not leave Berlioz himself out, for personally he was even more interesting than his music.

But, after all, with the majority of composers the music is the thing, and it strikes us that a good working rule for musical biography would be to write with a constant view to illustrating the music, cutting the rest short. The probability is that the result of the vicarage cricket match in 1868 does not essentially help the case; we have lately seen an example in which the music was snowed under by the cricket results. Brahms did not play cricket. He had no Wagnerian adventures. Whatever the inner man was like, he managed—apart from such revelation as is afforded by the music—to present an impassive front to the world, and the latest biographer, in any case, prefers to put aside what material there is for critical psychology.

His procedure may be illustrated by an example taken ('honest Injun!') at haphazard. Brahms in 1865 was not very enthusiastic over his father's proposal to marry again, and was unable to attend the wedding, but nevertheless wrote an affectionate letter. Mr. Pulver gives a page to this matter:

> His dutiful son, sacred as he held the memory of his mother, understood sufficiently what a lonely life meant, and could only approve his father's action though he feared the consequences of another great disparity in the ages of the engaged couple. . . . Johannes could only hope for the best. . . . Writing on October 10, he said he was staying another eight days at Lichtenthal, and asked that letters should be addressed to him, care of Levi, at Carlsruhe. He hoped to come to Hamburg in December. His one desire was to see his father pass the rest of his days in comfort and happiness, and in the hope that the forthcoming marriage would achieve this object he left the matter in Johann Jakob's hands (pp. 158, 159).

Try again:

> Most of the late spring and the summer were spent at Tutzing, on the Starnberg Lake, in Bavaria, a beautiful spot, but not without its social distractions. Before settling here he had tried Gratwein in Styria and the Semmering, but without finding the place he required. From Tutzing he would run over to Munich to see Levi, and make use of this asylum when visitors to Tutzing annoyed him (p. 211).

Brahms's holidays are indeed chronicled as though every move had a strategical importance—but we miss the connection with the music.

The procedure is one of accumulation of detailed, amical fact. Mr. Pulver's attitude seems to be that since the music is available to all and sundry it may be left to speak for itself. This is reasonable enough.

The music of Brahms tells us of brains and sensibility. It exemplifies a most beautiful balance between rather depressed feelings and their logical expression. It tells us that Brahms was never a very happy man. There is not one moment of exhilaration from one end of him to the other. But he cannot have been very unhappy, for he was too well able to express his lifelong melancholy sentiment.

Some of Mr. Pulver's readers would have been glad of a selection of facts with a more strictly musical bearing. Others will be relieved that in these days of iconoclasm and what has been called de-whitewashing he has treated his admired subject with such reticence and formality. As for his admiration, not the straitest Brahmsian of them all will complain that it stops half-way:

> Brahms is, in fact, intellectually the most important figure in the whole history of music; in his work we are given the culmination of the technical development that had gone on from the 16th century to his own times (pp. viii., ix.).

And later:

> As a writer of absolute music Brahms stands, of course, as the greatest musician of all time (p. 348).

'Of course' is good! On the same page it is argued that Brahms's chamber-music is an improvement on Beethoven's, and on the last page we bid him farewell, 'clothed in the mantle of Johann Sebastian Bach.'

Bizet's life was no more eventful than Brahms's, and was much shorter. He was no more interesting a person, and he was a lesser musician. Mr. Parker has seen that a Bizet book must be essentially a book about a single opera, 'Carmen.' He has quarried industriously, and here gives us a full story—who sang, what the papers said next day, why after a first season's run of thirty-seven performances (which to English ears seems a pretty good career for a new opera) it was shelved, and so on.

He has made as much as was to be made of the matter, and he is to be thanked for not asking us to applaud overmuch the other operas of Bizet. In fact, he faces the interesting questions:

> Was not, perhaps, this brilliant 'Carmen' a sort of happy accident? Is there not the possibility, seeing what Bizet's character and record were, that if he had lived nothing especially good might have come after 'Carmen,' as nothing especially good had gone before?

Mr. Parker sometimes uses strained language, as in phrases like 'the sweets of blinding triumph,' which make one's head go round. But he has written at some length about a minor composer without making strained claims, and that is something of a feat. C.

'Orpheus; or, The Music of the Future.' By W. J. Turner.

[Kegan Paul, 2*s.* 6*d.*]

The author strikes one as being clever, but immature. He is all too ready to sneer at his elders, and betters—Anglican bishops (p. 90), Darwin, Elgar, Sullivan (p. 33), and religious bodies of nearly all denominations (p. 79). One so ready with his stones should build his own house of the thick glass of the aquarium tanks.

But here we are already getting a little annoyed—which is playing the author's game. 'I use the tenor or C clef,' he says on p. 64, 'partly because it is more obscure and will annoy those who are only accustomed to the treble and bass clefs.' He does it only to annoy, because he knows it teases!

What is much more obscure than 'the tenor or C clef' is the galimatia which the music-type illustrates. Our author confesses to a weakness for the interval of the 17th—'the most satisfying to my ear.' He prefers it to the 12th. (The illustrations in the tenor clef are of a major 17th and perfect 12th.) As who should say, 'I prefer the phrase, "Turn to the right," to "Third to the left"!' As though the likeableness of a melodic interval did not entirely depend on the context!

No. The intervals of the scale are to be thought of in terms of human relationships (p. 65). The octave, father and daughter; the fifth, brother and sister. But the twelfth, male and female cousins, 'in which a new element, that of sexual affinity, is introduced, bringing with it a deeper reverberation, although the blood relationship is more distant.' Oh, dear; this is very hard to follow! Because all the time a 12th is nothing but a 5th, is it? So my father may be my female cousin? Happily, 'in another five generations . . . . there may be no matrimony' (p. 91), and, we may venture to hope then, no more generations. Not all the book is such nonsense as this talk about favourite 17ths.

The motive power of music, so the author begins, is, like that of the elements of chemistry and everything else, love. This is very respectable scholastic doctrine. See 'Purgatorio,' xvii. But it would have scandalised Mr. Turner's chemistry and music teachers, he thinks (pp. 15, 16). He himself is not, however, we gather, very much of a Dantean. He persists in misquoting. Reading on p. 1 his version of 'L'amor che move il sole e l'altre stelle,' we took it to be a conscious adaptation by a modern poet, but on p. 19 it is given again as Dante's own. Let us then point out that the mondo was not a stella in Dante's system.

Does it appear that the young author has all too successfully teased the temper of a middle-aged reviewer? True it is that, reading by the rushy banks of Thames, one was tempted to cast the booklet into the flood. But now for the good things. Mr. Turner has not lingered long over the idle task of foretelling the future. He indicates only that poverty will be abolished and that surnames will be optional. This is mild, when he might credibly have depressed us by a collapse of civilisation in another war or a new glacial age.

The heart of the book is a declaration that Beethoven's is the music of the future. Beethoven's contains all other music. We are still only on the fringe of appreciating it. In the pessimistic world of to-day, littered with the ruins of theological and sociological hopes, the star of Beethoven's spirit shines on. All of a sudden our author grows sympathetic. He has really felt all this, and he expresses it all far better than I have done. This praise of Beethoven springs from a fine poetic idea, and for its sake one is inclined to excuse a good many of the author's hateful denigrations. He ends the chapter (p. 88):

> And if anyone should say that the question, 'Why do I live?' has not been answered, I reply that Beethoven has rendered it ridiculous.

C.

'Fifty Years of Army Music.' By Lieut.-Col. J. Mackenzie-Rogan.

[Methuen, 15*s.*]

The author gives a detailed account of a successful career, every phase of which he has clearly enjoyed.

The future bandmaster of the Coldstream Guards was born in 1855, and enlisted as a band-boy in the 11th (North Devon) Regiment of Foot in 1867. He was almost at once shipped off to South Africa. Later in life he had two spells in India. He was flautist, clarinettist, 'cellist, and cricketer ('a fairly good bowler, having a small break both ways'). What was even more, he took to regimental ways as a duck to water. Only once in his life did he appear on parade improperly dressed. For all the horrors of the story, see p. 162.

When he joined the Army about two-thirds of the bands were conducted by German civilians. Sometimes these were mere minstrels from street 'German bands,' taken up and dressed decently by certain well-known people interested in exploiting military bands, and foisted on ignorant C.O.'s. The title 'Herr' had great prestige with those simple soldiers.

How simple they were comes out in the story of the colonel who ordered the trombones all to play with the slides in the same position for the sake of smartness. Another preferred the playing of scales in unison to other music. Another colonel could not tell 'Rule, Britannia' from 'God save the Queen.'

At one time a battalion of the North Devons had two bandmasters, an Englishman and a German, 'a foreign-looking, sallow gentleman with very long hair,' who employed an interpreter. The foreigner took charge of full rehearsals, mess performances, and public engagements, and the military bandmaster took charge of all parades. This ridiculous state of things was abolished in 1873.

In 1874 the author, still a youngster, was put in charge of the battalion drums and fifes. It was obvious already that he had the zeal and organizing power to take him a long way. He came home from India to study at Kneller Hall. His remarks on that institution will no doubt be noted in the proper quarters. He is in favour of a civilian Director of Music there, and thinks that the wind players turned out by Kneller Hall up to 1881, and for some years after, were more skilful than they have been since the introduction of 'double-handed playing.' If the Guards bands have excelled in the past sixty years, it is because the men did not attempt to play stringed instruments as well as wind.

After Kneller Hall the author was appointed bandmaster of the 1st battalion of The Queen's, and held the post for fourteen years. In 1896 he left it for the Coldstream Guards. The later chapters are full of accounts of the State functions and the flower-shows and similar entertainments, where we expect a band of guardsmen to figure. The band, furthermore, went on a wartime concert-

tour on the western front, and got shelled at Poperinghe. Col. Mackenzie-Rogan has also been three times to Canada. In 1899 he went to Berlin. He was favourably struck by the training of German bandmasters in a civilian school of music—'a better arrangement than our own. . . This was the only point in the German system of military music and training which I thought would be advantageous to us. In all other things the best British bands undoubtedly led the way.' C.

'Chopin.' By Wakeling Dry.

[The Bodley Head, 3*s.* 6*d.*]

This little book is an annotated list of Chopin's compositions, the remarks being of the quality to which we are accustomed in the average recital programme. It lacks an index, which is a serious drawback in such a work. Thus we may wish to read Mr. Dry on the great F minor Fantasy, Op. 49. It is not in the chapter on Sonatas, nor yet among the 'Scherzi, &c.,' not yet among 'Miscellaneous Pieces.' We have the impression that it is left out, but we do not say so for certain.

As criticism, it is all very unpretentious. Perhaps the best thing is to quote a couple of examples, and to leave the Chopin-lover after that to go to the book itself if he is interested.

Of the first movement of the B flat minor Sonata the following analysis is given :

> It opens with a short prelude, passing to a moving figure in the bass. Then comes the entry of the principal subject. A climax is reached, and we have a soft second theme. The working-out is charming in its detail, and the second theme is resumed, this time in B flat major. The ending is brilliantly animated, with a short *coda*.

The G minor Ballade is thus considered :

> In it are found both pathos and dramatic feeling. Opening with a brief prelude, the main theme is followed by an animated interlude and a second theme of great beauty. These two main themes are afterwards repeated; and the work ends with a *coda*—a *presto* with strong chords and scale-passages.

C.

'Early Recollections of St. Paul's Cathedral.' By W. A. Frost.

[Simpkin, Marshall, 3*s.* 6*d.*]

Mr. W. A. Frost, in his 'Early Recollections of St. Paul's Cathedral,' proves himself to be a typical Gentleman of a great cathedral choir, for, amongst other important resemblances to the type, he prefers Anglican chants and service settings to Plainsong, which he calls 'crude stuff composed in days when the art of music was in its infancy.'

His diary is evidently a well-kept one, and contains records which should be of interest to all who follow the progress of Church music in England. We wish that he had been more communicative, however. What might he not have told us, for example, of the boyhood of Charles Macpherson, Walter Delamare, Norman Wilkinson, Geoffrey Shaw, and other distinguished ex-choristers whom he must have seen frequently through those little peep-holes in the choir stalls! Such a subject might well be substituted for the Appendix, if a second edition of the book is demanded. C. W.

Messrs. Chester have added to their excellent 'Miniature Essay' series numbers on Arthur Honegger, Gustav Holst, Francesco Santoliquido, and Gabriel Grovlez. Like the rest of the series, each essay appears in English and French, and contains a portrait of the composer.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Nets and Cages.' By J. Morgan de Groot. Pp. 291. Alston Rivers, 7*s.* 6*d.*

'The Gipsy in Music.' By Franz Liszt. Englished by Edwin Evans. Preceded by an Essay on Liszt and his work. 2 vols. William Reeves, 15*s.*

'Church Music.' By Sir W. H. Hadow. Pp. 43. Longmans Green, 2*s.* 6*d.*

'Kurzgefasstes Tonkünstlerlexikon.' Founded by Paul Frank, re-edited by Prof. Dr. Wilhelm Altmann. Pp. 482. Twelfth edition, enlarged. Carl Merseburger, Leipsic.

'Bulletin de la Société "Union Musicologique."' Sixth year, first volume. Pp. 126. Martinus Nighoff, The Hague.

'An Introduction to Music.' By H. E. Piggott. Pp. 164. Dent, 6*s.*

'The Borderland of Music and Psychology.' By Frank Howes. Pp. 244. Kegan Paul; Curwen; 6*s.*

'The Church and School Hymnal.' Pp. 480. Seeley Service, 3*s.* 6*d.*

New Music

ORGAN MUSIC

Organ technique has made such astonishing advances during recent years that one has to be wary in the use of the term 'unplayable.' Yet I think it may be safely applied to Kaikhosru Sorabji's Symphony, just published by Curwen. The work is on an immense scale—a hundred and seven closely packed large oblong pages. As a rule, four staves are used: often the top stave is to be played an octave higher than written, indicated by the Roman numeral I. This saves leger lines, but often presents a confusing effect to the eye. Frequently the parts on the top stave appear to be crossing those of the lower stave, whereas, owing to the aforesaid numeral (easily lost to sight in the maze) they are really above. As the right hand is often playing three intricate parts from these two staves, the player has to do plenty of hard thinking, without the added burden of transposing his top stave. There are three movements, *Preludio e Passacaglia*, *Introductio-Fuga-Coda*, and a *Finale* without title. A prefatory note says that the work is to be played with pauses of not more than five or ten minutes between each movement; also, by reason of its great dimensions, it is intended to be the sole work of any programme.

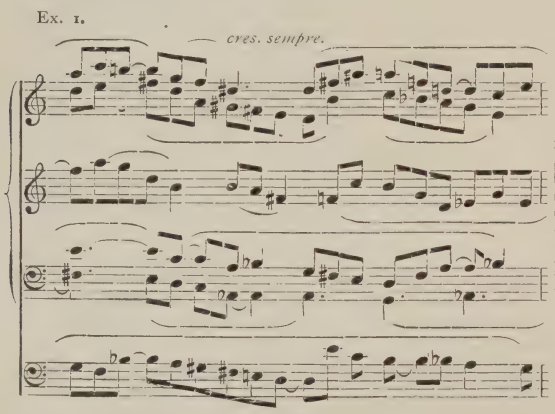
At least four manuals are necessary, so village organists are warned off. 'Accidentals have no value except for the notes in front of which they stand, with the exception of tied notes and figures obviously of a repetitive nature.' This sounds convenient as theory, but in practice the player is constantly in doubt. Is this or that unusually hideous discord to be placed to the account of the composer or the engraver? We hear much to-day of the

tyranny of the bar-line, but when composers dispense with them, or use them very sparingly, all sorts of inconveniences arise. If the music is chromatic, the player has to wrestle with the double handicap of profuse accidentals and doubtful points.

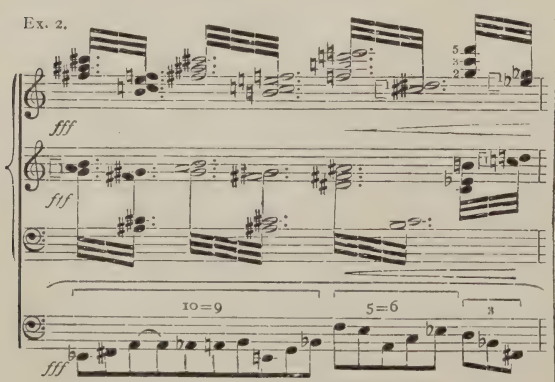
As to the music, I must confess that, as the result of some dour struggles at my pedal pianoforte, I am not persuaded that Mr. Sorabji's astounding ingenuity and industry have been well spent. Complex six-part polyphony, used as it is here for page after page, simply defeats its own ends. Few can play it, and still fewer can take it in.

Here is a sample bar from the Fugue—not the most forbidding that could be found, but one that lends itself fairly well to quotation :

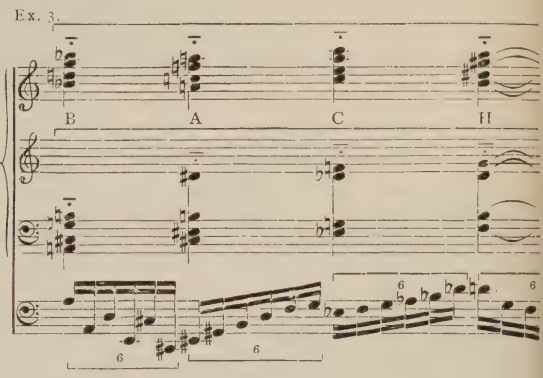
Ex. 1.



If Master Hugue's counterpoint 'glared like a gorgon,' what does Sorabji's do? Now, imagine pages of the same density, and you will admit that an estimate of the Symphony's possible players as 'few' is optimistic. On page 102 is a passage in eight real moving parts, three for each hand, and two for the feet. Barely negotiable (if at all) are some of the prodigious stretches. For example, the player is confronted with such problems as these *tremolando* chords :

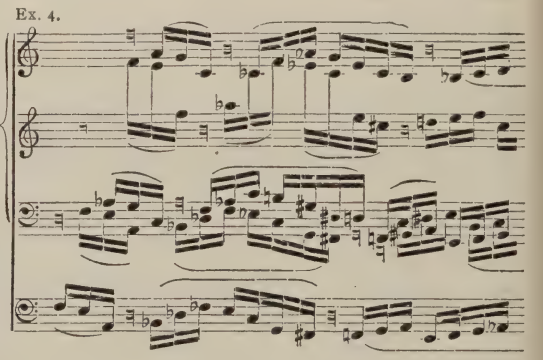
Ex. 2.

It is not enough to possess a fist capable of dealing with the chords separately and experimentally. The point is, can a player take both handsful (and the pedal part) in his stride? Soon the elbows and forearm will be called on! The style of the Symphony suggests both Schönberg and Reger, the former chiefly in regard to harmony, the latter in a variety of ways. In fact, during my struggles with the work, I found myself murmuring more than once, 'Reger with knobs on.' It is, for example, a very Regerish procedure to begin the fugue *pppp;* Regerish, too, are the not very interesting imitative hares started from time to time, and the Pelion-upon-Ossa chords; and we are reminded of both Reger and Karg-Elert by the sevenfold delivery of B A C H in thunderous chords, the first few normal, the remainder—however, let the final delivery speak for itself :

Ex. 3.



This quotation is a good example of a constant feature throughout the Symphony—two handsful of notes, each handful satisfactory in itself, but bearing little or no relation to the other. Personally, I find this trick not only exasperating, but, after a little while, as monotonous and conventional as any of the time-honoured progressions for which 'advanced' composers have no use.

The fugue is a tremendous six-voiced specimen, a type of double fugue, worked out remorselessly, with inversions and augmentations, and some *stretti* so close that the mere sight of them almost induces giddiness. Here is a taste of the closest :

Ex. 4.

I have dealt at some length with the Symphony because, having so often pleaded the cause of the organ as a medium of serious works by contemporary composers, I cannot in fairness take the easy line of ignoring or pooh-pooh-ing this extraordinary effort merely because of its extreme dissonance and its difficulty. I have a fancy that some day Mr. Sorabji will write more simply. If so, let us trust he will not forget the organ. A composer with his unusual mental gifts and contrapuntal skill should find a good outlet in the instrument. But I hope he will be content to write for ordinary players, not for supermen. After all, the average good player can tackle anything of Bach, and he is naturally inclined to point out that if such a giant as John Sebastian can express himself in reasonably negotiable terms, smaller men should not make immensely larger technical demands unless the result is at least equally worth while. This is a reasonable attitude, and much of the failure of

modern music is due to its asking too much from both performer and hearer, and giving so little in return.

This complaint cannot be brought against Alec Rowley's 'The Four Winds,' a set of four pieces published separately (Stainer & Bell). Mr. Rowley writes with a facility that is not without its dangers, but he usually gives the player rather more than full value in effect for the modest amount of trouble involved. 'The North Wind' is a toccata-like affair, calling for agile fingers, but the music lies well for the hands. 'The South Wind' is a pleasant little piece that might be called by a dozen other titles—'Song without words,' 'Album Leaf,' or what not. 'The East Wind' is by way of being a Scherzo, with none of the bleakness of that perishing draught. 'The West Wind' is light in style, made up mainly of staccato chords, and evidently intended to suggest the Spring, in accordance with a reference to April and daffodils in the Masefield quotation at the head. Inevitably, perhaps, Mr. Rowley makes use of somewhat conventional formulæ in dealing with the two more violent winds; and he is a little too fond of processions of dominant sevenths, and of harmony based on the whole-tone scale—both types of material already beginning to 'date.' But these pieces, especially the 'East' and 'South' winds, are very attractive, and should be much enjoyed as recital items.

Three pieces by Karg-Elert, 'Sunset,' 'Starlight,' and 'Elegiac Poem,' issued separately (Arthur P. Schmidt & Co.) show the composer still over-working the luscious vein. Such titles as 'Sunset' and 'Starlight' are irresistible temptations to a musician so given to harmonic richness as Karg Elert. The 'Elegiac Poem' opens well, and has some fine moments, but towards the end the successions of ninths and sevenths are cloying. It is to be hoped that we have not yet seen the best of this gifted composer. At present he seems to have got into a groove. Perhaps the discipline involved in the writing of a set of fugues would get him out of it. Certainly the few essays he has given us in that form would justify expectations of a fine result.

J. Stuart Archer's 'Six Short and Easy Pieces' vary in quality, one or two apparently having been written when Mr. Archer was a less good composer than he is to-day. On the other hand there is originality and a capital 'punch' about the 'Sortie.' The set would be useful as teaching material and as voluntaries. Mr. Archer has arranged effectively a pleasant Aria in G, by Tartini. These pieces are published by Paxton's, who send also an Intermezzo in D flat, by H. Crackel—one of the too large progeny of the Andantino in D flat and other early works of Lemare. H. G.

SOME BORWICK TRANSCRIPTIONS

Leonard Borwick was so successful in transcribing L'Après-midi d'un Faune' and other modern works that a set of arrangements from older sources must needs attract attention. Following time-honoured and distinguished precedent he has gone to Bach's organ works for some of his examples. Despite the popular success of such things as the Tausig and Liszt versions of certain of the bigger of Bach's organ works, it may be argued that the music loses much and gains little. The result of the pianist's frantic efforts to achieve by two hands what is designed for two hands and two feet rarely satisfies those who are accustomed to the clarity and continuity obtained on an organ by a good player. After all, nothing can take the place of the organ pedals, and the pianist's frequent repercussion of a long bass note, and his endeavour to obtain a *sostenuto* by means of the damper pedal, usually lead to a confused welter of sound that would be tolerated in no other circumstances. Borwick's choice of the E flat Prelude was not a good one, because much of this great movement calls for a weight and breadth that only the organ can give. Those who are familiar with its original form have to be constantly supplying deficiencies, and those to whom it is new will gain from a transcription little idea of its majestic scale. The chief justification of such an arrangement is the enjoyment and technical advantage gained by the pianist. The 'short' G minor Fugue comes off better, for obvious reasons. (By the way, there are one or two engraver's errors that should be corrected, for the benefit of pianists who don't know the work. On page 2, bar 8, the E in the right hand should be C sharp; a tie is missing in the right hand of bar 9, page 3; on page 5, bar 1, the ninth semiquaver in the right hand should be F, not D; and in bar 10 of the same page, the seventh semiquaver in the middle voice should be F, not A.) No. 1 of these arrangements is a poor sample of Bach—the early Fugue in G major. While regretting the transcriber's choice, however, one must admit that it is a clever bit of arranging. The brilliant Chorale Prelude on 'Nun freut euch' is also very successful, thanks chiefly to the transcription being rather simpler than the well-known version of Busoni. It makes a capital finger study, and a very lively piece of pianoforte music. The series contains also the 'Wachet auf' Prelude, but a copy was not in the review parcel. Two other transcriptions in the set are a concert arrangement of 'The Harmonious Blacksmith' Variations, and a solo version of the *Andante* and Variations from Mozart's Duet Sonata in D. The former is, of course, very showy, but many of us will prefer the simple original. The Mozart duet has been very skilfully soloised. All the above come from Augener.

The Oxford Press also sends a Borwick transcription—the Chorale, 'Jesu, Joy of man's desiring.' This beautiful movement, now happily familiar in this country since its first inclusion in the Bach Choir's programmes a few years ago, makes its effect chiefly through the flowing 9-8 melody given to the strings, and the entry of the choir from time to time with a strain of the choral. The substitution of the drier tone of the pianoforte, and the absence of the antiphony and contrast, make the transcription fall a long way short of the original. Still, it remains a lovely piece of music. But surely the constantly recurring of the inner part ought to be regarded as , in order to synchronise with the triplets in the melody? There is, of course, no hard and fast rule in the matter. We know that Bach and Handel generally wrote for , but the instances in which the two rhythms are clearly intended to be contrasted are (though few) sufficiently numerous to make dogmatism unsafe. We have to judge by the style of the piece and the effect, and there can be little doubt that in this particular movement the triplet is right. The alternative gives a constant little kick that is quite out of keeping. Why don't editors make up their minds on such points, and courageously alter Bach's notation? There is far too much worship of the letter at the expense of the spirit.

One finishes a survey of these arrangements with a doubt as to whether, after all, such things are worth while. There are stacks of fine pianoforte works waiting to be popularised, and it seems that the chief and only justification for pianoforte transcriptions is either (1) the rescue from oblivion, and making available by means of the most popular of solo instruments, of some neglected works written for other media; or (2) the provision of an arrangement which shall be at least as effective as the original. Judged by this test not many pianoforte transcriptions of Bach would survive, because with few exceptions they miss the grandeur of the original, and show up the deficiencies of the pianoforte. Audiences suffer this gladly, it is true, but mainly because they are dazzled by the technical display and doped by the fame of the virtuoso. H. G.

CHURCH MUSIC

Three of Byrd's Church compositions, with Latin text, have been ably edited by H. B. Collins (Chester). 'Confirma hoc Deus' is an offertory for Whitsunday or for use at Confirmation. It is for S.S.A.T.B., is quite short, and only moderately difficult. An expressive motet, 'Civitas sancti tui,' is suitable for Lent or Passiontide, or for general use. It is for five voices (two tenors, or tenor and baritone). Another Motet, in honour of the Blessed Sacrament, 'O quam suavis,' is a setting for four voices of the antiphon to the Magnificat at First Vespers of Corpus Christi. The writing in this is rather more intricate than in either of the above. All are fine examples of Byrd's work.

Two other works with Latin words are a setting of 'Tantum ergo,' by George Henschel (Augener), and Robert Swaby's Mass in D (Novello; or the composer, Sligo). The former is an effectively-written work for chorus and organ, which shou'd easily find favour. The first verse is set for A.T.T.B.B., the alto and first tenor singing in unison. The second verse is broadly set for four voices—mainly in unison—with massive organ accompaniment. In his setting of the Mass for four voices and organ (*ad lib.*) Mr. Swaby has been content to write music of a simple, tuneful, and unpretentious character, obviously intended to meet the needs of those whose first demand is for simplicity and directness. In places it suffers from a too obvious squareness of rhythm, and in aiming at simplicity the composer has not always succeeded in avoiding triteness.

Six Hymn Tunes, with Faux-bourdons by Herbert Brewer, are published by Novello. The tunes treated are 'Dominus regit me' (Dykes), 'Alleluia, dulce carmen,' 'Regent Square' (Henry Smart), 'Aurelia' (S. S. Wesley), 'Abridge' (Isaac Smith, 1770), and 'St. Flavian' (from Day's Psalter, 1563). These admirable arrangements are published under one cover.

From Joseph Williams comes Adam Carse's anthem, 'Praise the Lord, O my soul,' composed for the 272nd Festival of the Sons of the Clergy. It is a fairly elaborate setting for four voices and organ, running to eighteen pages. The opening and final choruses contain some flowing imitative writing, as well as some massive chordal work. The middle section is set for semi-chorus, and a semi-chorus is also employed over the chorus in the last movement. The composer writes very effectively for the voices, and the organ part is well laid out. The orchestral score and band parts can be had on hire.

An excellent tune to 'Fight the good fight,' by H. C. Ley, comes from the Year-Book Press. The setting provides for verses in unison and in harmony.

G. G.

CHORAL MUSIC: UNISON

The Oxford University Press sends two songs, of which the better is Harold Rhodes's setting of Herrick's 'To Violets,' that releases a breath of their fragrance, but not the full bouquet. Percy Judd's music to Padraic Colum's 'An Old Woman of the Roads' is rather wandering. This composer does not grip an idea and hold it firmly. He ought to practise concentration—and making his pianoforte parts move more deftly. Both songs need a graceful style.

The cheery philosophy of Leveridge's 'This great world is a trouble' (Novello) will suit youngsters. Its octave jumps provide good practice. The end of the tune is different from, and not so good as, the one I am familiar with, whose last eight notes are:

{:s |l.s :f.m |r :-.d |d :— |— : ‖

Three vocal studies from Mozart make up a good two-pennyworth.

Paterson's issue 'The Bach Song Book' (staff and sol-fa together, 6*d.*; pianoforte edition, 2*s.*). Here are eleven songs, most of them lively, and in unison. One or two have a second part, and three parts can be used in No. 4 (or it may be taken in unison). Some of the tunes lie a trifle low, but none is really growly. The degree of difficulty varies from quite easy to fairly awkward, though the difficulties are never excessive. A most useful little collection.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Van Dieren's two-part songs, 'Good-day, Sire Cristemas' and 'With Margerain gentle,' are interesting and agreeably free from eccentricity. He makes his parts move together too regularly, but his crossings introduce variety. The key-scheme needs to be noted carefully. 'Margerain' is a little more difficult than the Christmas song, though the latter has changing rhythms. The pieces are unaccompanied. From the Oxford University Press, which issues these, come also two three-part songs (S.S.A.). Farjeon's 'Lament' has notes that are easy to sing. Its difficulty lies in the evocation of atmosphere, without the use of words. (It is vocalised on *ah.*) Harold Rhodes has set the familiar 'Golden slumbers' lines of Dekker, under the title of 'Content.' This is neat work, that gives a good measure of the spirit of the verses. Choirs, especially young ones, will like it none the less because it gives good effect without very much difficulty.

Two Hungarian folk-songs have been arranged by Kodály for S.S.A.A. (Oxford University Press). Both are in dance-mood, with the 'snap' effect we hear, nearer home, in Scots songs, and (in 'See the Gipsy') crush-notes that jump a third. The second sopranos divide for a few bars near the end of 'The Straw Guy.' The part-writing is straightforward. Lively-minded singers can make these songs go with a swing.

MALE-VOICE

Robin Milford's 'Parson Hogg' and 'Rutterkin' are brisk songs for T.B.BAR (or B). They are fairly effective, though the treatment is a

little angular, and the first piece is not very well varied. (Oxford University Press.) Bantock's arrangement of 'Lock the door, Lariston,' will please (T.T.B.B.). I sometimes feel that in such pieces the fine old tunes are being—I will not say butchered, because it is all done so slickly and neatly, but paraded in a show, to make a male choir's holiday. A Scot feels a shrinking from such an introduction, for instance, as Bantock throws in here. It is like the crack of the ring-master's whip; indeed, it is perilously near the clown's 'Here we are again.' Perhaps one may be over-tender; but I do like to hear the old tunes in as nearly native simplicity as we cultured folk can abide. Those who like them set off with a whoop will enjoy this arrangement heartily (Paterson). From the same firm comes Hugh Roberton's gentle, hymn-like celebration of the beauty of 'The Old Woman,' dedicated 'to many Margarets.' His 'Miller's Daughter' (for T.T.BAR.B.), to Tennyson's words, is equally simply and squarely harmonized.

MIXED-VOICE

(For S.A.T.B. unless otherwise noted.) Harold Rhodes does not quite make his music to C. Rossetti's 'Come to me in the silence of the night' flow with perfect assurance. There are small felicities, however, that help to atone for a certain stiffness. Most composers who attempt impressive words are stiff, rhythmically. A good deal could be made of this, by a choir able to sing with really velvety tone, rich and cool and fresh. Even the freedom of rhythm in Gerrard Williams's arrangement of the Somerset folk-song, 'As I went out one May morning,' may not suffice to prevent some singers getting square-edged. If they can really make the song flow, its technical difficulty in other respects will not detain them long. Stretches of the writing are in two parts only, but there is good employment for all in turn.

Arthur Benjamin has imagination, but his chords do not always proceed sweetly. One likes a tang in music, but some of his work is not quite convincing because the logic of his progressions does not appear; in other words, they do not always march towards beauty. 'I see His blood upon the rose' has a good deal of attractive power; and one takes the moments of roughness with the smoother pleasures. It is for S.S.A.T.B., with portions for S. and T. soloists. These are short. The above are Oxford songs. From Paterson's we have Bach's 121st Psalm—an extract from the 71st Cantata, 'The Lord will not suffer thy foot to be moved.' A choir of well-controlled voices will find this by no means difficult. A good point is the indication of the orchestration in the accompaniment. The chorus 'Spring comes laughing,' from the same firm's edition of the 'Peasant' Cantata, is issued separately (both staff only). This is a bright little bit of part-writing that any choir will enjoy.

W. R. A.

PIANOFORTE

Some interesting foreign publications come up for notice this month. J. H. Zimmermann (Leipsic-Riga-Berlin) sends Nos. 2 and 3 of Medtner's 'Three Tales.' Sound workmanship, both of thought and of pianoforte lay-out, is the first thing that strikes a listener; and if there is no great strength of imagination and feeling, there are real charm and interest of a quieter kind. The first of the two is a sort of Barcarolle, based on a modal tune, and depending largely on charm of performance. Light, clear technique, is required, and the piece would serve well as an encore number. No. 3 is of larger design, and contains a lot of material which is pretty fully developed, with plenty of interest. There is a regrettable touch of over-facility here and there, noticeable strongly on page 7; but the pieces are well worth attention.

A volume of twenty-four concert Etudes is a large undertaking, and particularly so when manner and matter boldly challenge comparison with established things. Viggo Broderson's 'Konzert-Etuden' (Steingraber) deal so frequently with Chopin's technical points, and the turn of phrase and harmony is so often reminiscent, as to emphasise the fact that this particular want has already been well supplied. The studies are effectively written. No pianist could work on them without benefit to his technique, and the exhilaration of speed and brilliance would make some of them seem more vital than they really are. But so close a repetition of what has been said before inevitably lacks fire. The same indebtedness spoils this composer's 'Tarantelle,' in which similar facility of writing is seen. It is much to be regretted, for a beautiful song of Broderson's, reviewed here some weeks ago, was free from this defect, even if not startlingly original.

Some very good teaching music is being issued by the Oxford University Press, and Colin Taylor's 'Powder and Patches' is a particularly attractive example, showing this style of music at its best level. The Dances, three in number, achieve their charm at a very reasonable outlay in technique; yet they provide enough of difficulty to give interest, and there is ample reward for whatever effort is demanded. Highly interesting, too, are the three numbers of Percy Turnbull's Pianoforte Suite, which show real grip, a terse style, and command of form. Prelude is perhaps the most representative; Pastoral Dance is less true to the composer's individuality, and 'Passepied,' despite the charming neatness of its *Coda*, and its effective climax, is too frankly an essay in the style of Bach. One notices in 'Pastoral Dance' a tendency to move the bass in octaves with the treble, which is later noticeable in a piece by Frederic Bontoft. This effect, legitimate and perhaps attractive when carried on long enough to seem intentional and gain its end, is sadly weak when it occurs for a single beat and in a manner that looks accidental. There is, however, no denying the quality of Turnbull's work, and these three pieces leave one anxious to see the remaining numbers of the Suite. Good stuff, too, are Markham Lee's 'Three Fancies' (Winthrop Rogers). The music is not, perhaps, highly individual, but it never strains after the sort of originality it does not possess, and the general effect is one of sincere and imaginative musicianship. The three numbers are 'Bell Tower,' 'Gaudeamus,' and 'Here sleeps Titania'; all are of moderate difficulty. Far more pretentious is Tobias Matthay's Ballade in A minor (Oxford University Press), in which rather undistinguished material is very fully worked up. Needless to say, it is well written for the instrument; but the music never rises to any real inensity of imagination, and the plentifully-sprinkled marks of expression and interpretation do not compensate for this lack of vitality. Much below its composer's real level, too, is Granville Bantock's 'La Ballerina,' from Bosworth's. The music is essentially and suitably

light, but is altogether without the distinction that one expects from such a source. The same publishers send a pianoforte arrangement of John Foulds's incidental music to 'Henry VIII.,' which shows again how real is the composer's talent for stage music—for writing music, that is to say, that both draws from and also contributes to the feeling of a theatrical situation. The weaknesses of music of this sort generally become apparent as soon as it is seen away from the glamour of its real home, with the full light of attention focussed on it: at the same time, it was never written for close scrutiny, and this is hardly a fair test. The music has moments of beauty, such as occur in 'Queen Katherine's Vision,' and the composer has obviously studied the form and style of the music of the period: there are a good many echoes, sometimes fairly frank imitation, and always, more or less, just what was wanted.

Alec Rowley's two pieces, which come from Edwin Ashdown, are both of them attempts at atmosphere painting, and call for a competent technique. 'The Phantom Ship' is somewhat more ambitious than 'Moonlight at sea,' and perhaps more successful, inasmuch as the music is worked up to a strong climax. But the material itself is not very distinguished or individual in either case, and the composer draws freely upon a kind of harmonic effect that has now become so commonplace as to undermine the strength of any composition that depends on it. The pieces will probably be found effective, however, perhaps as a kind of 'classical' teaching music. More self-critical, and again advanced teaching music, are B. Burrows's 'Studies in Style and Expression' (Augener). Scholarly is hardly too harsh a word for these pieces, with their cleverness, their studious avoidance of all that is banal or vulgar, and their lack of anything vital to say. It is frankly rather difficult to see what purpose they will serve, since those whose technique has reached this point will surely be getting their studies in style and expression in the works of those who have written more largely for the purpose of saying something. The same publishers send three Concert Studies by Sydney Rosenbloom, brilliantly laid out for the instrument, and depending very largely for their effect on qualities of touch and technique. Nos. 1 and 3 are musically the more interesting—the first almost a study on the black keys, the last an example of the quintuplet. The greater rhythmical vitality of the first probably gains it the first place. No. 2, in C, is somewhat below the level of the other two numbers. The shadow of Wagner is heavy upon 'A Cecile des beaux yeux,' by I. L. Pavia, also from Augener's, and the heavy atmosphere, tolerable at first, soon becomes wearisome. Unfortunately, too, the breath of air which one gets in the middle of the piece is far from fresh: it has, in fact, been used up long ago, so that one arrives almost stifled at an ending that is all too redolent of 'Tristan.' In 'Contradanse Styrienne' the texture is again thick; but a somewhat more energetic rhythm partly counteracts the effect, although the heavy lay-out makes it difficult for the pianist to make the most of this relief. Both of the pieces are difficult. Lighter both in style and in texture is Archy Rosenthal's 'Minuet-Idyl,' from the same house. The piece has no pretensions, and its graceful and lyrical tunefulness give it a certain charm.

W. H. Speer's Caprice, published by Ascherberg, Hopwood, & Crewe, in their 'Répertoire' series, is a sound, neatly-written piece of music, with a middle section that is well below the general level. It is perhaps somewhat conventional and facile in style, but it is unaffected; and if a man has not his own manner of speech, he may as well have one that is fifty years, as one that is five or five hundred years, out of date. The modal manner is now more or less a current way of speech in England, and cannot still be regarded as a personal style of those who have popularised it: all the same, it is bound to seem a little affected when it appears in so concentrated a form as it does in Robin Milford's 'My lady's pleasure' (Forsyth). The three dances have many weaknesses, yet all have a sort of freshness that appeals, and here and there, as in the *Coda* of No. 3, there are moments of real poetry which seem to give the listener a glimpse of the composer's true self. These moments make one regret all the more the gaucheries that detract from the value of the pieces as a whole. Frederick Bontoft's 'Lament,' from the same publishers, is much firmer in handling and style, and the clear outlines of its form are welcome. It gives the impression of having been written for strings, and some passages look as if they would sound better in that medium: but the pianoforte writing is effective, if a little heavy, and the 'Lament' a thoroughly sincere piece of work.

Easthope Martin is not seen at his best in 'Souvenirs,' a set of four pieces published by Enoch, and one cannot help wondering whether compositions of his are now being issued which he himself would not have wished to publish. 'Tema Ostinato' starts well, but the theme is not treated with great variety or imagination, and its rather cheap rhythm becomes wearisome; the harmonic developments, moreover, are not strong enough to support one's flagging interest, once the theme has begun to irritate. 'An Old-time Tune,' with its simplicity and naturalness, is better stuff, and probably the most successful number in the set—for 'Valse Cortège' and 'Petite Afrique,' which are more ambitious, are little distinguished. The same publisher sends Chaminade's Op. 165, a Nocturne which has the superficial charm that this composer generally achieves, but little that is of more lasting value.

George Tootell's 'Manx Scenes' (Paxton) seem to be a sort of poor relation first of Edward MacDowell ('Crag and Sea,' 'At the Trysting-place'), and later of Edward German ('At a Manx Wedding'). In neither case has the derivative the distinction of the original; but the music shows considerable skill an effectiveness when it is not pretentious, as it is in 'Crag and Sea.' Paxton's also publish R. H. Walthew's 'Danse Polonaise.'

It is difficult for the outsider to see why Arnold Capleton's 'Three Meditations for Spiritualists' are so entitled; and it is probable that the music would have had a better chance if it had been left to speak for itself, for the expression of definite philosophical or intellectual ideas in music is a notoriously difficult matter. Extreme seriousmindedness and even intensity appear, and the composer works up good climaxes; but there is not the consistent growth which alone makes a successful whole of a piece of music. No. 2, which has more unity than the other meditations, is probably the most successful, though No. 3 contains the best material. The composer makes his music difficult, and writes for pianists with an unusually large stretch of hand. The compositions may be obtained from him at Palacky Street 31, Prague XVI., Czechoslovakia.

T. A.

EASY PIANOFORTE MUSIC.

Teachers will find much excellent material in the Oxford Pianoforte Series (Oxford University Press), edited by A. Forbes Milne. The music is well got up, and all the pieces are graded. Some recent additions, ranging from elementary to advanced grade, are briefly noticed. Percival Driver's 'Three Pieces' (elementary) are capital essays in two-part writing, and are excellent for phrasing and part-playing. Five attractive little pieces by Arthur Baynon, under the title 'Wayside Pictures'—Set 1 (elementary-lower) are well varied. No. 2 is a quick two-part study in finger staccato. *Cantabile* touch (No. 4) and pedalling—including half-pedalling—are also called for (Nos. 3 and 5). Similarly graded are 'Five Lyrics,' by H. Clark. They are well written, and include a neat 'Two-Part Invention.' A 'Miniature Suite' (lower to higher), by Ralph Greaves, consists of a *Prelude*, *Allegretto vivace*, *Minuet*, and *Allegro scherzando*. The left hand has plenty to do throughout, and skilful fingering is frequently required where two or more parts come under the same hand. Gordon Slater's Bourrée in A (higher) makes an admirable study in two-part playing. The composer has devised an effective little canon for the middle section. A Bourrée and Gigue (higher to intermediate), by Percy Turnbull, are from a pianoforte suite, and are now issued separately. There is some awkward work for the left hand in the Bourrée, and spirited playing is called for in the Gigue. Both pieces are cleverly and effectively written, and should appeal to competent players. Two numbers from this series of outstanding merit are 'Traditional Scottish Tunes' (higher to intermediate) and 'Four Traditional Tunes' (intermediate), by Gerrard Williams. The Scottish tunes treated are 'Green grow the rushes, oh,' 'My faithful fond one,' and 'Kate Dalrymple.' The four traditional tunes are 'Fairest Jenny,' 'The Bath Medley' (quick, continuous running movement, with both hands in the upper part of the keyboard throughout), 'The sheep under the snow,' and 'The fit comes on me now' (a lively *vivace* in $\frac{6}{8}$ time). The composer has shown much skill and resource in his treatment of these tunes, and both sets should prove decidedly attractive and useful. Norman F. Demuth's 'Rigaudon' (intermediate) is a short, brightly-written work, requiring skill in handling double notes at a quick pace. The same composer's 'Rêverie' (advanced) presents some rhythmic problems, and calls for imagination on the part of the player. The last of this series is a showy 'Capriccietto' (advanced), by Colin Taylor. It needs to be touched off with fluency and neatness.

'Twenty Little Preludes,' by A. Longo (Augener), may be recommended. They are intended to prepare the young player for the Two-part Inventions of Bach, and are admirably devised for this purpose. Elsie Horne's 'Three Sketches' (Murdoch) provide pleasant recreation for pupils of about 'lower division' standard. They comprise a brightly-written Gavotte, a Rêverie, and a graceful Valsette. Nine little pieces under the title 'Once upon a Time,' by Madeleine Evans (Joseph Williams), are well written, and would suit pupils of elementary grade. Of about the same standard are Thomas F. Dunhill's graceful little Minuet from 'A Tiny Suite,' now issued separately, and Herbert Dennison's miniature Suite, 'Sea Fancies.' The same publishers also send Graham Clarke's six miniature sketches—suitable for beginners—entitled, 'Here, There, and Everywhere.' G. G.

CHAMBER MUSIC

Augener's have added Mozart's Quartet in D minor (K. 421) to their next collection of string quartets. The fingering has been supplied by 'F.' David—possibly Ferdinand, whose authority is beyond question. What may be questioned is the excessive zeal which causes editors to finger also that which is pretty obvious. The new publication should be popular, for the Quartet is one most amateurs, and not a few professionals, cherish above all others.

B. V.

VIOLIN

The new music for violin published in the last few weeks includes one arrangement and one or two original compositions of unusual interest. The arrangement is Chopin's Valse in E minor, by Ysaye, published by Ant. Ysaye, of Brussels. If the celebrated violinist means this to be the first of a series we shall be grateful to him, for, especially in the old music of Rode or Nardini, his readings have never been surpassed. And, perhaps, students and amateurs would have an even warmer welcome for those old concerti. Chopin, when all is said that can be said, must remain the speciality of the pianist. It is not that he is musically uninteresting to the string player; yet his compositions, however well they may sound on the violin or in an orchestral arrangements, will sound even better on the pianoforte. A violinist of Ysaye's genius may almost convince us to the contrary. But men like Casals, Ysaye, and Kreisler, are the exception. To them everything is possible. The rank and file (and also N.C.O.'s of the profession) will always prefer music which is more in the genius of their instrument. The Chopin-Ysaye arrangement is good, but hardly tempting to a performer who has not reached the highest pinnacle.

Two candenzas for the concertos of Viotti (No. 22, A minor) and Paganini, by Julius Winkler (Döblinger, Vienna), are not likely to arouse much enthusiasm. In the first place the day of the cadenza has gone. The merit of the modern cadenza is in inverse ratio to its length. The longer it is the less we like it. Winkler would seem to have forgotten that the public of to-day has little patience to spare for the display of mere virtuosity. A staccato scale of five octaves will prove the violinist's special gifts in the staccato line, but it may also prove him a bore. Moreover, Winkler's review of the themes is somewhat formal and uninspired. The themes of the Concerto of Paganini have little to commend them; they gain nothing by repetition. And perhaps the sad truth is that the cadenza, like other forms of musical composition, has a real value only when it is an expression of individuality. The cadenza in Elgar's Concerto is not only justified but admirable, since it presents the themes in a new light. Mere glare of fireworks tires the eye, and does not hide the fact that we are re-introduced to the same old, drab friends we met before.

Under the title, 'The Frankland Violin Tutor,' John Mertens, of the Brussels and Paris Conservatoires (Frankland, London), issues in readable forms instructions aud exercises for beginners. The object of this new method is to awaken the interest of the student and keep it alive, and we should think that the object has been largely attained by the judicious mixture of tunes and exercises, medicine and toffee. We should like, however, to suggest the advisability of giving the

student as few 'points to remember' as possible. Having said, for instance, that violin, bow, and case must be kept clean, is it necessary to explain that the finger-board must be kept free from resin? 'Always try to get tone, not noise,' suggests the existence of a class of players whose object is to get noise, not tone. Of course there is no harm in saying a good thing twice; but the greater the number of 'points' the greater will be the difficulty experienced in remembering them all. At the end of the book 'God save the King' is given in an arrangement for four fiddles, which includes the drum roll and drum crash. Is it worth while introducing the student to onomatopœia so early? The drum crash comes under the category of noises —certainly not of 'tone.'

Five compositions for violin and pianoforte accompaniment, by Ottorino Respighi (Schmidl, Trieste), deserve the praise due to music which achieves a certain amount of distinction without falling into extravagance. Slight as these pieces necessarily are, they show quite clearly the deft hand of a composer of taste and individual outlook determined to strike a middle course between conservatism and futurism. Even technically they provide just enough stimulus to interest, but nothing to alarm even violinists of but fair abilities. The same publisher issues six pieces by P. A. Tirindelli, for beginners, all being limited to the first position. Their musical interest is neither more nor less than can be expected, in view of the limitations the composer has set himself. If beginners must have their little pieces, there will always be composers ready to 'oblige.' I confess, however, that I do not see the expediency of making the first steps too pleasant. He who undertakes to learn the violin ought to be prepared for a certain amount of drudgery, and face it like a man. B. V.

'CELLO MUSIC

'Drei kleine Fantasiestücke' on Hungarian melodies, by Franz Schmidt (Döblinger), are pleasant enough music which has nothing in common with the Hungarian idioms of Bartók. And this may be the most natural thing in the world, for the work may have been written in 1892. This is the date the publishers append to the composer's name. We are not told, however, whether it represents the year of composition or of birth or of death. Only fairly advanced players could do justice to these Fantasiestücke. Well played, however, they should be effective with a popular audience. B. V.

FOLK-DANCES FOR BRASS BAND

In view of the increasing number of occasions on which brass or military band arrangements of folk-dances are required, the issue of some Country Dance Tunes from the Cecil Sharp collection, arranged by Gordon Jacob (Novello), is opportune. The Dances are in three sets of four—'The Butterfly,' 'Galopede,' 'Haste to the Wedding,' and 'Nancy's Fancy'; 'Gathering Peascods,' 'Rufty, Tufty,' 'Hey Boys,' and 'The Black Nag'; and 'If all the World were Paper,' 'The Old Mole,' 'Sellenger's Round,' and 'The Mary and Dorothy.' The arrangements are straightforward presentments, and so are suitable for accompanying the dances, or for playing as a suite. A park or seaside crowd that would not delight in these jolly tunes must be past praying for.

SCORES

The Oxford University Press has added several numbers to the series of Bach Cantata Sinfonias edited by Dr. Whittaker—those attached to 'Weinen, Klagen, Sorgen, Zagen,' 'Ich hatte viel Bekümmernis, 'Ich steh' mit einem Fuss im Grabe' (these three are issued under one cover), 'Die Himmel erzahlen die ehre Gottes,' and the Prelude to the secular Cantata 'Non sa che sia dolore.' The Sinfonia to 'Die Himmel erzahlen die ehre Gottes' is already familiar to organists in Bach's own arrangement thereof as the first movement of the E minor Trio-Sonata.

A miniature score of Egon Kornauth's String Quintet, Op. 30, appears in the Philharmonic series, embellished by a portrait of the composer, and a most elaborate analysis in English, French, and German.

Dollinger, Leipsic, send miniature scores of the some composer's 'Kleine Abendmusik' for string quartet, Op. 14, and his 'Kammermusik' for flute, oboe, clarinet, horn, and string quartet, Op. 31.

A vocal score of Vaughan Williams's Pastoral Episode, 'The Shepherds of the Delectable Mountains,' comes from the Oxford University Press. This shows the Vaughan Williams of the 'Mystical Songs' —a piece of work so intimate and delicate that one almost fears it might be spoilt by stage performance. It seems, however, to have come well through the ordeal a few weeks ago. A pianoforte reduction does less justice than usual to a slender score that clearly depends much on instrumental colour. A German version of the text is added. H. G.

SOME IMPRESSIONS OF MUSIC IN THE DOMINIONS

By E. T. Sweeting

An examining tour for the Associated Board through some of the British Dominions and Colonies, during the past year, has enabled me to gain some knowledge of the general musical conditions that prevail, their present standard of development, and their promise for the future.

Beyond my official work, of which I shall naturally say nothing, I had a variety of musical experiences, and the Editor of the *Musical Times* has invited me to give an account of them.

I must confine myself almost entirely to Canada and Australia, and even then can be only very scrappy and inadequate, for their size is so vast and bewildering. Though I crossed both Continents from east to west, I saw merely a fraction of them, and that mostly in the bigger cities and towns.

But spending, as I did, five months in Australia, I got at all events a more just impression of the country than the passengers, mostly Americans, of the luxurious touring Cunarder, the 'Corinthia.' They saw Sydney in a day, and allotted only nine for their whole visit to Australia. A helter-skelter rush!

I should like to make passing mention of Malta, a place rich in prehistoric and historic associations. When I was working at Valetta in February the opera season was in progress, and performances were well patronised by both British and Maltese. Tuesday night was always gay with naval and military uniforms; on Thursday the bulk of the audience consisted of Maltese family parties.

The standard of performance varied considerably. In a modern work, such as 'La Tosca,' the company was alive and convincing, but the square-cut tunes of an old stock opera, such as 'I Puritani,' reduced the

principals to extreme conventionality, and the chorus to puppet-like movement and stodgy singing. As a humorous entertainment, however, it had points. Except that it was occasionally too strenuous, the orchestral playing was efficient, and the general level of the singing was commendable; sometimes it was very good. At Sliema I was invited to hear a ladies' choir, conducted by a keen amateur, Captain John Salomoné; the girls had beautiful, fresh, and full voices, and a buoyant and emotional style of singing.

From Malta I returned to England, and shortly after set out for Jamaica. On the voyage we scratched up enough talent to give a passable concert, and I regretted then, and on succeeding voyages, that I had not brought with me a number of books for community singing. Much is done for the entertainment of passengers on shipboard, but there is room for an occasional sing-song, and I feel that it would be appreciated. I commend the idea to any enterprising music publisher, or to enlightened directors of a shipping company. A weird music library is often to be found in the neighbourhood of the pianoforte, and the addition of a number of books for community singing would not cost more than a few pounds.

I must hurriedly pass on to Canada, where I stayed some time in three of the big cities, Montreal, Calgary, and Vancouver, and also visited sundry smaller towns on the prairies and west of the Rockies.

To give an idea of the high level of choral singing in certain parts of Canada, I should place very prominently a concert I heard in Knox Presbyterian Church at Calgary. All the performers were prize-winners at the Lethbridge competition, which had just been held. I have forgotten the name of the conductor, but I remember that he came from Blackpool, where he had very evidently learned a good deal about choral technique. The quality of the voices, control, and balance were alike excellent, the only noticeable fault being an occasional lack of flexibility, most pronounced in the singing of an English madrigal. The ladies of the choir gave a particularly refined and tasteful performance of Schubert's setting of 'The Lord is my Shepherd.' In addition to the choir of adults, one of school-children, boys and girls, sang a two-part song, under the conductorship of their teacher, Miss Ramsay, an admirable trainer. Having heard, on previous occasions, hard, ugly tone from Canadian boy singers, I was quite unprepared for the dainty and delicate singing of these youngsters, and as the part-song happened to be one of my own, the pleasant surprise was all the more gratifying.

Solo prize-winners, generally young pianists, also had a show at the concert. The standard was always commendable, and here I first noticed a practice that obtains also in Australia: the encore is inevitable, and if the performer is a girl, no matter how youthful, a bouquet is as inevitably presented. The custom has become a harmless convention, merely indicating that friends of the performer are present. It is like the Caucus race in 'Alice in Wonderland'—'all have won, and all receive prizes.' The public quotation, by the chairman, of laudatory remarks of the festival judges, omitting any possible criticisms, was, with the junior performers, not so harmless; heads seemed to grow larger, and the small pianists more self-conscious.

I heard a number of organs and church choirs. Usually the upper parts are taken by women, sometimes—as at Montreal Cathedral, and a church at Vancouver at which Mr. Chubb is organist—with noticeably good effect, anthems especially being well sung. At Calgary Cathedral I found an adequate choir with boys, the only one, I believe, in Alberta and Saskatchewan. I went one evening to hear Mr. Hughes, the organist, take a boys' practice. Canadian boys are lively and independent, very unlike the tepid chorister of romance; but, properly handled, they are keen and loyal, and the Calgary choirboys were proud of their unique position.

Organ-playing varied considerably. It is never grateful to find fault, and criticism is sometimes resented, but if some Canadian organists care to take a hint from one who has played the organ all his life, they will leave extemporisation alone, or do it much better, and give more frequent holidays to an over-worked tremulant. At one church I visited, after the concluding hymn, 'O God, our help in ages past,' had been heartily sung, as most hymns were, the organist improved the occasion by continuing with the tune 'St. Ann's,' at a much slower pace, on soft flue stops, with tremulant added, for an out voluntary!

But if taste is sometimes weak, there is much keenness to learn an instrument. Teachers often visit two or three of the smaller prairie towns, and, with an infrequent and often inconvenient train service, lessons are given at what appear to be impossible hours. Walking through one of the towns with a violin teacher, he greeted a strapping farmer, just stepping out of his Ford car, and told me, as we passed on, that the farmer drove in twelve miles, winter and summer, from an outlying farm, for weekly violin lessons, which could be given only at 10.30 p.m. He was immediately preceded by a boy of ten, who rode in nine miles on his pony, also to get lessons. Both were striking instances of grit and enthusiasm, and I heard of several others. Wireless and the gramophone seem to have stimulated, rather than checked, a feeling for self-expression.

Leaving Calgary, there was the impressive journey through the Rockies, which abler pens than mine have often described. After a fortnight at Vancouver, the Pacific voyage gave a much-appreciated rest from examinations, Honolulu and Suva conveniently breaking the monotony of a long sea passage.

At Honolulu, as we came alongside the wharf, early on a divine summer morning, a band greeted us with the sentimental strains of the Hawaiian Love-Song; and leaving Suva, a band of native Fijians, picturesque with masses of frizzy hair—almost as big as a Guard's busby—gave us a rousing send off; the familiar and inevitable tune of 'Auld lang syne' coming more and more faintly across the water. At both Honolulu and Suva cameras were very busy.

At Sydney, I visited the Conservatorium, and had a chat with Mr. Orchard, the director. Skill has been shown in adapting the building to its present requirements; it has a fair number of teaching and lecture rooms, and a good concert hall. No chance came of hearing a students' concert, as I was soon scheduled to proceed to Perth, a five days' train journey across Australia, much more varied and attractive than I expected to find it, although it included the dreary stretch across the Nullarbor

Plain: in one section the track runs dead straight for 330 miles.

But much of the country was kindly in appearance; Melbourne and Adelaide lay on the route, and I got a glimpse of the mines at Kalgoorlie, and the dead township of Coolgardie. Perth, a busy, and rapidly growing city, possesses a noble park overlooking the river, much of it left as natural bush. Unfamiliar, and sometimes quaint, wild flowers, such as the kangaroo paw, grow freely, and a curving avenue of young oaks in the park, each tree identified with a fallen soldier, is a striking and beautiful war memorial, and one that could not possibly be criticised adversely.

There is much musical activity at Perth, and a Music Teachers' Association, under the presidency of Mr. A. J. Leckie, an excellent musician, helps to develop high ideals, and raise the standard of work. I had the privilege of addressing the Association on one evening, and on another was present at a reception given by the Association to two American singers, Messrs. Althouse and Middleton, when a programme of home-made music was presented. Among other items, I was glad to hear a capital male-voice quartet, and especially glad to find Beale's 'Come, let us join the roundelay' included in the répertoire, and to hear it sung with appropriate freedom and exuberance. Mr. Althouse was sitting by me during its performance, and remarked at the end, referring to the alto, 'That man was singing on his false cords the whole time': the falsetto voice was, I suppose, a complete novelty to him. Orchestral music at Perth is in its infancy, nor is chamber music possible, for there is no adequate resident 'cellist. Such a player would be welcomed; but, at first, pupils for his own special instrument would be limited, and it would be absolutely necessary for him to be capable of other musical work.

After a stay of six weeks, I left Perth with regret, and returned to Melbourne, which shares with Sydney the honour of being the most important of Australian cities.

The Cathedral choir and its able and sympathetic director, Dr. Floyd, deserve more than passing mention. The singing was most satisfying, bright in tone, well-balanced, and noticeably clean and prompt in attack. Careful, finished singing was not confined to service setting or anthem; all was worth doing well. At a week-day service I heard a model performance of Byrd's anthem, 'Sing joyfully,' and I was shown a first-rate programme of unaccompanied choral music given at the Cathedral in November, 1923, to mark the Tercentenary of Byrd and Weelkes. Dr. Floyd gives regular and much-appreciated organ recitals, and draws many items of his programmes from the works of modern organ composers, and orchestral arrangements, such as the slow movements from the Symphonies of Haydn, find a place. Dr. Floyd knows his audiences better than I do, but I think they would, in the end, be grateful for more Bach.

British music is not overlooked at Melbourne. A centre of the British Music Society was founded some years ago by Mrs. James Dyer, who contributes generously to its support; a library of British music is available to members, and periodic concerts are given. I was present at one chamber concert, and wish I could speak more enthusiastically of the playing of the string quartet, but, truth to tell, it did not justify the subsidy, and the programme generally struck me as being advanced for an audience that was to be wooed and won.

As in other Australian cities, community singing flourishes, but it was only at Melbourne that I got a chance of hearing it. I found a packed and enthusiastic house, and a conductor who handled his forces well, and kept them alert and in good temper. The selection of songs was not of the happiest; possibly I did not happen to hit off a typical meeting. But our splendid collection of National- and Folk-Songs gives the committee a wide choice, and the singing would have been equally popular and more effective with something stronger and more sturdy than songs such as 'Home, sweet home' and 'Annie Laurie,' and a singularly weak hymn-tune. For variety and relief, the chorus singing was interspersed with solos, both vocal and instrumental.

A very pleasant reminiscence of Melbourne life is the domestic music heard at the house of Mr. E. H. Prockter—refined and and cultured playing of pianoforte trios by Mrs. Prockter and her two clever daughters. Other memories are of walks in the luxuriant Botanical Gardens, and of a day at an inter-state cricket match, when I realised the heights to which Australian barracking can rise!

My itinerary included a visit to Tasmania, a place of great natural and varied beauty; temperate in climate, and with physical features often suggesting bits of Britain. Apple bloom of Devonshire, patches of gorse like a Surrey common, Sussex hangers, Cornish coast scenery, hawthorn hedges, rolling country, or rugged mountainous districts, would all be passed in a day's train or car journey, and, as I was seeing the spring for the eighth time in the course of the year, the fresh green of many introduced English trees was pleasing to the eye, after the perpetual grey-green of the gums.

At Launceston I had the pleasure of meeting Mr. George Hopkins, son of old J. L. Hopkins of Rochester, and organist of one of the Launceston churches, for which he is building, single-handed and gratuitously, a large organ. Metal pipes are imported, and possibly some of the smaller-scale wooden pipes but all the action and large wooden pipes have been made by Mr. Hopkins himself, in a workshop in the basement of his house, with the assistance only of a joiner. The organ is, as yet, far from complete; as money is subscribed a few more stops are added. The action is highly finished and reliable, and the tonal scheme, so far as it goes, commendable. I tried the organ. At present it is rigged up with a temporary console (it has done duty for eight years), and the labelling of some of the stops is disconcerting, as the original names have been retained, regardless of the present use of the stop. Mr. Hopkins knows his way amongst them, but a stranger, who pulls out a stop labelled, say, Swell to Great, and discovers that it is really a pedal reed, is apt to get confused. The boldness of conception and steadiness of application necessary to carry through such a one-man job seemed to me very exceptional, and I wished Mr. Hopkins all success.

Leaving Melbourne a second time, and working towards Adelaide, I was for a fortnight in country districts, and at Mount Gambier found myself in the middle of a competition festival, musical and elocutionary. The net was spread very wide: there were competitions of the usual type for choirs and vocal quartets, and for soloists, both instrumental and vocal. In addition, one found unexpected items; provision being made for brass bands, drum and fife bands, quartets and solos for brass instruments,

(*Continued on page 629.*)

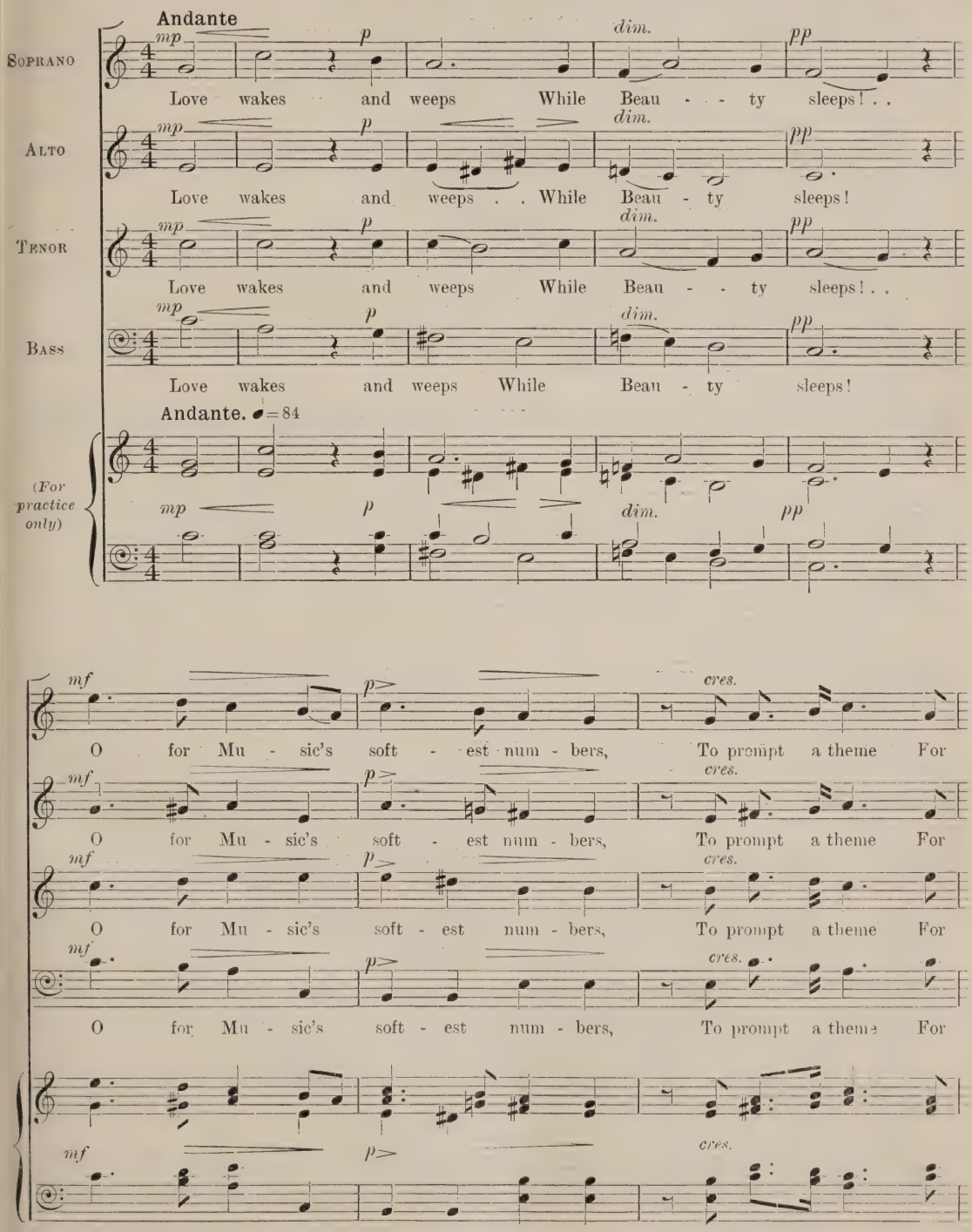
Love Wakes

FOUR-PART SONG

Words by Sir Walter Scott

Music by C. H. H. Parry

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante
Soprano
Alto
Tenor
Bass
Love wakes and weeps While Beau - - ty sleeps! . .
Love wakes and weeps . . While Beau - ty sleeps!
Andante. ♩ = 84
(For practice only)
O for Mu - sic's soft - est num - bers, To prompt a theme For

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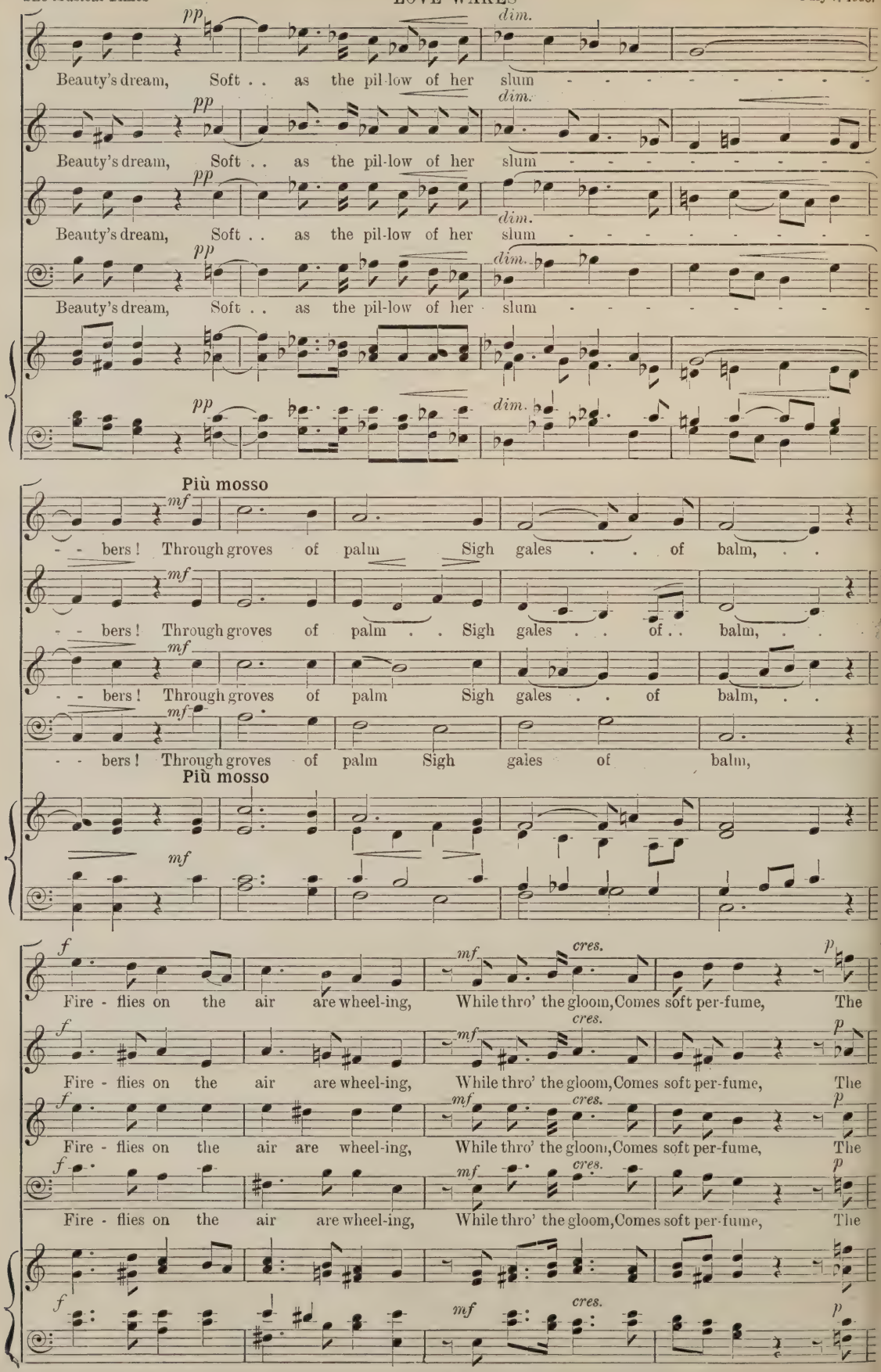
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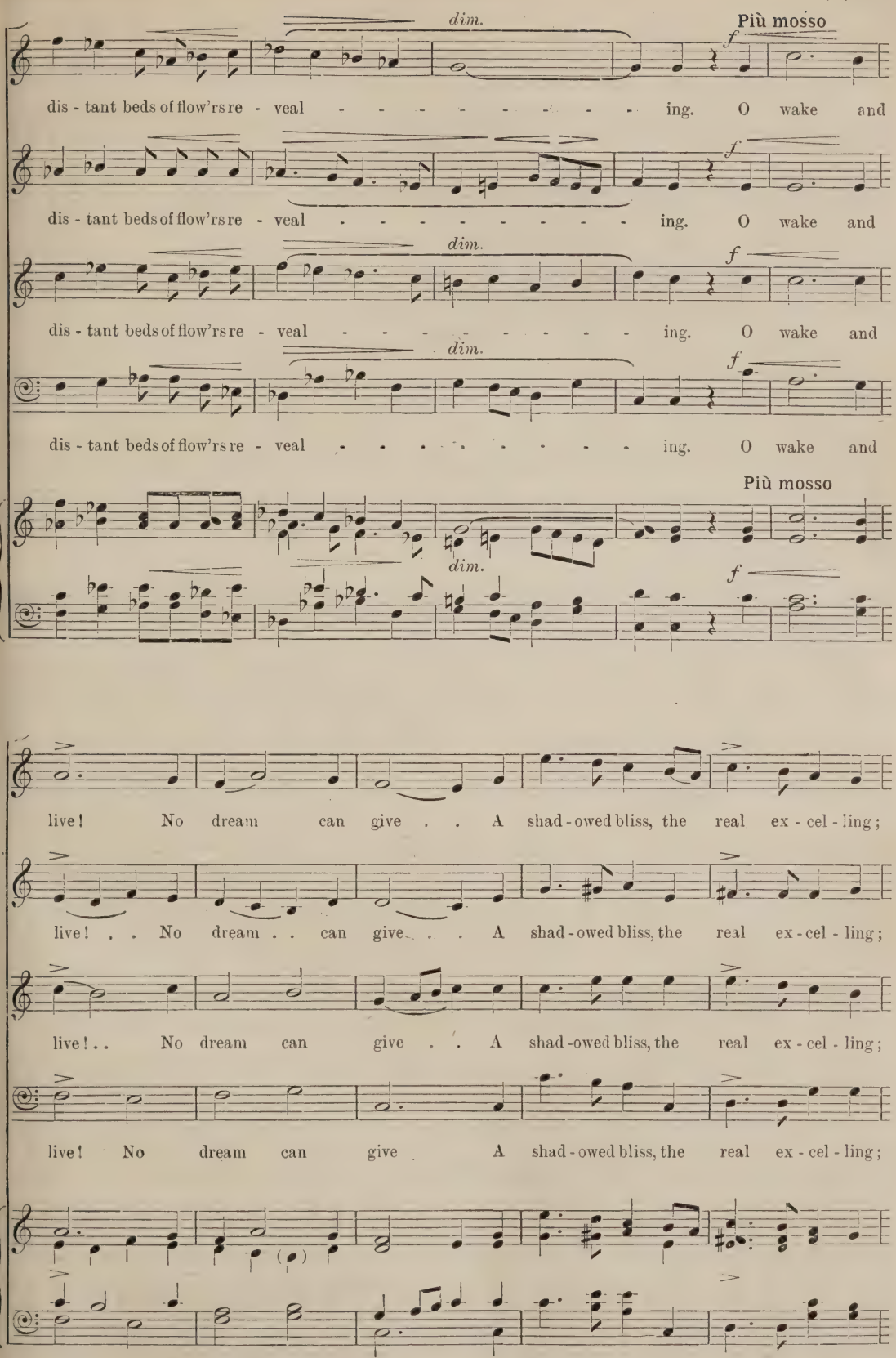
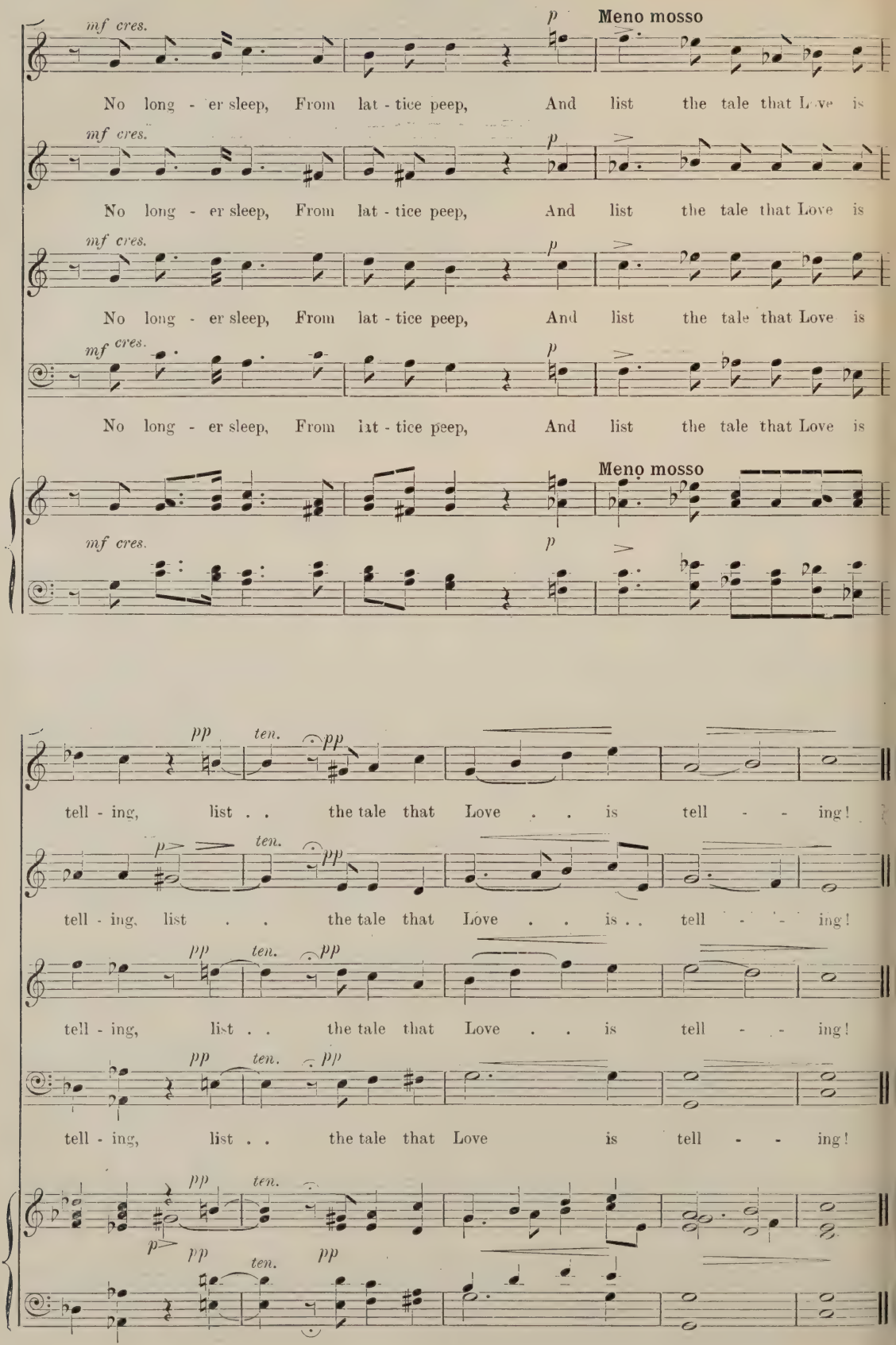
Beauty's dream, Soft . . as the pil-low of her slum - - - - - - - - -
Beauty's dream, Soft . . as the pil-low of her slum - - - - - - - - -
Beauty's dream, Soft . . as the pil-low of her slum - - - - - - - - -
Più mosso
mf
- - bers! Through groves of palm Sigh gales . . of balm, . .
- - bers! Through groves of palm . . Sigh gales . . of . . balm, . .
- - bers! Through groves of palm Sigh gales . . of balm, . .
- - bers! Through groves of palm Sigh gales of balm,
Più mosso
f
mf
cres.
p
Fire - flies on the air are wheel-ing, While thro' the gloom, Comes soft per-fume, The
Fire - flies on the air are wheel-ing, While thro' the gloom, Comes soft per-fume, The
Fire - flies on the air are wheel-ing, While thro' the gloom, Comes soft per-fume, The
Fire - flies on the air are wheel-ing, While thro' the gloom, Comes soft per-fume, The


dim.
Più mosso
f
dis - tant beds of flow'rs re - veal - - - - - - - - - ing. O wake and
dis - tant beds of flow'rs re - veal - - - - - - - - - ing. O wake and
dis - tant beds of flow'rs re - veal - - - - - - - - - ing. O wake and
dis - tant beds of flow'rs re - veal - - - - - - - - - ing. O wake and
Più mosso
dim.
f
live! No dream can give . . A shad - owed bliss, the real ex - cel - ling;
live! . . No dream . . can give . . . A shad - owed bliss, the real ex - cel - ling;
live! . . No dream can give . . A shad - owed bliss, the real ex - cel - ling;
live! No dream can give A shad - owed bliss, the real ex - cel - ling;

mf cres.
p
Meno mosso
No long - er sleep, From lat - tice peep, And list the tale that Love is
mf cres.
p
No long - er sleep, From lat - tice peep, And list the tale that Love is
mf cres.
p
No long - er sleep, From lat - tice peep, And list the tale that Love is
mf cres.
p
No long - er sleep, From lat - tice peep, And list the tale that Love is
Meno mosso
mf cres.
p
pp
ten.
pp
tell - ing, list . . the tale that Love . . is tell - - ing!
p
ten.
pp
tell - ing, list . . the tale that Love . . is . . tell - - ing!
pp
ten.
pp
tell - ing, list . . the tale that Love . . is tell - - ing!
pp
ten.
pp
tell - ing, list . . the tale that Love is tell - - ing!
pp
ten.
p
pp
ten.
pp

(*Continued from page 624.*)

bagpipe solos, and humorous songs. Budding dancers could enter for a sword dance, Highland fling, Irish jig, or sailor's hornpipe. Naturally a high degree of efficiency, or the inclusion of really difficult test-pieces, could not be expected, but I heard some creditable vocal solos, too often very poorly accompanied, and performances by a choir and male-voice quartet that were more than creditable. Brass instruments I sampled in the competition for euphonium solo, hearing some agile gambolling. I was sorry to miss the choir of school children, but heard from the adjudicator that they had done well. We all got much enjoyment and entertainment from a five minutes' impromptu speech, given by a young bachelor, who was instructed on his appearance on the platform to discourse on babies. One could hardly expect him to be eloquent or convincing, and, being gravelled for lack of matter, he conveniently slid off at a tangent to child welfare and education, and convulsed a house, already rocking with laughter, by the statement that the doctors were continually trying to *improve* the death rate among babies. He was still trying to find the right word when the five minutes came to an end.

When I arrived at Adelaide the hot weather was beginning, and concerts were coming to an end. Towards Christmas there were several performances of 'The Messiah' by different choral societies, but I missed them all, leaving Adelaide before that given by the Elder Conservatorium choir, under the conductorship of Dr. Harold Davies. But I heard one striking Conservatorium performance—the first Act of 'The Magic Flute' and Purcell's 'Dido and Æneas,' produced by Mr. Clive Carey. For the highly successful result, credit is due to Mr. Carey alone; he started from zero, taught the students stage deportment and gesture, trained the chorus and principals, and conducted the two performances of the opera himself, having a double cast for most of the characters. Considering that all were new to their work, it would be difficult to praise the production too highly; the young actors, as a rule, moved easily and gracefully, and the chorus sang freshly and intelligently. Of the principals, I was most impressed by Papageno in the one opera, and a sympathetic Dido and a manly young woman as Æneas in the other. A feeling of youth and enthusiasm pervaded the whole performance, and even beyond it, for, making my way on to the stage at the end, I found Mr. Carey surrounded by Dido and her Court, who were singing 'For he's a jolly good fellow'!

There is a good deal of musical enterprise at Adelaide. At Unley, one of the suburbs, I heard a newly-formed and promising orchestral society, conducted by Mr. Sellick; at present the violins are much the best feature of the orchestra. I heard, too, at Adelaide Town Hall, a concert given by a male-voice choir, which calls itself the Adelaide Glee Club. Here the voices were good—better than the choral technique. In unaccompanied singing, major thirds were often not taken sharp enough, and the pitch invariably dropped, and that common fault of male-voice choirs, stodginess, made an occasional appearance, and damaged some of the efforts. Individual members of the Choir appeared as soloists, and the expected encores were always forthcoming.

My examining work came to an end at Adelaide, I returned to Sydney, but too late to hear the performance of Holst's 'Planets,' under the conductorship of Mr. Orchard (the first performance in the Southern hemisphere), or other music. The weather round about Christmas is more suitable for surfing, or camping out, or any form of outdoor life.

These random notes are of little use as a guide to any musician who may be thinking of emigration. They are merely notes by the way of experiences that happened to come along, apart from my special work, and generalisation from them would be entirely unsafe. I had no opportunity for anything even remotely approaching an exhaustive study of the musical life of either Australia or Canada. Many phases were quite untouched; for instance, with the exception of my Calgary experience, I heard no school class-singing in either Dominion, and on the efficiency of that much depends. But I am quite sure that in both States there is a good opening for sound, capable teachers; in the small towns and country districts, where pioneer work has still to be done, good, all-round musicians would be most useful; in the cities, one should be a specialist in some branch of music, in addition to possessing general efficiency.

It is not desirable to make any comparison between the two Dominions. In both I was generally received with much kindness and friendliness, not only by teachers whose pupils I had to examine, or friends that I made in the cities where I stayed for some time, but by folk met casually in trains or in country hotels. Social life is less conventional than at home, and anyone emigrating must know how to mix easily in varied company: anything approaching condescension, or a superior manner, had best be left behind—it would not be appreciated.

Gramophone Notes

BY 'DISCUS'

COLUMBIA

The 'Parsifal' Prelude has been recorded on three sides, with the Transformation music from Act 1, played by the Philharmonic Orchestra under Bruno Walter (L1774-5). I have heard several recordings of the Prelude, but all have struck me as being on the dull side, and this latest is no exception. Perhaps there is something in the dragging progress of the music that makes it ineffective unless heard at first-hand, when even the quietest passages take on a vitality that almost makes us forget the static quality of much of it. I envy the great majority, who fall into a rapturous trance while the orchestra, having slowly built up a common chord, as slowly proceeds to build another. A work consisting so largely of this device may have its point in evoking an atmosphere before the rising of the curtain, but it is of little moment elsewhere. However, this is merely the opinion of a member of the heretical minority, and is expressed because such things have a right to be expressed. The 'Transformation' music is by far the better of these two records.

Mackenzie's 'Little Minister' Overture is cheerful stuff, with a strong reminder of the composer's 'Britannia' in its method. The playing of the Queen's Hall Light Orchestra is recorded with fair clearness. A lighter touch would have improved it, apparently. The composer conducts (L1743).

The records of the Léner Quartet's playing of Mozart's Quartet in G are, I think, the first in which

these performers have had the benefit of the new process. The result is a marked advance in every way, especially, of course, in regard to range and variety of power. The work is not Mozart at his best, perhaps, but the playing and reproduction make the records highly enjoyable.

Those who still care for operatic selections, even when the selections be drawn from 'Il Trovatore' and 'Rigoletto,' are catered for in 3925 and 3980, the players being the Grenadier Guards Band, conducted by Lieut. George Miller.

The B.B.C. Wireless Symphony Orchestra is wasted on Drigo's 'Les Millions d'Arlequin': on the other side is Boccherini's inevitable Minuet, rather heftily played, especially in regard to the bass. The recording is but so-so.

An excellent specimen of the light, popular type of record is that of the J. H. Squire Celéste Octet in the Intermezzo and Opening Chorus of 'Cavalleria Rusticana' (3943). Much the same may be said of 3942—Jean Lensen and his orchestra in Drigo's 'Les Trésors de Columbine' and Tchaikovsky's 'None but the weary heart.'

There should be a welcome for the pianoforte duet *viâ* the gramophone, but the material and performance should be better than that of 3944—Mendelssohn's so-called 'Bee's Wedding,' and Chopin's Valse in D flat, Op. 64, No. 1, played by Dorothy Folkard and Muriel Warne. A surprised reader asks, What is the matter with such material? The answer is: Nothing, as the composers left it. But both have been spoiled by no less a musician than Frederic Corder, who has interpolated a bit of the 'Spring Song' into the first, and overlaid the second with a good deal of extraneous matter. The result is that both pieces lose the character of swiftness and grace that constitute their chief charm. A heavy German professor might be expected to do this sort of thing, but a musician with so keen a sense of humour as Frederic Corder—No! I fancy there must be a mistake in the label. The disarranger is probably another man with the same name—say, Friedrich Korder. The two ladies who aid and abet Friedrich do not justify their share in the blunder by playing well. On the contrary, the ensemble leaves much to be desired.

Norman Allin breaks an astonishing lot of phrases in Vaughan Williams's 'Silent Noon.' The exaggerated sibilants are probably due to a freak in recording. His voice is better suited in Loewe's 'The Clock' (L1760).

H.M.V.

The new recording goes from strength to strength. Soon we shall be at a loss for superlatives. Of the 'Siegfried's Funeral March' record, one can give no higher praise than to say that it is worthy of this tremendous, heart-searching threnody — the finest funeral march ever written, surely (D1092).

The Prelude to the 'Rheingold,' far more, even, than the 'Parsifal' Prelude, belongs to the theatre. Its elaborations of the common chord mean little unless they make a picture of the Rhine, and are followed at once by the raising of the curtain. Hence the record, good as it is, leaves the hearer—at all events, this one—unsatisfied. The other side more than makes amends with a terrific reproduction of the 'Ride of the Valkyries.' It must be heard to be believed. To those who may object to it on the score of its power, I would point out that just as an adequate concert performance should be (and is) stunning in its effect, so should be the gramophone performance in the drawing-room. The gramophone is only now justifying itself fully by bringing into our homes the shattering climax of the first-hand performance—the gorgeous canvas instead of the pale sketch. I need hardly add that the conductor in all these recent H.M.V. Wagner recordings is Albert Coates, who, judging by the playing, is having the time of his life during the process (D1088).

The Coronation Scene from 'Boris Godounov,' with Chaliapin and a chorus singing in Russian, and Coates conducting, makes a highly effective and picturesque record (DB900). But it should be turned on before, not after, the Wagner records. The fact is, Wagner, with his size and sweep, makes even the best of the Russians seem mere dabblers.

Kreisler usually gives gramophonists trifles, so it is good to hear him in a Beethoven Gavotte and a Bach Minuet. True, both are transcriptions, and so in the Kreisler groove; but they are splendidly played, despite some rather heavy handling of the little Bach piece (DA777).

Cedric Sharp is recorded in Palmgren's 'Rococo' and the folk-tune 'The Gentle Maiden,' both arranged by himself. Two pleasant, well-played items, but I am still wondering why the Palmgren piece is called 'Rococo' (B2294).

Reginald Goss Custard is heard in an organ work of Bach, the Prelude and Fugue in G minor, called on the label 'Small.' The Fugue is that with the subject opening G A B G E E E E A. Playing is excellent, recording much less so. The pedal part is often vague, and the texture generally far from clear. As was said above, the label calls the work 'Small.' Unfortunately, the record makes it smaller still by cutting a goodish chunk out of the exposition. A fugue can rarely be shortened without serious loss. If Bach is to be confined to 10-in. records, it ought not to be difficult to find some of the numerous chorale preludes suitable in style and size. But Bachites should protest against the cutting of such a perfect work as this G minor—one of the finest of all the shorter fugues (E424).

Excellent pianoforte tone and first-rate playing are found in the record of Irene Scharrer's performance of Chopin's Fantaisie Impromptu and Impromptu in A flat. There is, however, a tendency to rush some passages in the latter (D1087).

A record of the Gresham Singers shows a poor choice of music—Dermot MacMorrough's 'The Shepherdess' and a feebly-harmonized arrangement of 'The Meeting of the Waters.' The former has a pianoforte accompaniment—another weak feature, for the instrument is effective with a vocal ensemble only when it has something individual to say. The second piece opens with a lead by a male alto—a type of voice that is invaluable in certain kinds of *a cappella* work, but which I, for my part, can never hear *solus* without unseemly mirth (B2294).

The vocal solo department includes records of Sydney Coltham (balladry by Haydn Wood and Easthope Martin: tone rather pinched and lachrymose), B2292; Peter Dawson (Vaughan Williams's 'The Vagabond' and Drummond's 'The Gay Highway': capital, manly, live singing, with clear words), B2297; Derek Oldham (two Quilter songs: a pleasant tenor voice, and most of the words come through), E426; Edna Thornton ('On the Banks of Allan Water' and Hawley's 'The sweetest flower that blows': too heavy in the first, and better in the second than so poor a song deserves), E423; and

Tito Schipa, who sings an arrangement of Liszt's hackneyed 'Liebestraüme' and a poor 'Ave Maria' of his own perpetration (DB873).

VOCALION

Very appropriately, in view of the Weber centenary, comes a capital record of the Overture to 'Euryanthe,' played by the Æolian Orchestra, conducted by Stanley Chapple. The recording is not of the 'new' type, so there is no great power; but the reproduction of tone-colour is remarkably good, the horns and drums coming off particularly well (Ko5233).

Sullivan's 'Ouverture di Ballo,' played with due brightness by the Life Guards Band, under Lieut. H. Eldridge, makes an excellent band record (Ko5234).

Even Jelly d'Aranyi's playing of Salmon's arrangement of Pianelli's 'Villanelle' cannot make it more than mildly interesting; on the other hand her rhythmically-free treatment of the Brahms-Joachim Hungarian Dance No. 5 is a good lesson to over-stolid English players of these pieces (Ko5231).

Jaques van Lier's playing should be employed on less feeble music than a couple of pieces from a Suite by Florembassi (Ko5232).

Among the vocal records, the best appears to be that of Malcolm McEachern, in Elsie April's 'I'm a lone man,' and Hedgcock's 'On the Road to Mandalay' (Ko5230). John Buckley (with chorus) does a set of Sea Shanties, which will please those who do not object to the over-artificial treatment of such things (X9786-7).

A capital new (to me) singer of the Ranalow type is Howett Worster, who is recorded in four songs from the 'Beggar's Opera.' He has a telling and musical voice, and good diction. Kitty Reidy, his colleague, suffers by comparison, both in regard to tone and words (X9781).

A pronounced wobble is a feature of Selma d'Arco's singing of Tipton's 'A Spring Flower,' and Délibes's 'Les Filles de Cadiz.' And her words are not clear (Ao264).

NATIONAL GRAMOPHONIC SOCIETY

Just as these notes are being closed comes the N.G.S. latest issue—Brahms's Clarinet Quintet, played by the Spencer Dyke Quartet and Mr. Frederick Thurston. A first hearing shows scarcely a weakness in playing or reproduction, and the set is certainly one of the Society's best achievements. The choice of work is excellent too. Nine sides are occupied by the Quintet, the tenth being given to the second movement (*Allegro*) from Glière's String Quartet in A.

Player-Piano Notes

ÆOLIAN

Duo-Art.—The outstanding roll this month is of Chopin's Polonaise in F sharp minor, Op. 44, brilliantly played by Arthur Rubinstein. Perhaps the interest aroused by the thrilling opening is not maintained, but that is less the fault of the player than of the composer (6505).

The actual interest of Schumann's Novelette in D, Op. 21, No. 2, is rather thinly spread, and Harold Bauer's playing of it seems just a bit ordinary. Hence a merely good roll, instead of the first-rate one we expect of him (6921).

Beethoven's eight Variations on the Theme, 'Tandeln und Scherzen,' are not often heard, and there is no apparent reason why they should be—in their complete form, at all events. Ethel Leginska's playing is, like the work itself, unequal. Her repeated-chord accompaniment is far to heavy. On the other hand, her crisp playing of the delightful fughetta is first-rate. This Variation is a reminder of the fact that although Beethoven wrote very few good fugues, he was a capital hand when a neat and lively fughetta was required (6957).

A fairly attractive specimen of its kind is 'Always,' a waltz by Irving Berlin. Phil Ohman does not succeed in relieving its somewhat monotonous character by his playing—there is too little variety in the tone (9731).

Rube Bloom gives us much more contrast in 'Then I'll be happy,' by C. Friend (0735).

Of several dance rolls the pick is 'Barcelona' (T. Evans), labelled as a 'nutty $\frac{6}{8}$ one-step.' This is played in duet form by Norman and Swift, and quite a jolly noise they make of it (0314). A striking thing about most of the players of dance music is their absolute slickness, scale-passages above all being played with a clarity too often lacking in performances at more distinguished hands.

It is a pity that Robert Armbruster should waste his obvious abilities on such poor material as 'Your eyes have told me so,' by W. Blaufuss (0730).

Hand-Played. — Sinding's 'Grotesque March,' Op. 32, No. 1, well-played by Yolanda Mérö (A903D), is not without a touch of humour. The elephantine gambols in the bass are genuinely funny, and there are some good chop-stick effects.

An example of Moszkowski at his best is the Polonaise, Op. 11, No. 1. Harold Bauer's playing of this roll makes the most of the brilliant and showy qualities of the work (A905E).

The same artist is heard in Boccherini's ubiquitous Minuet (A899E). There is no metronome mark indicated here, but the roll is labelled *moderato*. Crotchet = 75 seems to suit it best.

Robert Armbruster gives us Friml's Concert Waltz, Op. 12 (A897D). This is certainly a better example than his Duo-Art roll mentioned above. True, the music is of the over-sweet, feeble type, but it is very well played. Those of us who have no palate for this sort of thing hope to hear Armbruster play something worth while.

Metrostyle.—Toujours 'By the Waters of Minnetonka'! It is poor enough as a song; as a fox-trot it is no better. It is perhaps even worse, for its conversion into a dance seems to accentuate its dulness and monotony (L24778A). The best of the dance rolls is 'Barcelona' (L24777A). By the way, the roll editor seems to take a fiendish delight in waving the metrostyle line. Surely in music of this type so many variations in *tempo* are entirely unnecessary.

In the roll of Ketèlbey's Intermezzo-Romance 'Gallantry' (T30259B), it would be useful to have the solo changes from bass to treble and vice versâ indicated. It is a little disconcerting to prepare for a treble solo and find oneself emphasising the accompanying chords of a bass solo.

The song rolls for the most part are of the usual order. Noel Johnson's 'If thou wert blind' (26609) is not well played (there is no indication on this roll), and seems more difficult to sing to than it need be.

'Danny Boy' (26661) is the 'Londonderry Air,' with its beauty damaged by feeble harmonization.

The Æolian Company sends copies of a couple of pamphlets that should be of use to those who have to do with the player-piano for educational purposes. In 'The "Pianola" and "Duo-Art" in the School,' the advantages of the instrument for school use are briefly summarised, and short lists of rolls dealing with 'appreciation' and history lessons are given. More exhaustive is '"Pianola" and "Duo-Art" Music for Use in School,' a classified list of rolls selected by Mabel Chamberlain. The lists are of rolls suitable for recreation, dancing, ear-training, marching, interpretative and advanced dancing; rolls dealing with composers' expression of moods, ideas; rolls illustrating nationality in music, for use in connection with literature, &c. The pamphlets may be had free on application to the Company's Education Department, 131, New Bond Street, W.1.

Wireless Notes

BY 'ARIEL'

An apology is due for a long break in these notes. Infrequent opportunities for listening, due to a good deal of absence from home, is the reason. Protesting correspondents may be assured that in future the notes will appear more regularly. There is much in one writer's contention that, as almost everybody hears wireless music, some discussion of the programmes and performances is as essential as any other department of criticism. I hope to include in future some comments on forthcoming items of interest in the programmes. To listeners in remote parts this is perhaps more useful than a discussion of past events.

When I wrote last, some months ago, I touched on the possibilities of wireless as a disseminator of news. Little did I think that within a short time the B.B.C. would be called upon to take the place of the daily press. Opinions as to the way in which the Company met the recent national emergency vary, being inevitably coloured somewhat by one's political and other views. But there can be no question as to the far-reaching and instructive nature of the episode. It set one speculating as to the immense value wireless would have been during the war. Flying and lying rumour would have been brought to earth at the first stirring of her wings.

A new era may be opened up by the recent transmission of a St. Martin-in-the-Fields special service to the Parish Church at Desborough. A very large receiving set was installed, and the congregation (we read) was easily able to join in the whole service. This wireless service did not supersede the customary evensong, and the church was full on both occasions. Although the broadcast service was of a special type, being that at which the Archbishop of Canterbury preached on the general strike, it is easy to see that the time may be at hand when small and remote village churches, with little or no opportunity of providing a satisfactory musical service, will make arrangements to receive their Sunday evening service by wireless, lifting up their voices in concert with the choir at the B.B.C. Studio, or at some London church. Discussion of the *pros* and *cons* must be reserved for the present. All that need be done now is to express a hope that the Studio choir and its repertory may be made far more virile than it is at present. There is too much feeble sentimental music, with long-drawn 'Ah . . mens,' and a lot of wobbling tone. The supersession of the female voices by a dozen really good boys would at once bring about a great improvement in style.

OPERA BY WIRELESS

The B.B.C. has been attacked in some quarters for the performance of 'Kitesh.' But surely the Company can do no more valuable service to music than by giving us a chance of hearing a work that in the ordinary way would never be heard in this country. To object (as some do) that, being an opera, it lost much in the process, is to say that no bread is better than half a loaf. I question, however, if opera loses so much in transmission as is sometimes contended. At least three types of opera seem to be so suitable for wireless purposes that I hope the Company will go ahead in this department. The three are: (1) operas that are thoroughly familiar to most people, both in regard to story and music, and so can be visualised with ease, *e.g.*, Gounod's 'Faust,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Lohengrin,' 'Tannhäuser,' &c.; (2) operas in which the musical interest is so great that many listeners will welcome an opportunity of hearing them free from the distractions and absurd conventions that surround stage performances; and (3) operas of the 'Kitesh' brand, that are never likely to be performed on the English stage, or those that are rarely performed, such as 'Fidelio,' Verdi's 'Falstaff,' or Stanford's 'Shamus O'Brien.'

Another point in this connection is worth noting. It is a truism that many fine singers cannot act, and vice versâ, and that some splendid voices belong to folk who have not the physical qualifications for stage performances—they are too short, too tall, too fat, too ugly, or any other reason why. Operas by wireless can, musically, be made a fine thing, because the sole requirements would be vocal and interpretative. Again, some operas are specially difficult because of the heavy demands made by combined acting and singing. Such works could be given with brilliant success by wireless, always provided the ground were as well prepared by preliminary notes and talks as it was for 'Kitesh.' It is even easy to see great possibilities in the shape of short operas designed expressly for wireless purposes. We have had successful examples of plays and revues specially written for transmission: why not opera?

OPERAS THAT ARE BETTER HEARD THAN SEEN

I said above that some operas present special difficulties to the singer when staged in the ordinary way. Holst's 'At the Boar's Head' is an example. It demanded something like a new technique, and it clearly found the performers unable to do all that was wanted in the way of diction. Yet it is chock-full of musical interest and delight—too full, in fact, for complete enjoyment at the opera-house, because the audience cannot take in all the ingenuities and allusiveness of the score. Here, surely, is the very work for the wireless audience. The performers can give full attention to their singing and conductor; the hearer has nothing to distract his attention from the wonderful mosaic of folk-tunes and the richly humorous dialogue. There are many of us, not fond of opera in a general way, who would welcome a chance of hearing any one of the very few examples in which both music and dialogue are first-rate.

Immortal, invisible

BY

ERIC H. THIMAN.

917. Abide with me .. Ivor Atkins 4d.
424. Ditto ... ... R. Dunstan 4d.
805. Adeste Fideles ... H. Hofmann 6d.
927. All go unto one place ... Wesley 4d.
247. All nations whom B. Luard-Selby 6d.
113. All they that trust ...F. Hiller 1s.
1033. All Thy works ... T. Adams 4d.
475. Ditto ... ... J. Barnby 6d.
503. Ditto ... ... G. H. Ely 6d.
30. Ditto ... ... E. H. Thorne 4d.
719. All ye who seek ... H. M. Higgs 4d.
9. All ye who weep ... C. Gounod 4d.
592. Alleluia! now is Christ T. Adams 4d.
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548. Almighty Father ... B. Steane 4d.
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261. And all the people saw J. Stainer 8d.
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1130. And we beheld His Glory G. Rathbone 4d.
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684. Angel said, The (S.&B.) A. H. Brown 3d.
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1017. Arise, shine ... T. Adams 4d.
1093. Ditto ... H. A. Chambers 4d.
1112. Ditto ... ... Ed. Bunnett 4d.
923. Ditto ... ... G. F. Cobb 6d.
723. Arm of the Lord, The ... Haydn 6d.
228. Art thou weary ... C. H. Lloyd 8d.
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122. I have surely built ... Boyce 6d.
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396. I heard a voice ... John Goss 3d
1107. I laid me down to rest W. Byrd 4d
903. I looked, and behold H. Willan 4d.
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1123. Ditto ... ... Ed. Bunnett 4d.
1080. Ditto ... ...H. R. Couldrey 4d.
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743. Ditto ... ...C. H. H. Parry 6d.
379. Ditto ... ... T. T. Trimnell 6d.
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394. Ditto ... ... M. Kingston 6d.
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27. Ditto ... ... John Goss 4d.
633. Ditto ... ... F. Iliffe 4d.
405. Ditto ... ... O. A. King 6d.
780. Ditto ... ... E. M. Lee 4d.
1010. Ditto ... ... C. H. Lloyd 4d.

IMMORTAL, INVISIBLE, GOD ONLY WISE

ANTHEM

WORDS BY W. C. SMITH *

MUSIC ADAPTED FROM A WELSH MELODY BY

ERIC H. THIMAN

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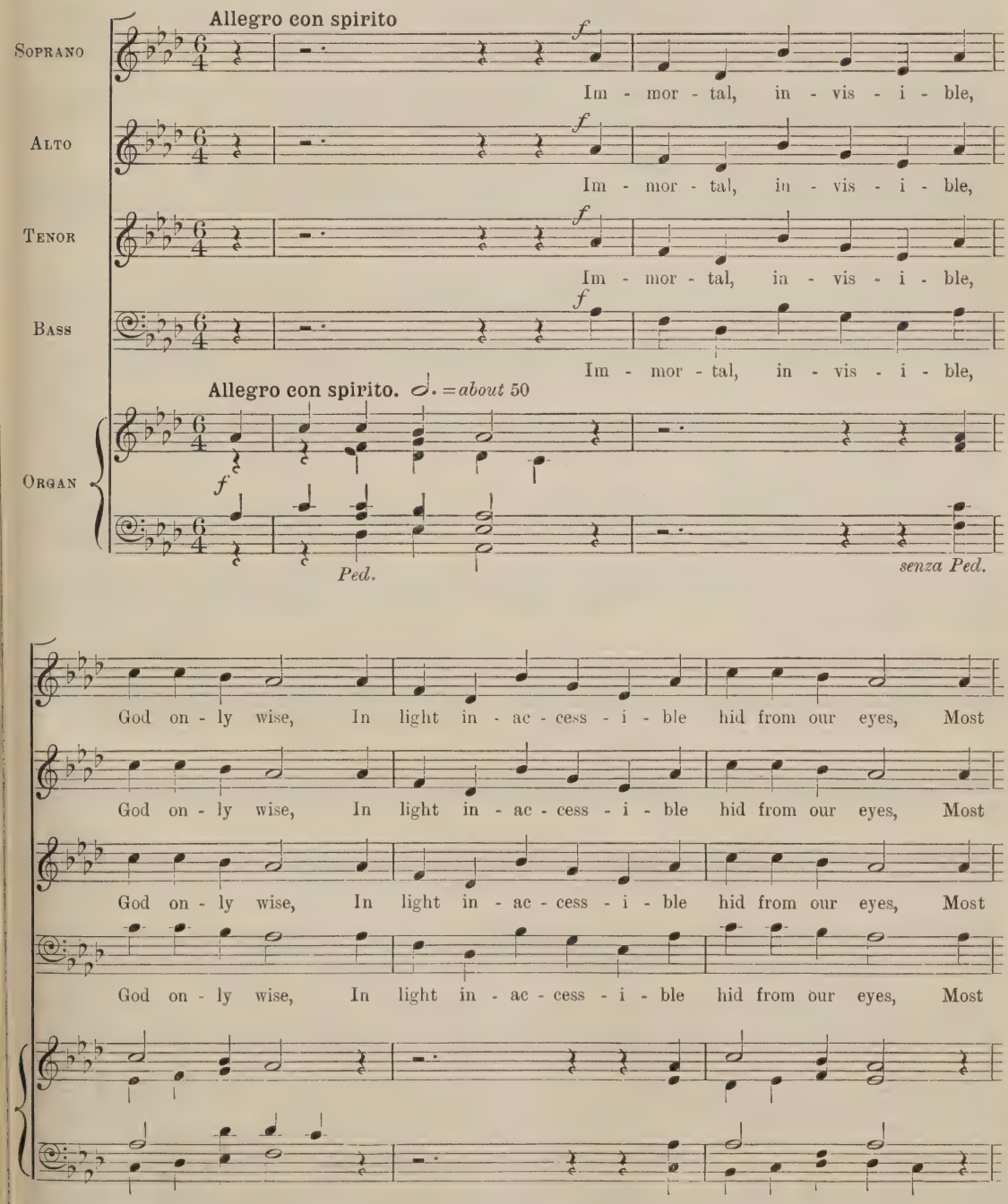
Allegro con spirito
SOPRANO
ALTO
TENOR
BASS
ORGAN
f
Im - mor - tal, in - vis - i - ble,
Allegro con spirito. ♩. = about 50
Ped.
senza Ped.
God on - ly wise, In light in - ac - cess - i - ble hid from our eyes, Most

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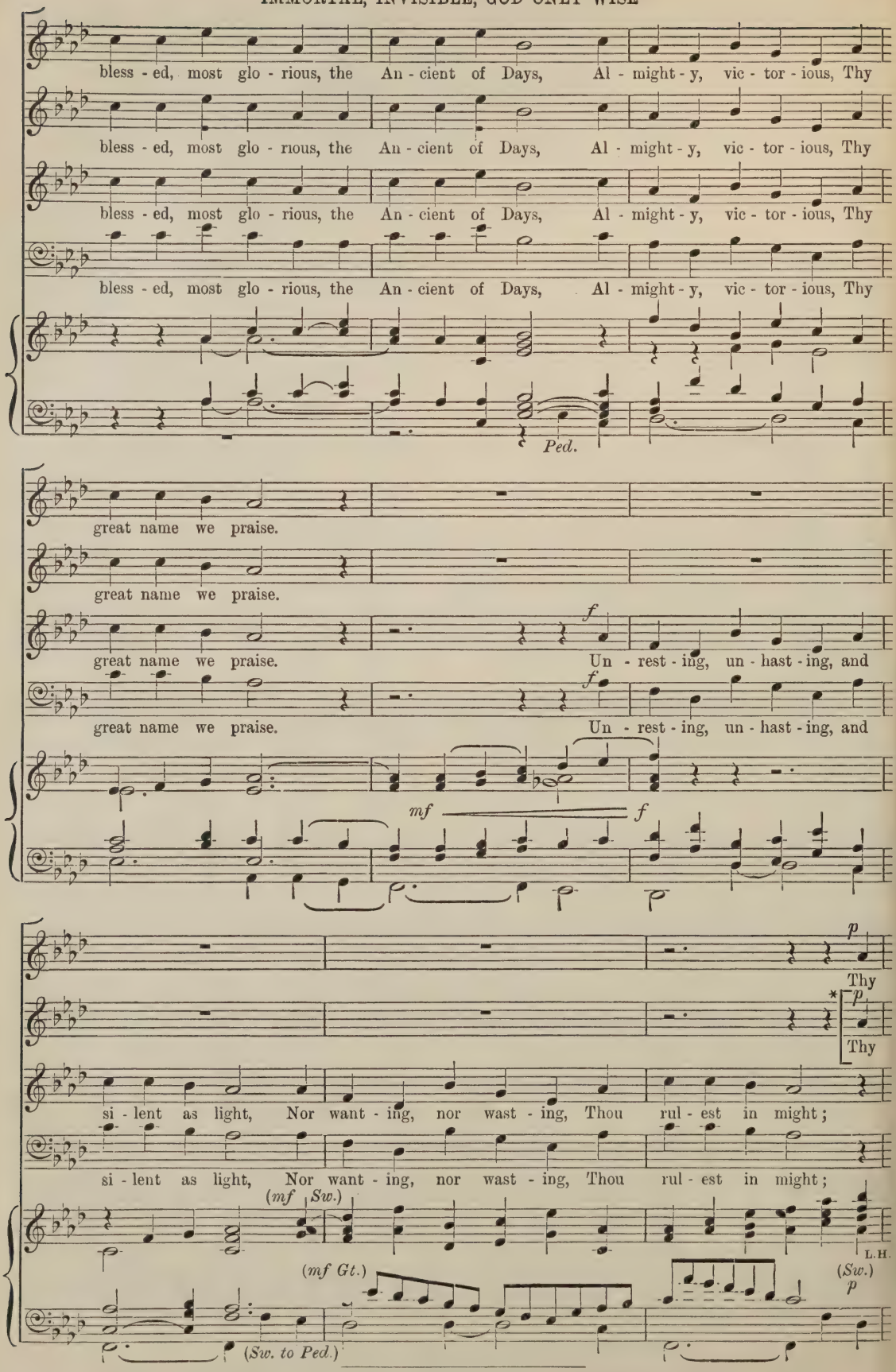
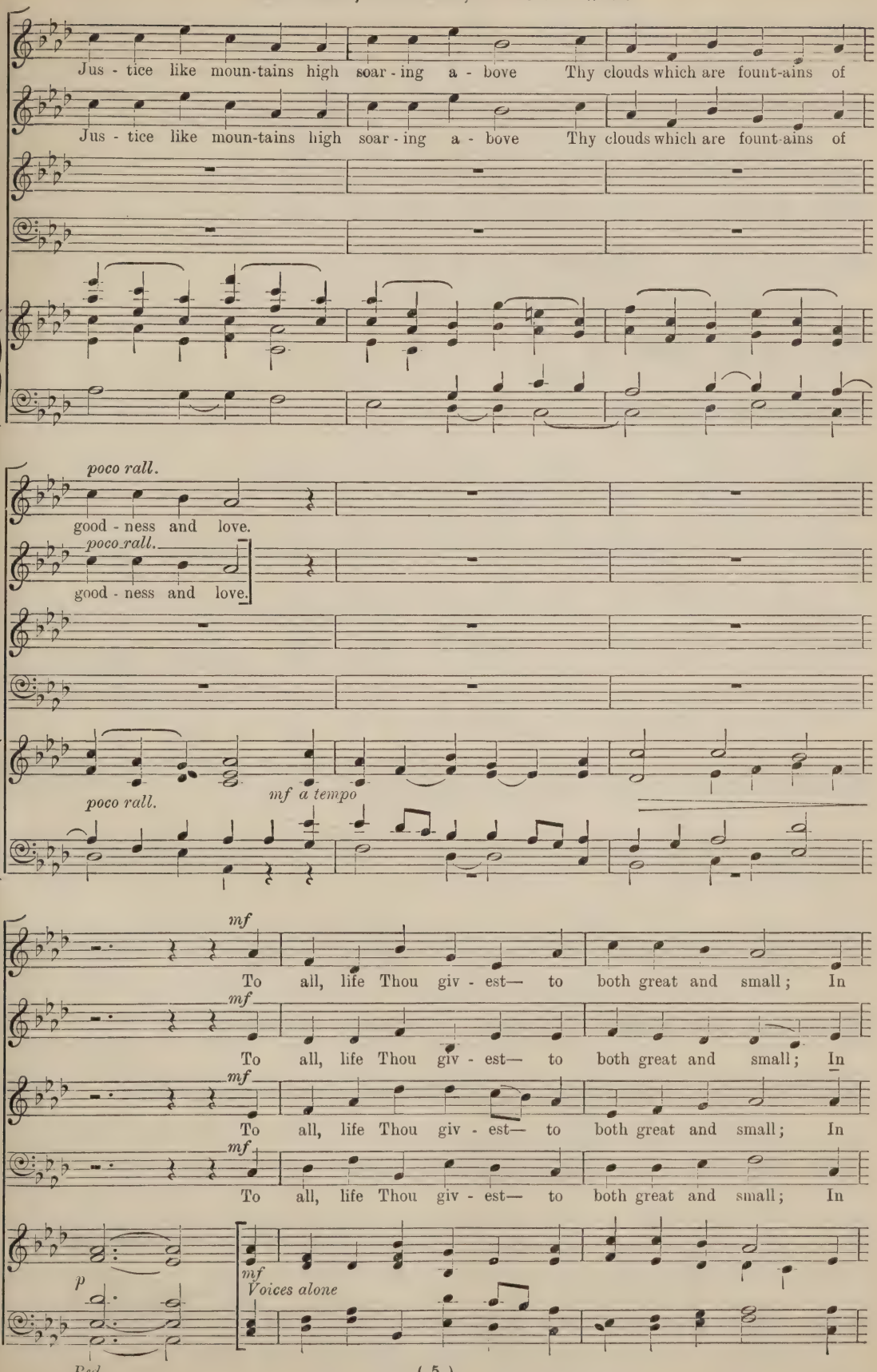
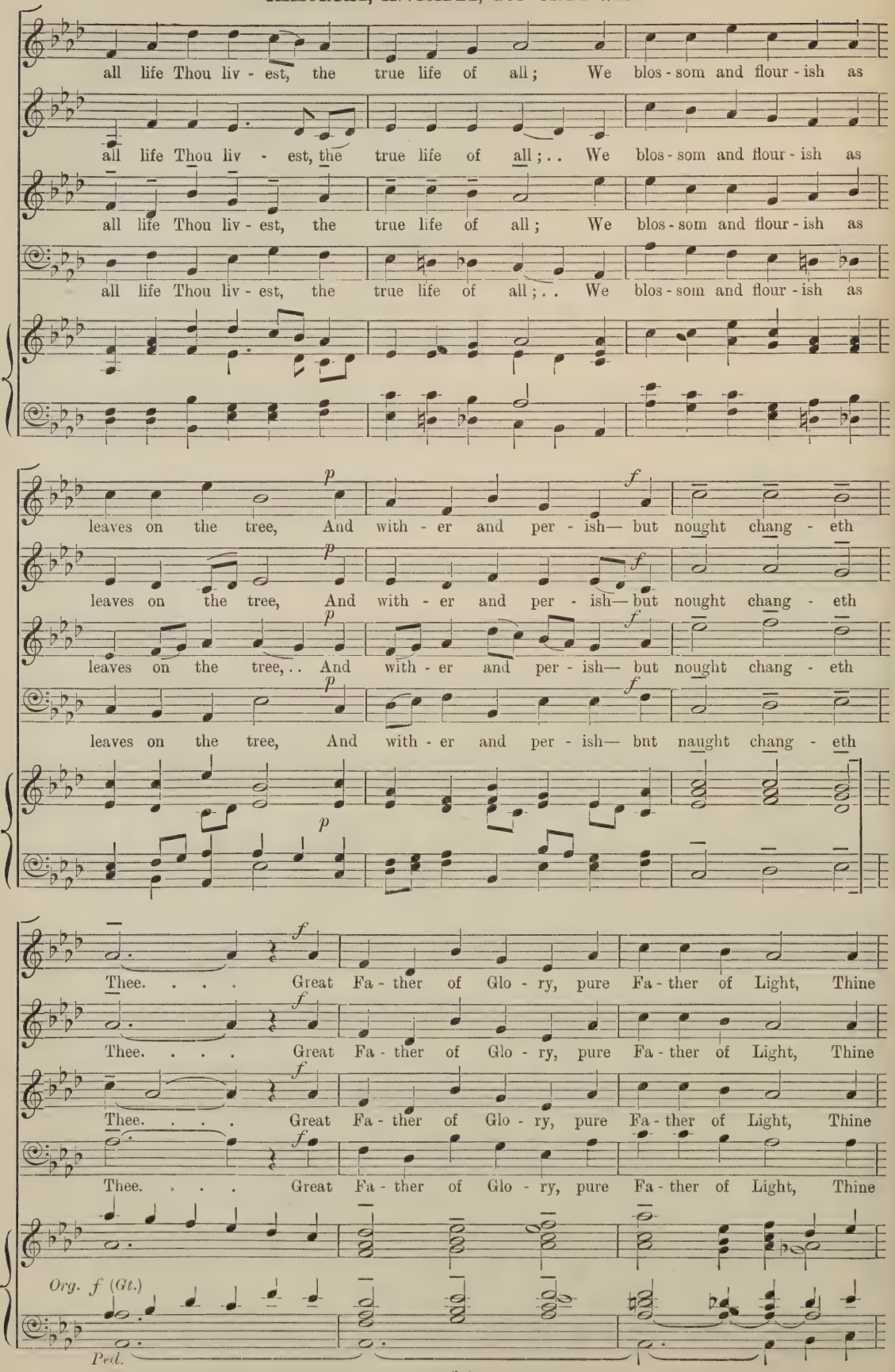
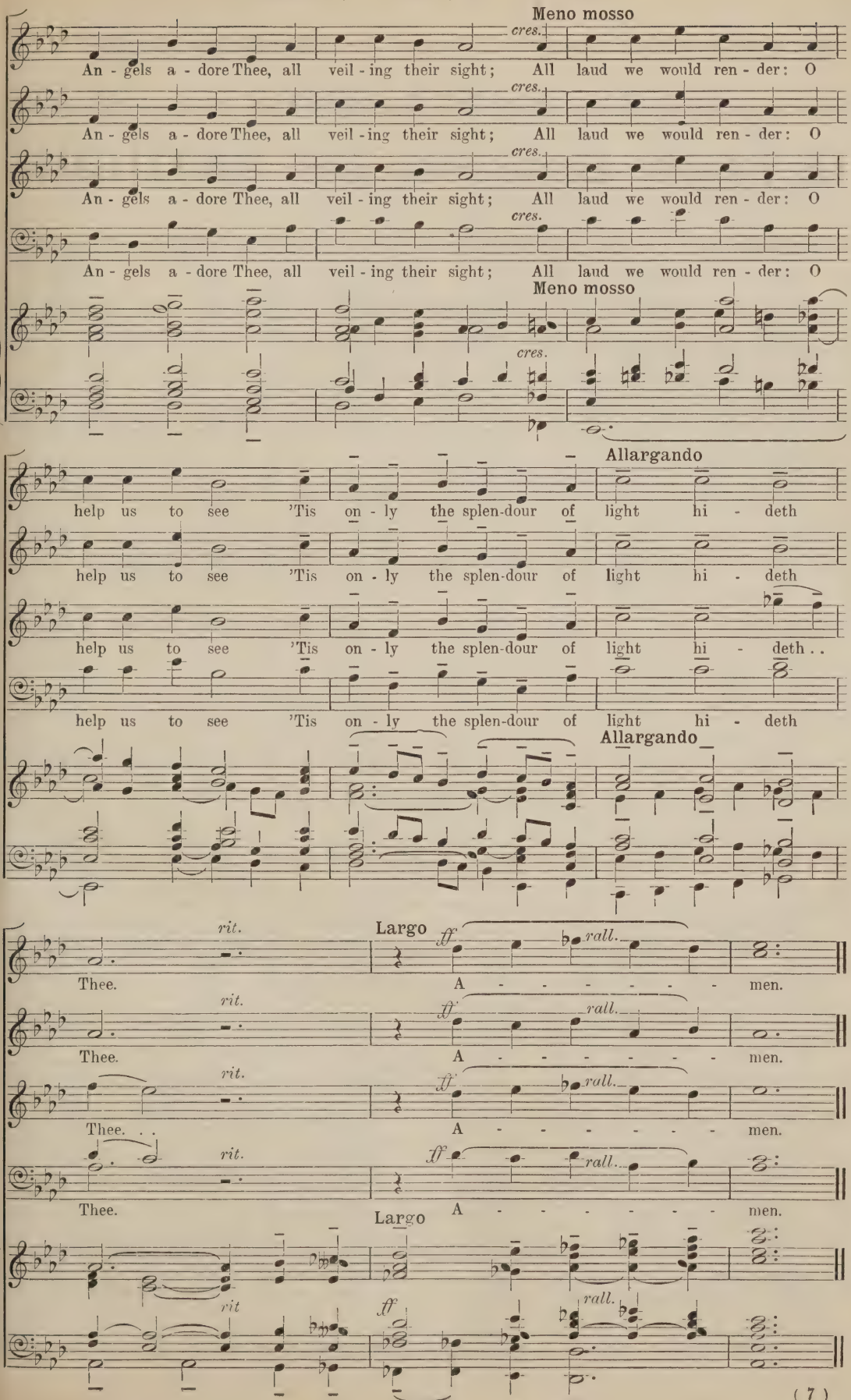

bless - ed, most glo - rious, the An - cient of Days, Al - might - y, vic - tor - ious, Thy
bless - ed, most glo - rious, the An - cient of Days, Al - might - y, vic - tor - ious, Thy
bless - ed, most glo - rious, the An - cient of Days, Al - might - y, vic - tor - ious, Thy
bless - ed, most glo - rious, the An - cient of Days, Al - might - y, vic - tor - ious, Thy
Ped.
great name we praise.
great name we praise.
great name we praise.
Un - rest - ing, un - hast - ing, and
great name we praise.
Un - rest - ing, un - hast - ing, and
mf
f
Thy
Thy
si - lent as light, Nor want - ing, nor wast - ing, Thou rul - est in might;
si - lent as light, Nor want - ing, nor wast - ing, Thou rul - est in might;
(mf Sw.)
L.H.
(mf Gt.)
(Sw.)
(Sw. to Ped.)

* For Contraltos only


Jus - tice like moun-tains high soar - ing a - bove Thy clouds which are fount-ains of
Jus - tice like moun-tains high soar - ing a - bove Thy clouds which are fount-ains of
poco rall.
good - ness and love.
poco rall.
good - ness and love.
poco rall.
mf a tempo
mf
To all, life Thou giv - est— to both great and small; In
mf
To all, life Thou giv - est— to both great and small; In
mf
To all, life Thou giv - est— to both great and small; In
mf
To all, life Thou giv - est— to both great and small; In
p
mf
Voices alone
Ped.

all life Thou liv - est, the true life of all; We blos - som and flour - ish as
all life Thou liv - est, the true life of all; . . We blos - som and flour - ish as
all life Thou liv - est, the true life of all; We blos - som and flour - ish as
all life Thou liv - est, the true life of all; . . We blos - som and flour - ish as
leaves on the tree, And with - er and per - ish— but nought chang - eth
leaves on the tree, And with - er and per - ish— but nought chang - eth
leaves on the tree, . . And with - er and per - ish— but nought chang - eth
leaves on the tree, And with - er and per - ish— but naught chang - eth
Thee. . . . Great Fa - ther of Glo - ry, pure Fa - ther of Light, Thine
Thee. . . . Great Fa - ther of Glo - ry, pure Fa - ther of Light, Thine
Thee. . . . Great Fa - ther of Glo - ry, pure Fa - ther of Light, Thine
Thee. . . . Great Fa - ther of Glo - ry, pure Fa - ther of Light, Thine
Org. f (Gt.)
Ped.


Meno mosso
cres.
An - gels a - dore Thee, all veil - ing their sight; All laud we would ren - der: O
Meno mosso
Allargando
help us to see 'Tis on - ly the splen-dour of light hi - deth
Allargando
rit.
Largo
ff
rall.
Thee.
A - - - - - - - men.
Largo

NOVELLO'S

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929. I will magnify Thee A. W. Marchant 4d.
886. Ditto ... ... Palestrina 4d.
1085. Ditto ... ... J. V. Roberts 4d.
153. Ditto ... ... J. Shaw 4d.
154. I will mention ... A. Sullivan 8d.
790. I will not leave you W. Byrd 4d.
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710. If any man hath not H. W. Davies 6d.
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53. If we believe that Jesus died Goss 2d.
1117. Ditto ... ...Ed. Bunnett 6d.
1078. Ditto ... M. Vinden 4d.
544. If ye love Me ... B. Steane 3d.
453. Ditto ... ...H. W. Wareing 4d.
1118. Ditto ... ... Ed. Bunnett 4d.
732. Ditto ... H. J. Wood 4d.
789. If ye then be risen Ivor Atkins 6d.
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58. Ditto ... ...J. Naylor 4d.
1140. Immortal, invisible God only wise ... ... E. H. Thiman 4d.
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278. Ditto ... ...G. Elvey 6d.
1114. In the beginning ... Ed. Bunnett 4d.
720. Ditto ... C. Macpherson 6d.
582. Ditto ... ... F. Tozer 6d.
890. In the day shalt ...H. W. Wareing 4d.
338. In the fear of the Lord J. V. Roberts 4d.
980. In the hour of my H. W. Davies 6d
659. In the Lord ... C. Macpherson 6d.
282. Ditto ... ... R. Stewart 8d.
385. In Thee, O Lord... S. C.-Taylor 4d.
33. Ditto ... ...B. Tours 4d.
148. Ditto ... ... J. Weldon 4d.
725. Is it not wheat-harvest T. Adams 4d.
467. Is it nothing (S.A.) M. B. Foster 4d.
571. Ditto (4 voices) M. B. Foster 4d.
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180. It is a good thing J. Barnby 8d.
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215. It shall come to pass G. M. Garrett 8d.

908. Jesu, Lord of life and glory E. Elgar 4d.
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907. Jesu, meek and lowly ... E. Elgar 4d.
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844. Jesu, Thou sweetness H. J. King 4d.
904. Jesu, word of God incarnate Elgar 3d.
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971. Jesus lives! no longer now Foster 4d.
618. Jesus of Nazareth ... G. Byrd 6d.
548. Joy in harvest ... B. Steane 4d.
7. Judge me, O God Mendelssohn 2d.
677. Just Judge of Heaven Garrett 8d.
614. Justorum animæ ... Byrd 4d.

179. King all glorious J. Barnby 8d.
997. Ditto (4 voices) J. Barnby 6d.
733. King shall rejoice, The E. V. Hall 6d.
734. Ditto C. Harris 6d.
313. Ditto R. P. Stewart 8d.
981. Ditto C. Lee Williams 3d.
581. Kings shall be thy G. C. Martin 3d.
894. Kings shall see and arise J. F. Bridge 8d.

425. Lead, kindly Light R. Dunstan 4d.
528. Ditto ... ... C. L. Naylor 6d.
589. Ditto ... D. Pughe-Evans 4d
1067. Ditto ... ... B. Smith 4d.
37. Ditto ... ... J. Stainer 6d.
1115. Lead me in Thy truth Ed Bunnett 4d.
706. Let all the world ... W. Jordan 6d.
132. Let God arise ... ... Greene 8d.
375. Ditto ... T. T. Trimnell 6d.
857. Let my complaint come before Thee A. Batten 3d.
346. Ditto (Male) E. H. Thorne 4d.
509. Let not thine hand J. Stainer 4d.
807. Let not your heart E. Faning 4d.
438. Ditto ... ... M. B. Foster 4d
438.* Ditto (8 v.) M. B. Foster 4d.
795. Let the heavens be glad M. Higgs 6d.
226. Let the peace of God J. Stainer 6d.
565. Let the righteous... R. F. Lloyd 4d.
328. Let the words of my A. D. Culley 4d.
1097. Let Thy hand ... John Blow 3d.
494. Let Thy merciful ears W. B. Bell 4d.
1066. Let us now fear A. M. Goodhart 4d.
308. Let us now praise (Male) Thorne 4d.
962. Ditto ... ... A. J. Silver 4d.
96. Lift up thine eyes John Goss 8d.
897. Lift up your heads O. Gibbons 4d.
1098. Ditto ... ... John Blow 6d.
18. Ditto ... ... J. L. Hopkins 2d.
409. Ditto S. Coleridge-Taylor 4d.
847. Ditto ... ... W. Turner 3d.
343. Lift up your hearts J. Barnby 6d.
972. Light in darkness D. C. Jenkins 4d.
595. Light of the world ... E. Elgar 4d.
408. Lighten our darkness G. R. Vicars 3d.
1027. Light's glittering morn J. E. West 6d.
393. Like as the hart ... T. Adams 4d.
799. Ditto H. Clarke 4d.
1063. Ditto ... W. S. Hoyte 4d.
530. Lo, God, our God B. Haynes 4d.
1105. Lo! He comes ...C. V. Stanford 4d.
335. Lo, summer comes again J. Stainer 8d.
504. Lo! the winter B. Farebrother 4d.
883. Look down, Holy Dove Selby 4d.
711. Look on the fields C. Macpherson 4d.
859. Look upon mine adversity Blow 3d.
639. Look upon the rainbow T. Adams 4d.
843. Look, ye saints ... M. B. Foster 4d.
906. Lord came from Sinai, The West 4d.
193. Lord gave, The A. C. Mackenzie 3d.
270. Lord give ear, The J. Rheinberger 4d.
801. Lord God of Abraham A. H. Brewer 3d.
312. Lord hath been, The E. T. Chipp 4d.
477. Ditto S. S. Wesley 4d.
526. Lord hath commanded, The (Male) Mendelssohn 6d.
163. Lord hath done great things, The H. Smart 6d.
839. Ditto John E. West 6d.
1125. Lord hath prepared, The Bunnett 4d.
224. Lord hear thee, The J. Barkworth 3d.
823. Ditto John Blow 3d.
165. Lord, how are they H. Clarke 8d.
391. Lord, I have loved ... F. Iliffe 4d.
122. Ditto G. W. Torrance 4d.
893. Lord is full of compassion, The F. E. Gladstone 4d.
44. Lord is great, The W. T. Best 4d.
248. Lord is in His holy temple, The G. Saunders 6d.
704. Ditto J. Stainer 6d.
83. Lord is King, The Henry Gadsby 8d.
367. Ditto H. J. King 6d.
869. Ditto ... W. King 3d.
41 Ditto T. T. Trimnell 6d.
483 Lord is loving, The A. W. Batson 4d.
39. Ditto G. M. Garrett 4d.
50. Lord is my light, The ... H. Hiles 4d.
407. Ditto W. Jordan 4d.
815. Ditto E. A. Sydenham 4d.
1126. Lord is my Shepherd, The Ed. Bunnett 4d.
613. Ditto H. M. Higgs 6d.
1054. Ditto Ouseley 4d.

67. Lord is my Shepherd, The (S.S.A.A.) Schubert 6d.
594. Ditto (S.A.T.B.) Schubert 6d.
152. Ditto J. Shaw 4d.
793. Ditto H. Smart 4d.
738. Ditto D. S. Smith 4d.
395. Ditto C. V. Stanford 8d.
862. Lord is my strength, The Booth 4d.
398. Ditto S. Coleridge-Taylor 4d.
243. Ditto J. Goss 8d.
947. Ditto Bruce Steane 4d.
422. Lord is risen, The G. M. Garrett 6d.
1020. Ditto B. Luard-Selby 4d.
1101. Lord is terrible and very great, The ... A. M. Goodhart 4d.
1028. Lord is very great, The Beckwith 6d.
54. Lord, let me know mine end Goss 4d.
696. Lord liveth, The A. W. Marchant 4d.
351. Lord of all power (Male) J. Barnby 3d.
1025. Ditto E. T. Chipp 4d.
566. Lord of life A. C. Mackenzie 4d.
459. Lord of our life ... J. T. Field 4d.
411. Lord of the Harvest J. Barnby 6d.
1051. Ditto R. Redhead 4d.
404. Lord of the rich and golden F. Tozer 3d.
1049. Lord of the worlds John E. West 4d.
731. Lord Omnipotent, The T. Adams 4d.
873. Lord our Righteousness, The H. Blair 4d.
304. Lord preserveth, The P. Armes 8d.
474. Lord shall be, The J. V. Roberts 6d.
84. Lord that made, The J. Turle 3d.
318. Lord, Thou art God J. Stainer 1s.
803. Lord, Thou art good H. Coward 4d.
1128. Lord, Thou hast been our refuge H. Blair 4d.
434. Lord, Thou hast searched me A. Whiting 4d.
1023. Lord, Thy children J. H. Maunder 4d.
830. Lord, we leave Thy ... Brahms 6d.
1032. Lord, what is man W. Boyce 4d.
274. Lord, what love have I... Steggall 8d.
267. Lord, who shall dwell ... Roberts 6d.
112. Lord will comfort, The H. Hiles 8d.
835. Love divine, all love E. V. Hall 4d.

350. Magnify His Name G. C. Martin 6d
290. Make a joyful noise A.C. Mackenzie 8d.
108. Make me a clean heart J. Barnby 4d.
431. Ditto A. W. Batson 4d.
899. Make me, O Lord God J. Brahms 4d.
436. Man goeth forth ... A. Carnall 4d.
694. Man that is born... S. S. Wesley 3d.
1047. May my heart ... A. Dvorák 4d.
222. Me ye have bereaved C. Morales 4d.
527. Mercy and truth are met J. Stainer 4d.
211. Mine eyes look unto Thee H. Baker 4d.
818. Miserere mei, Deus G. Allegri 6d.
500. Ditto J. Barnby 4d.
665. Ditto (arr.) Novello 3d.
811. Ditto G. P. da Palestrina 6d.
518. Ditto E. Pettman 2d.
464 Ditto J. Stainer 4d.
86. Morning stars, The ... J. Stainer 8d.
767. Ditto G. A. A. West 6d.
765. Morn's roseate hues G. W. Chadwick 4d.
726. Most blessed Jesus A. H. Brewer 4d.
1059. My Beloved is mine R. W. Robson 4d.
512. My beloved spake H. Purcell 8d.
428 My God, I love Thee G. J. Bennett 4d.
617. My God, I thank Thee E. H. Lemare 4d.
288. My God, look upon J. L. Hopkins 4d.
10. My God, my God Mendelssohn 8d.
353. My heart is fixed W. Cruickshank 6d.
564. My heart is inditing M. B. Foster 6d.
460. My heart was glad A. Carnall 6d.
199. My hope is in the J. Stainer 8d.
406. My mouth shall speak John E. West 6d.
190. My soul is weary J. C. Beckwith 6d.
911. My soul, O praise the Lord Bach 4d.
485. My soul truly waiteth ... Attwood 4d.
1041. Ditto G. F. Cobb 4d.
586. Ditto ...B. Steane 3d.
205 My soul, wait thou still F. J. Read 6d.

Occasional Notes

Our thousandth issue has brought us a large number of appreciative letters from all quarters, as well as many generous references in the press. To all the writers we tender our sincere thanks.

Mr. Jack Hylton has recently delivered himself of an article in the *Clarion*, entitled 'Socialism in Modern Music: The Truth about Symphonic Syncopation,' and another in the *Radio Times*, covering the same ground (often in almost identical terms), headed 'The Triumph of Syncopation.' After the usual jibes at those of us whose brows are so high that we prefer Bach to Irving Berlin, and the Queen's Hall and London Symphony Orchestras to Mr. Hylton's Dance Band, both articles dilate on the fact that 'Much of the popular music of to-day is based upon some of the loveliest themes of the great masters.' But if these classical composers were 'great,' why should we be derided for preferring them to such men as Berlin, Gershwin, and Mr. Hylton himself, who are decidedly of the 'small' breed?

Mr. Hylton's main point is that by distorting themes from the great masters he and his like are increasing the public for classical music. Apparently, all the world and his wife will now become Handelians because, as Mr. Hylton says, 'the famous "Yes, we have no bananas"' is actually made up of a motive taken from the 'Halleujah Chorus,' eked out with scraps from 'The Bohemian Girl,' 'An Old-fashioned Garden,' and 'My bonny lies over the ocean.' What Mr. Hylton overlooks is the fact that the 'famous' banana absurdity is now so dead that no dance-band dare play it, or comedian sing it, while the 'Hallelujah Chorus' a few weeks ago thrilled an audience of many thousands at the Handel Festival.

Similarly, he tells us that a famous waltz 'hit,' 'The Song of Love,' was obviously inspired by the chief melody in Schubert's 'Unfinished' Symphony, and 'I'm always chasing rainbows' is almost a literal transcription of Chopin's 'Fantaisie-Impromptu.' But both 'hits' are already dead or dying, whereas the works from which their main themes were stolen by unprincipled 'composers' who were unable to invent tunes for themselves will be played and enjoyed by millions long after the present generation of syncopaters have emitted their last saxophone wail, trombone glissando, and rhythmic hiccup. Yet Mr. Hylton contends that, by stealing a tune from a classic, and then debasing it by association with feeble or ridiculous words, the jazz-mongers are doing something for the musical good of the community:

> There is hardly a page of modern music [a calm appropriation this, of the word 'modern'!] which cannot be shown to be some of the so-called classical music dressed up in a form suitable for our modern appreciation. As I write, the principal comedy 'hit' in London is obviously based on the 'Siegfried Idyll.' What is 'Crooning' but a variation of Liszt's 'Liebesträume'? 'My baby's arms' follows the 'Cavatina' of Raff very closely, whilst 'Sweetheart' calls upon Wagner's 'Evening Star' for its inspiration. [Inspiration!]

As a result of this, Mr. Hylton contends, 'the great majority of the public is getting good music—sugar-coated, if you like. And so modern symphonic syncopation is not half so bad as it seemed.' It strikes us as being very much worse. There is a good deal to be said in favour of an attempt to exploit and develop the possibilities of modern dance rhythms as Gershwin has done in his 'Rhapsody in Blue.' But even the plea of 'Socialism' cannot justify the theft and alteration for the worse of other men's inventions.

Of all the queer arguments in support of this dishonest procedure the queerest is that brought forward by Mr. Hylton in the following passage from the *Clarion* article:

> Because Shakespeare lived several hundred years ago, is there any sound reason why we should not present his wonderful works in our modern language, which we all understand, instead of reserving the pleasure of reading his immortal lines to the few scholars who can interpret the archaic language in which they were written?

A more disastrous and fantastic plea could not be imagined. We cannot but wonder whether Mr. Hylton has either read those 'wonderful works,' or seen them acted. If he can tell us of any Shakespearean performance in which the poet's 'archaic language' has been modernised, we shall be interested to hear of it. True, there have lately been performances in modern costume, but the object (and effect) was merely to enable the 'immortal lines' to make an even deeper impression than is possible when the audience's attention is largely distracted by over-realistic production. The quotation throws a vivid light on the mentality of that artistic underworld in which the dance-band supplies both tittilant and dope. We hasten to take up Mr. Hylton's 'analogy': Mr. Hylton and his colleagues are doing to Handel, Chopin, Liszt, &c., pretty much what would be done to Shakespeare by a producer who translated the poet's English into the argot of the Bowery. And if the producer defended his action by saying that he was making fine poetry accessible to the masses, he would merely be adding the sheerest humbug to his crime. As we said recently, in discussing this matter, the business of a dance composer is to compose dance music. If his inventive powers are unequal to the strain of providing suitable themes, he should give up the job, instead of stealing the fruit of other men's brains, and vulgarising themes which, in their original form, have become endeared to millions.

We have not space to expose the other fallacies with which Mr. Hylton's articles bristle. Perhaps on a future occasion we may discuss his astonishing final paragraphs in the *Radio Times*:

> Everywhere a strong sense of what is true in music is springing up. People are less and less patient with cant. Before the coming of radio, the whole of Great Britain was music-starved. Only in the large towns could our people hear any kind of music, and then it was seldom of the cheerful, simple, strong, rhythmical kind that people want.
>
> Radio is doing more than is generally realised to defeat the highbrow critics. In three short years of broadcasting, the musical taste of our country has been developed more than it could have been in half a century without radio. Three years from now—what further advance shall we see?

Perhaps the best and briefest reply to this is to be found is some statistics supplied by the B.B.C. in an *Observer* interview of December 13 last, and quoted in the 'Wireless Notes' in the *Musical Times* of January. We quote only one extract: After discussing the eight thousand letters received weekly, and giving particulars of complaints, the B.B.C. adds:

> Eighteen months ago classical music was definitely unpopular. To-day there are more enemies of dance music in our correspondence than of classical.

A copy of that issue, as well as of the present number, will be sent to Mr. Hylton in order to show him that 'Radio is doing more than is generally realised to defeat' not the highbrows, but those who glory in the simian type of forehead.

Perhaps the hardest things lately said about opera are in a *Saturday Review* article headed 'On overlooking Covent Garden,' by Mr. J. B. Priestley. Opera, he tells us, was once almost the chief of his delights. He goes on:

> There are people, here and there, who retain a taste for this form of entertainment all their lives; others again, who have always been and always will be indifferent to it; but there is a third class of persons who once had a passion for it, as they had, perhaps, for Whitman or walking tours or chess or Swinburne, and have now lost all interest in the mongrel art. To this class I most certainly belong.

Opera, he adds, was 'one of the grand passionate affairs' of his nonage. Hours in a rained-on queue were not too great a price to pay for 'a glimpse of "Tannhäuser" or "Lohengrin."' If there were an opera within miles, the youthful Priestley had to go to it, 'or the evening was in ruins.' He once heard eleven operas in a fortnight, a debauch which left him 'bankrupt and half idiotic for a month.'

> And now, what a change! Last night, I believe, Tristan and Isolda were once more quaffing their philtre in this city, to the accompaniment of soulful blasts on the Teutonic trombone, but I did not give a fig for them and their nonsense. Not only was I not sorry that I was absent, I was quite glad. I never want to set eyes on the fat pawing pair again.

'Fat pawing pair' is good!

So complete a renegade is the mature Priestley, that 'even for glorious "Figaro"' he will not put himself to any great inconvenience. And he sums up the question with a description of opera that is surely not unreasonably severe:

> In theory, opera combines in itself some half-dozen arts, but in actual practice it merely loses touch with all that is fine and moving in these arts, and contrives to assemble all the cheapest tricks. Even where it is not cheap—and Wagner is hardly that—it remains crushingly, colossally boring.

Operatic enthusiasts who point in reply to the crowded attendances at the recent Covent Garden season should also answer frankly the question as to how much of the box-office success was due to the artistic value of the works performed, and how much to the combined factors of social display and the attraction of such 'stars' as Chaliapin and Jeritza. Everybody knew, for example, that certain operas were produced, not on their merits, but merely as a setting for one or other of the 'stars.' In no form of art is this principle carried to such extremes as in opera, and that fact alone is sufficient reason for placing it in a lowly position compared with music and the drama proper.

We hear sometimes of American cities holding a 'Music Week.' Johannesburg has recently gone one better with a 'Music Fortnight,' in which were given orchestral concerts, daily organ recitals, military band performances, community 'sing-songs,' musical demonstrations, and performances galore of other kinds. The support accorded to this feverish bout was wonderful. The Town Hall was packed for the orchestral concerts; the children's concerts had an average audience of three thousand; and for the military band and community music in the Zoological Gardens, the attendances ranged between twelve thousand and fifteen thousand. One of the big stores organized a choir for the occasion, and at this and other large business establishments, performances of various types were on tap during the two weeks. The press rose to the occasion, and there were window displays in connection with the historical and other sides of music in all the chief streets. Among the works given at the Town Hall concerts were the ninth Symphony, and Brahms's 'Requiem.'

The programmes of the Young People's Concerts were well chosen, and the bill of fare (which was also the admission ticket) contained notes on the composer, particulars as to gramophone records and player-piano rolls of the works performed, and illustrations of the instruments of the orchestra, with brief descriptions; also a picture of a full orchestra *in situ*, the various departments being numbered for reference in connection with pictures of individual instruments. (For this valuable feature the promoters thanked Messrs. Rushworth & Dreaper, of Liverpool.) On the whole, we have seen nothing better in the way of children's programmes than this well-planned single sheet.

The prime mover was Mr. John Connell, the Town Organist, who conducted the orchestral concerts, and gave the daily organ recital. Our informant tells us that 'for a fortnight a period of intense musical intoxication was observed in our city life.' Excellent! We hope the city will not relapse into sobriety. Apparently there is little fear of this, for we hear that the Johannesburghers 'are moving now to secure an even more exciting time next year with a Beethoven Festival.' Here is an example of organized energy that many a city at home might copy.

Readers who are interested in the articles on 'Music in Tolstoy's Life' will probably be glad to know of the projected celebration of Tolstoy's centenary, in 1928, by the Tolstoy Society. The Society is formed with the object of carrying out the centenary celebration, and will probably exist for that year only. It will arrange lectures, play-performances, and meetings, and will aim at furthering the publication of a Centenary Edition of Tolstoy's works. Some volumes are already available in the World's Classics, issued by the Oxford University Press, and others are nearly ready for publication. The scheme has the support of a large and powerful body of English authors and artists. Musicians should be interested, if only because of Tolstoy's pronouncements on Art in general. (Of his 'What is Art?' Mr. Bernard Shaw says: 'Whoever is really conversant with art, recognises in it the voice of the master.') Membership of the Society costs a guinea, and pledges the subscriber to nothing further. The hon. secretary, Mr. Aylmer Maude, Great Baddow, Chelmsford, will gladly furnish full information.

Some inquiries have reached us as to a couple of cryptic expressions in recent issues of this journal. Last month, on page 537, appeared a reference to 'one per cent. of the jazz and song hits putting a fortune in the pockets of thin composers.' For 'thin,' read 'their,' an eleventh hour alteration on the proof. And on page 425 of the May issue a review article of Medtner's Sonata-Vocalise was headed 'Part of a Sonata for Voice and Pianoforte.' Why 'part of?' asks a reader. The explanation is a last-

moment and illegible direction to 'push up' the paragraph. Such slips are humiliating reminders that, as even a leisurely-issued book needs to go into several editions in order to be free from error, a journal can only feebly struggle towards that end, and ask for readers' indulgence as rarely as possible.

Americans seem interesting in The for Itself; here, with the re-arrangements consequent upon sheerly commercial policies and business routines, almost everyone with anything individual to say struggles through a mass of obstruction, and very generally a conspiracy of silence which causes his or her every utterance of moment to be carefully shovelled out of sight the moment it appears in print, while the vapid platitudes of this or that commercialist pushed into musical journalism through interior policies extraneous to music proper is boomed and given columns for pompously self-conscious attempts to establish his or her 'critical' prestige by the time-worn 'gag' of bewailing that 'things are not what they were'—oblivious of the delightful supplementary remark once made thereto, 'They never were,' or else by that insidious method excellently characterised by George Samson in a letter to a contemporary recently—of 'flattering the public by approving its stupidity as honesty.'

In the main we heartily agree with the above epigram, from a recent article by Mr. Leigh Henry in the *Musical Standard*, though we feel that it is easy to overrate the importance of interesting in The for Itself.

We have been favoured with a verbatim report of Sir Hamilton Harty's speech at the annual meeting of the Hallé Society on June 22—too late for quotation or discussion in the present number. In view of its importance and general interest, we propose to print as much of it as possible, with comment, in our next issue.

Alliteration's artful aid has probably never been worse employed than as a title to a recent article on Thomas Britten, the musical small-coal man: 'An Anthracite Æsthete.'

THE HANDEL FESTIVAL

Preparations involving many thousands of pounds' expenditure (increasing sums nowadays) are so risky, that the post-war Handel Festivals have been entered upon doubtfully. The performances justify the decision of the Crystal Palace Festivals to continue them. Never was this so clearly the case as last month. As one who has attended them for about forty years, the writer came away feeling that 1926 is not likely to be the last triennial. Such a fine balance of choral forces inspired hope that the customary male neglect of mixed choirs is passing away. The singers, however, were too much of a background to the widely spread and deep array of the orchestra, through which their tone had to pierce. Consequently the choir seemed to be deficient in tonal quality for its size, and was at a disadvantage in following the distant conductor. His plea, at the general rehearsal, for more rhythm, accent, clearness of words, and absence of dragging was addressed to the singers; but, as the later performances proved, the huge orchestra, largely amateur, did not show up so well as the choir. It was noticed that the 'solo band' had the best work to do. The London Symphony Orchestra was a model by which the amateurs could gauge how far instrumental performance has proceeded, even in three years.

Times have changed since Charles Lyall's cartoon appeared, showing Joseph Bennett white-washing the Handel 'moniments' and Ebenezer Prout, the policeman, ordering him off. The Prout and Bridge spirit has been responsible for many a dull and insipid performance. Was Handel himself so scrupulous? Folk-songs, which never had an accompaniment, had been scored, incorporated, 'borrowed,' and harried almost out of recognition. Why should the old 'robber' be piously followed? Mozart's, Franz's, and other additional accompaniments may have served their day, but Handel deserves a better fate than to restrict thousands of performers to the small scale for which he wrote. Sir Henry Wood has set the pace, and put Handel on a higher 'moniment.' This triennial will be known as the Henry Wood year, or, better, as his first year. He has touched up instrumentation and interpretation with freshness at every point. What days and midnight lamps he must have spent!

The general rehearsal, lasting four hours—excluding an hour's interval—gave a small audience an idea of the works to be heard on Tuesday, Thursday, and Saturday of the following week. A real rehearsal is not the press day it once was. No pressman would venture to state the naked truth at a performance as Sir Henry Wood does at a rehearsal. Thus are singers stung to action and towards perfection. One chorus was taken four times. Many of the remarks were of permanent value. Relief was afforded by recits. and arias which were not heard again at subsequent performances, and Mesdames Florence Austral and Edith Furmedge, Messrs. Ben Davies and Norman Allin, did nothing better later on.

Most conveniently for business people, singers and audience alike, the week-day performances took place after business hours. First place was given to selections from eleven operas, the choral numbers newly and richly re-scored by Sir Henry Wood. Bright, easy, and charming they were, but only two gave promise of further popularity—the chorus, 'Now cometh May' ('Rinaldo'), and the jolly 'The foolish lover' ('Deidamia'), greatly enhanced by the new scoring. Mesdames Margaret Balfour and Carrie Tubb, Messrs. Walter Widdop and Robert Radford, were the principals. Quite a fuss was made of M. Marcel Dupré, who redeemed the rather tame Concerto No. 10 for organ and orchestra (No. 4 of Set 2) from somnolence by a wonderful and arresting cadenza. This concert concluded with 'Zadok the Priest.'

Regularly and inevitably 'Israel in Egypt' is one of the triennial feasts. Nowhere else has this work a chance of grand display and proper balance of choir and orchestra. The programme let us into the secret of the second-hand use of materials of Handel, A. Stradella, and J. C. Kerl, but, as the book says, it is a 'gigantic conception,' and one which even some musical people admit they have not heard, through lack of large double-choruses in their neighbourhoods. The soloists have little to do, but Dr. Ben Davies, on whom time graciously smiles, had a great reception after 'The enemy said.' Not a quibble is heard now when all the basses sing 'The Lord is a Man of War.' Such antiphonal music, sung by soloists, always made for undesirable comparisons between artists. Profoundly impressive was the choral-singing, and many

new points of reading were noticeable. Much pains had been taken with the 'Hailstone Chorus,' but the immediate *attacca* stopped the gathering demonstration of the audience, which was larger than on previous days. The orchestra had tit-bits in the second part: the Concerto Grosso No. 12, in B minor, and 'The Water Music' Suite.

'The Messiah' performance I did not attend. I understand there was an immense audience. Nobody needs a report on 'Messiah' concerts. J. G.

PLAYFORD: SOME HITHERTO UNNOTICED CATALOGUES OF EARLY MUSIC

By William C. Smith
(Of the British Museum)

The main features of the work of John Playford, the 17th-century music publisher, are well known to musical antiquaries, and it is not intended to review them in detail here. Admirable articles exist by Mr. Frank Kidson, Miss Middleton, and others, dealing with the life and publications of the enterprising parish clerk who gave a new impetus to English music from about 1650.

It was Playford's custom regularly to advertise his publications on successive works, and the particulars for a fairly complete bibliography are therefore available. Investigators, however, do not appear to have been familiar with the unique series of publishers' and auction sale catalogues, issued by John and Henry Playford, which are to be described here. They exist in the Bagford Collection of title-pages, &c., in the British Museum (Harl. 5936, Nos. 421; 419, 420; 147; 422-428), and were issued in 1653, 1690, 1691, 1697. Not only as Playford records are they of interest, but also because they include amongst their items many important early English musical works, including a number otherwise unrecorded.

The earliest of the four catalogues (Harl. 5936, No. 421, 1653) is a single sheet folio (*see* illustration). It was issued when Playford was soundly established as a music seller, and well over his first efforts as a publisher.

It is well known that John Playford was Clerk to the Temple Church from 1653, and that his shop was 'near the Church door,' where, it is assumed, he lived from 1653-59. He is supposed to have married in or before 1653, and from 1665 or earlier he resided at Islington, where his wife kept a boarding-school until her death in 1679. After that his home was in 'Arundel Street, near the Thames side.' It may be as well to contradict the repeatedly made statement that the school was advertised by Playford in the 1659 edition of 'Select Ayres and Dialogues.' There is an advertisement of the kind in the 1679 edition of 'Choice Ayres,' which may have given rise to the mistake. Where the Playfords resided from 1659-65 is not definitely known. From the imprint on the catalogue under review, it is clear that Playford was living in 'Three Leg Alley, Fetter Lane,' in 1653, and a reasonable assumption is that he moved to the Temple either on his marriage or when he received his appointment as Clerk. Three Leg Alley was a turning on the west side of Fetter Lane, about midway between Fleet Street and Holborn.

In the first and longer section of the catalogue, under abbreviated and in some cases strange titles, are listed practically all the works of the famous English composers prior to Playford's time, with the exception of liturgical works and the popular Sternhold and Hopkins editions of the Psalms. Even in the light of present-day interest in early English music, it would be difficult to find anywhere else a better short catalogue which embraces so much of importance, or gives at a glance so comprehensive a view of the Elizabethan period.

Although this 1653 catalogue is the earliest of the kind available, it was not the first issued. Rimbault ('Bibliotheca Madrigaliana,' p. 14) refers to a catalogue of 'Musick bookes printed in England' published by Thomas Este, 1609, and afterwards included with additions in Robert Clavell's 'General Catalogue of Books printed in England,' 1675. Subsequent editions of the Clavell catalogue were issued in 1680 and 1696, and copies of the three editions exist in the British Museum. An examination of these three catalogues clearly indicates that the music sections of them were all based on the Playford catalogue of 1653. Exactly the same heading and contents of the first part of the Playford catalogue are repeated in the Clavell catalogue, 1675, but with a different list of works in the second part under the heading 'Musick Books lately Printed,' from that in Playford.

The majority of the items in the first section of the 1653 catalogue fall between 1575 and 1620, and the works in the second section date from 1638 to 1653, thus illustrating the fact that after the Elizabethan period music publishing suffered an eclipse of some twenty years. It is a curious speculation as to why Playford divided the catalogue as he did. Was it because he considered that the items in the first section were already out of date, and therefore comparatively of little interest artistically and financially, and that the works in the second section were particularly attractive as the 'new music' of the day? Most likely he drew the line between those works in which he had only a bookseller's interest and those in which he was personally concerned as publisher or agent, as it seems clear that he did not actually publish before 1650. He may have copied the form of arrangement adopted by Este in 1609.

Some of the items in the first section, not easily recognised under their abbreviated titles, and others referring to works extremely rare to-day, will be briefly noted, and the whereabouts of some existing unique copies indicated.

'Dowlands Introduction' evidently refers to 'Andreas Ornithoparcus his Micrologus, or Introduction: Containing the Art of Singing . . . Digested into Foure Bookes . . . By John Douland,' 1609. 'Dowlands fourth Booke' is the famous 'Lachrimæ' [1604] (B.M. K. 2. i. 16.).* 'Dowlands fift Booke' is 'A Pilgrimes Solace,' 1612 (B.M. K. 2. i. 10).

Only one copy of each of the following works is known: 'Cavendish his Ayres,' 1598 (B.M. K. 2. i. 20); 'Jones ultimum vale,' 1608 (R.C.M.)*; 'Jones Muses Garden,' 1610 (New York); 'Rosseters Consort' ('Lessons for Consort'), 1609 (Cittern part, R.C.M.).

The list of Byrd's works as given is particularly interesting. 'Birds Kirries' are of course the Masses for three, four, and five voices. It will be noticed that certain items by Byrd are additionally indicated by reference to a particular number out of the work in question: 'Birds 5 parts wherein is Lullaby' (Psalmes, Sonets & Songs, 1588); 'Birds 5 parts Latine, Ne Irascaris. 1. set' (Liber primus

* B.M. = British Museum; R.C.M. = Royal College of Music.

A CATALOGUE
OF ALL THE
MUSICK-BOOKES
That have been Printed in *England*, either for Voyce or Instruments.

Musick Bookes in folio.

ALfonso his Ayres.
Alphonso his Lyra Lessons.
Allisons Psalms, of 4 parts, according to the Church Tunes.
Bartlers Ayres.
Coperario's first Booke.
Coperario's second Booke.
Corkins Ayres, first Booke.
Corkins Ayres second Booke.
Cavendish his Ayres.
Campions first and second Books.
Campions third and fourth Books.
Dowlands Introduction.
Dowlands first Booke.
Dowlands second Booke.
Dowlands third Booke.
Dowlands fourth Booke.
Dowlands fift Booke.
R. Dowlands Lute Lessons.
R. Dowlands Ayres.
Daniels Ayres.
Fords Ayres.
Filmers Ayres.
Greaves Ayres.
Humes first Booke.
Humes second Booke.
Jones first Booke.
Jones second Booke.
Jones ultimum vale.
Jones Musicall Dreame.
Jones Muses Garden.
Leightons select Songs of 4 and 5 parts.
Morley's Introduction.
Morley's Ayres.
Morley's Consort.
Maynards Ayres.
Masons Ayres.
Pilkingtons Ayres.
Rosseters Ayres.
Rosseters Consort.
Robinsons Schoole of Musick.
Book of Virginall Lessons by Mr. Bird, Dr. Bull, and Orlando Gibbons.

Musick Books in quarto.

ALlisons 5 parts.
Adsons Courts Masking Ayres. 5 and 6 parts.
Amners set to 3, 4, 5, 6 parts.
Bathes Introduction.
Butlers principles of Musick.
Birds Kirries 3 parts.
Birds Kirries 4 parts.
Birds kirries 5 parts.
Birds 5. parts wherein is Lullaby.
Birds 3, 4, 5, 6 parts, English.
Birds 5 parts Latine, *Ne Irascaris*. 1. set.
Birds 5, 6 parts Latine, *Infælix ego*, 2. set.
Birds 1. set of Gradualia. 5, 4, 3 parts.
Birds 2. set of Gradualia. 4, 5, 6, parts.
Birds 2. set English.
Batesons 3, 4, 5, 6 parts, 1. set.
Batesons 3, 4, 5, 6 parts, 2. set.
Benners Madrigals, 4 parts.
Bevens Canons upon divers plain songs.
Cosins Psalms, 5, 6 parts.
Carltons 5 parts.
Croces 6 parts.
D. Campions Book of Counterpoint.
Damons Psalms 4 parts 1. set.
Damons Psalms 4 parts, 2. set.
Easts first set, 3, 4, 5 parts.
Easts second set, 3, 4, 5 parts.
Easts third set, 5, 6 parts.
Easts fourth set, 4, 5, 6 parts.
Easts fifth set, 4, 5, and 6 parts.
Easts sixth set, 5 and 6 parts.
Easts 7. set of fantasies, 2, 3, & 4 parts.
Easts three parts.
Farmers two parts in one.
Farmers Madrigals 4 parts.
Gibbons Madrigals, 5 parts.
Gibbons 3 part fantasies, graven upon Copper.
Holbornes Cittern Booke.
Holbornes Pavin, 5 partr.
Hiltons 3 parts Fa la's.
Jones 3, 4, 5, 6, 7, 8 parts.

Musick Books in quarto.

Kirbies 3, 4, 5, 6 parts.
Lichfields 3, 4, 5 parts.
Lessons for the Lute, Orph. & Bando.
Morley's 2 parts English.
Morley's 2 parts Italian.
Morley's Canzonets, 3 parts.
Morley's Madrigals 4 parts.
Morleys 4 parts selected.
Morley's 5 parts selected.
Morley's fa la's English, 5 parts.
Morley's fa la's Italian, 5 parts.
Morley's Ayres 5 parts.
Mundayes 3, 4, 5 parts.
Orlando's d'Lasso's 2 parts, Latine.
Oriana's 5 and 6 parts.
Pilkingtons 3, 4, 5 parts.
Path-way to Musick.
Persons 5 and 6 parts.
Persons Ayres and Dialogues, 4 and 5 parts.
Robinsons Citharen Booke.
Ravenscrofts Book of Catches.
Ravenscrofts Psalms of 4 parts.
Tallis and Birds Latine, 5 and 6 parts.
Taylors Psalms of five parts.
Vautors set of 5 and 6 parts.
Wilbies first set, 3, 4, 5, 6 parts.
Wilbies second set 3, 4, 5, 6 parts.
Warsons 4, 5, 6 parts, collected.
Withornes two parts.
Withornes 4, 5 parts.
Wilkes 3, 4, 5, 6 parts.
Wilkes fa la's, 5, 6 parts.
Wilkes third set, 5, 6 parts.
Wilkes Fantasticks, 3 parts.
Wards set to 3, 4, 5, 6 parts.
Yongs first set, 4, 5, 6 parts.
Yongs second set, 5, 6 parts.
Youles Canzonets, 3 parts.
Pamelia, a Book of Catches of 3, 4, 5, 7, 8, 9, & 10 parts.
Deutranela Book of Catches and Freemans songs of 2 and 3 parts.

Musick Bookes lately Printed.

MR. *Porters* set of Ayres for 2, 3, 4, and 5 Voyces, with a through Basse after the Italian way.
Mr. *Henry* and Mr. *William Lawes* set of Psalms, to Mr. *Sands* Translation, for 3 Voyces, with a through Basse.
Mr. *Henry Lawes* Musick for 2 Voyces to Mr. *Sands* Translation of the Psalmes, *fol.* and *oct.*
Mr. *William Childs* set of Psalms for 3 Voyces, after the Italian way, with a through Basse, cut in Copper.
A Booke of select Ayres and Dialogues for 1, 2, and 3 Voyces to sing to the *Theorbo*, or *Basse Violl*, composed by Dr. *Wilson*, Dr. *Colman*, Mr. *Henry*, and Mr. *William Lawes*, and other excellent Masters in Musick.
A Book of Ayres and Dialogues for 1, 2, and 3 Voyces, by Mr. *Henry Lawes*.
A Book of *Catches*, *Rounds*, and *Canons*, collected and published by *John Hilton*.
Musicks Recreation, or choice Lessons for the Lyra Violl to severall new tunings, composed by severall Excellent Masters.
A New Booke of Lessons and Instructions for the *Cithern*, and *Gittern*.
A New Book, Entituled, the *Dancing Master*, or plain and easie Rules for the Dancing of Countrey Dances, with the Tunes to each Dance, to be playd on the *Treble Violin*.
Renatus Des Cartes his *Compendium* of Musick in English.

LONDON, Printed, and are to be sold by *John Playford*, at his shop in the Inner Temple neare the Church doore, or at his house in three Leg Alley, in Fetter lane, next doore to the red Lyon.

Sacrarum Cantionum, 1589); 'Birds 5, 6 parts Latine, Infœlix ego, 2. set' (Liber secundus Sacrarum Cantionum, 1591). These specially mentioned numbers must have been popular in Playford's time. The Lullaby has been frequently reprinted.

'Easts fifth set, 4, 5, and 6 parts' and 'Easts three parts' require explanation. A set is known of which the title-page reads, 'The Fift Set of Bookes, wherein are Songs full of Spirit and delight, So composed in 3. Parts, that they are as apt for Vyols as Voyces. Newly published by Michaell East,' 1618. The only two copies available consist of Cantus, Bassus, and Quintus parts. Dr. Fellowes points out that

> . . . it is difficult to conjecture how this fifth book was intended to be used for singers, because it is one of those Sets in which no more than the opening words are given in any of the part-books, and the lyrics have completely perished with the exception of these few which were used elsewhere by East or other madrigalists.

It will be noted that Playford lists the 'Fift Set' as of '4, 5 and 6 parts,' and that after the seven known sets occurs 'Easts three parts.' These details are also repeated in each of the Clavell catalogues. No set of 'three parts' is known other than the Cantus, Bassus, and Quintus parts belonging to the two copies of the 'Fift Set' already mentioned, and the title-pages of these parts do not agree with Playford's title, 'Easts fifth set, 4, 5 and 6 parts.' Is a possible explanation of the apparent confusion to be found in the suggestion that an extract of three parts for instrumental use was made from the 'Fifth Set' which was for four, five, and six parts, of which no complete copy has come down to us?

'Farmers two parts in one' refers to the very rare work by John Farmer, 'Divers and sundry waies of two parts in one, to the number of fortie upon one playn Song,' 1591. Only one copy is known (Bodleian).

'Holbornes Cittern Booke' is Antony Holborne's 'The Cittharn Schoole,' 1597 (R.C.M., unique copy).

'Kirbies 3, 4, 5, 6 parts' probably refers to George Kirbye's 'The first set of English Madrigalls to 4, 5, & 6 voyces,' 1597 (B.M. K. 1. e. 6). No set for three parts is known, although the Clavell catalogues mention '3, 4, 5, 6 parts.'

'Lichfields 3, 4, 5 parts' most likely refers to Henry Lichfild's 'The First Set of Madrigals of 5. Parts,' 1613 (B.M. K. 8. f. 5). No set for '3, 4, 5 parts' is recorded, although that description appears in the Clavell catalogues.

'Morley's 2 parts Italian.' This work cannot be identified, although it is also listed in the Clavell catalogues. It may refer to the Instrumental 'Fantasies,' with Italian names, which occur in the 'First Booke of Canzonets to Two Voyces.'

'Warson's 4, 5, 6 parts, collected' refers to Thomas Watson's 'The first sett of Italian Madrigalls Englished,' 1590. The name is given correctly in the Clavell catalogues of 1680 and 1696.

'Ravenscrofts Book of Catches' is doubtless 'Melismata,' 1611, as 'Pammelia' and 'Deuteromelia,' his other two catch books, are listed later on.

The second section of the catalogue, 'Musick Bookes lately Printed,' includes several works not published by Playford, and one or two of which the advertisement refers to editions later than the first. Earlier issues of the catalogue may have been made by Playford, as he had been in business three years or so when the 1653 one appeared.

'Mr. Porters set of Ayres' raises an old query. The work is presumed to be that advertised on 'Select Ayres and Dialogues,' 1659, and elsewhere, as 'Mr. Walter Porter's first set of Ayres and Madrigals for 2, 3, 4 and 5 Voyces, with a Through Bass; for the Organ or Theorbo Lute, the Italian way: Printed 1639.' No copy is available, and some authorities have assumed that it was a second edition of 'Madrigales and Ayres. Of two three foure and fiue Voyces, with the continued Base, with Toccatos, Sinfonias and Rittornellos to them. After the manner of Consort Musique,' 1632 (B.M. K. 8. f. 20; unique). In support of this theory, it will be noticed that only one work of Porter's appears in the Playford catalogue.

'Mr. William Childs set of Psalms for 3 Voyces.' A very rare edition of this work was issued in 1639, 'The First Set of Psalmes of III. Voyces' (Glasgow; B.M. K. 2. a. 11, two pages only of a single part). Eitner, Kidson, Chappell, mention an edition of 1650, stated by Davey ('History of English Music') to have been reprinted by Playford, who used the original title and plates. This may have been the issue advertised in the 1653 catalogue.

'A Book of Catches, Rounds, and Canons.' This is the well-known work of John Hilton, 'Catch that Catch can,' dated 1652, but assigned to 1651 by Playford in 'Select Ayres,' 1659. A smaller edition of this work was one of the four sections forming the 'Musicall Banquet,' 1651 (Bodleian; unique). In the preface to 'Court Ayres,' 1655 (B.M. K. 4. a. 4), the publisher gives the following account of the origin and subsequent subdivision of the 'Musicall Banquet':

> About three years since I published a Booke called the Musicall Banquet, there being in it a small taste of Musick in four severall Tracts. The first was some *Rules for Song and Violl.* The second had in it about 30 Lessons for *Lyra Violl.* The Third contained about 27 Lessons of *Two Parts*, *Basse* and *Treble.* And the fourth consisted of about 20 *Rounds and Catches.*
>
> That little Booke finding such acceptance among all Lovers and Practitioners in Musick (and the Impression now totally sold off) I resolved to inlarge each of these Tracts, and to Print them in severall Books, which I have now (through Gods permission) accomplish'd. The first Book I call, *A brief Introduction to the skill of Song and Violl.* The second, *Musicks Recreation*, wherein is 117 Lessons for the Lyra Violl. The third is intituled *Court-Ayres of two parts Treble and Basse*, containing 246 Lessons. The fourth is called *Catch that Catch can, or Catches, Rounds and Cannons*, for 3 or foure Voyces, containing at least 150. Whereby you have a much larger Banquet than you had before.

The first separate issues of the four works forming the 'Musicall Banquet' were published in 1654, 1652, 1655, and 1652 respectively, and they each went through a number of editions, 'Court Ayres' becoming 'Courtly Masquing Ayres' (1662), and 'Catch that Catch can' changing to 'The Musical Companion,' and subsequently 'The Pleasant Musical Companion.'

'A New Booke of Lessons and Instructions, for the Cithern and Gittern.' According to Frank Kidson, a unique copy of this work, issued in 1652, is at Glasgow. Another edition was advertised by Playford in 1659. 'Musick's Delight on the Cithren,' 1666 (B.M. K. 1. a. 3), and 'Musick's Solace on the Cithren and Gittern,' advertised 1664, &c. (no copy available), probably refer to other editions of the same work. Each form of the title is used in the advertisements

from 1653 onwards, but up to the present, the only case traced in which two forms are used together in the same list is in the 1696 Clavell catalogue.

'A New Book entitled the Dancing Master.' It is hardly necessary to mention that this refers to the second edition, 1652, of the famous series so widely drawn upon by modern editors. The first edition, dated 1651, entered at Stationers' Hall, 1650, was published under the title 'The English Dancing Master' (B.M. K. 1. a. 8* (7)).

'Renatus Des Cartes his Compendium of Musick in English.' This is the English edition, 1653, of 'Renati Des-Cartes Musicæ Compendium.' 1650. Readers of Pepys will recall the entry of the diarist, December, 1668-69:

> Christmas Day. To dinner alone with my wife, who, poor wretch! sat undressed all day till ten at night altering and lacing of a noble petticoat; while I by her making the boy read to me the Life of Julius Cæsar, and Des Cartes book of Musick.

The Second Catalogue of the series (Harl. 5936/419, 420) was issued apparently in 1690. It consists of four quarto pages, containing a hundred and thirty items, and the title-page reads as follows:

> A Curious Collection of Musick-Books, Both Vocal and Instrumental, (and several Rare Copies in Three and Four Parts, Fairly Prick'd) by the Best Masters. Formerly designed to have been sold by way of Auction: But the Reason of its being put off, was, That several Gentlemen, Lovers of Musick, living remote from London, having a Desire for some of this Collection, and could not be there, they are here set down in Order, with the Rates, being lower than could be afforded otherwise. The Collection is to be sold by Henry Playford at his House at the Lower End of Arundel-Street, in the Strand; where the Collection may be viewed four Days after the Publication in the Gazette. All Gentlemen and Ladies that Desire any of these Collections, sending in time the Number and the Price, may have them delivered, they being designed to be sold off in a Fortnight. Catalogues may be had Gratis, of Mr. Knight Bookseller in the New Exchange in the Strand; Mr. Carr at his shop at the Middle Temple-Gate in Fleetstreet; Mr. Salter Instrument-Seller on the North-side of St. Paul's Church; Mr. Hindmarsh Bookseller against the Royal Exchange in Cornhil; at Mr. Henry Playford's shop near the Temple-Church; and of Mr. Dolliff Bookbinder in Oxford.

The earliest known catalogue of an auction sale of music and music books appears to be the third of the series under review (Harl. 5936/147). From the title-page of the Second catalogue (Harl. 5936/419, 420) it seems as if Playford had some difficulty in persuading the public into the auction room.

A number of selected items showing the prices are transcribed here, including some lots of ten, twenty, fifty or a hundred copies of works at special rates. To glance down the list, with present-day prices in mind, may not be a pleasant experience for the modern collector. Apparently, little interest was taken in collecting music during the 17th and 18th centuries:

Several Lessons for 2 Lyra Viols by Mr. Jenkins, Mr. Lawes and others, Fol. 5*s.* 0*d.*
Mr. Gamble's Airs and Dialogues in 2 Books, in Folio Quires. 4*s.* 0*d.*
Mr. Douland's Introduction for singing, in Folio. 2*s.* 0*d.*
Parthenia Lessons for the Virginals or Harpsichord, Engraven in Folio. 2*s.* 6*d.*
The first Book of Airs by Thomas Campion, in Folio printed. 2*s.* 6*d.*
Mr. Purcel's Sonata's in 4 parts, Engraven in quarto, Marble Pap. Gilt leaves. 10*s.* 0*d.*
Mr. Lock's Opera, and Dr. Wilson's Songs, prick'd in Folio. 5*s.* 0*d.*
Three old Catch-Books Palmelia. 2*s.* 6*d.*
Holbourn's Citharen Book. 1*s.* 6*d.*
A Ruled Book, 6 Lines, 8 Staves in Folio. 1*s.* 0*d.*
Another large Ruled Book of the largest and best Demy Paper, neatly bound in Calves Leather, Gilt, 5 Lines, 12 Staves, Folio. 8*s* 0*d.*

Musick-Books in Quires at half the price as formerly sold.
Ten of the 4 and 5 Books of choice Airs, the 4 at 2*s.* the 5 at 1*s.* apiece. both 3*s.*
Twenty of each of the Banquets of Musick, 1 and 2 Books, both 2*s.*
Fifty of Mr. Farmers first Consort of Musick in 4 parts, at 2*s.* a set.
One hundred, 50 of a sort of the two sets of Mr. Deerings, at 4*s.* both sets.

Some selected items from this catalogue require special mention. 'Songs for 3 voices by Thomas Pierce, fairly prick'd in quarto.' No copy of this work is available, and the composer cannot be definitely identified. Thomas Pierce contributed to Hilton's 'Catch that Catch can.' Eitner refers to various forms of the name under Pearce, and Lafontaine in 'The King's Musick' gives references to Pee, Peers, Peirce junior, Peirce senior, from 1603 to 1663, any one of which may refer to the composer of the work in question.

'Mr. Lawes Songs, and Mr. Jacksons Hymns on K. Charles I. in 4 parts, prick'd.' This work, or it may be two works, bound together, cannot be identified. There was a John Jackson, 'Instructor in Musick' at Ely Cathedral, 1669, and organist of Wells in 1674, and compositions under the same name occur in Playford's 'Theater of Music,' Fourth Book, 1687, and elsewhere. William Jackson was Gentleman of the Chapel Royal, 1663 (Lafontaine), but there appears to be no evidence to connect the work under review with one or other of the composers mentioned.

'Tunes of several Psalms set to the Organ by Dr. Gibbons, fairly prick'd.' Not identified.

'A Book of Lessons for the Virginal and Organ, fairly prick'd in folio.' 'The Second Part of the Virginal Book' is advertised at the end of the catalogue amongst 'Books lately printed.' No copies have been traced under these titles. They probably refer to Playford's 'Musicks Hand-maide . . . Lessons for the Virginals or Harpsycon,' of which there were various editions of the first part from 1663 onwards, and of the second part from 1689. Playford advertised on 'Select Ayres and Dialogues,' 1659:

> Musick Books shortly to come forth . . . A Book for the Virginals containing variety of new and choice Lessons, also Toys and Jigs, Fitted for the practice of young Learners.

Copies of the early editions of either part of 'Musicks Hand-maide' are extremely rare (B.M. K.1. c.1; K. 4. b. 10).

(To be continued.)

The 'Elizabeth Sprague Coolidge Prize,' of a thousand dollars, has been awarded to a Sonata for violin and pianoforte, by Albert Huyvrechts, of Brussels. A hundred and eight works were submitted for competition. The jury consisted of Olga Samaroff, Albert Spalding, Frank Bridge, Howard Hanson, and Carl Engel.

The Musical Initiative Prize at the Tobias Matthay School for the playing of a Mozart Sonata has been awarded to Anthea Bowring, Denis Van Thal and Marie Milner being commended. Mr. Cuthbert Whitemore adjudicated.

ORCHESTRAL NOTATION

By Tom S. Wotton

There are three ways of noting the separate parts that together make up the orchestral score. They may be written :

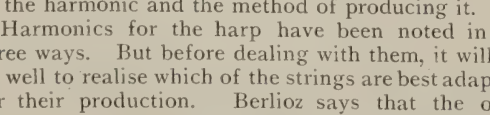
1. To oblige the player.
2. To oblige the reader.
3. To oblige both reader and player.

And to these we are tempted to add a fourth, which obliges neither one nor the other, for it is difficult to imagine anybody taking keen enjoyment in the sight of notes for the tuba or double-bassoon crawling about in the 16-ft. octave at absolute pitch.

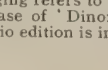
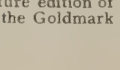
Wagner's aim seems to have been to carry out as much as possible the second method of notation, and he endeavoured to achieve this, not only by his writing of the separate parts, but by their arrangement in the score. For a random illustration of the latter, turn to 'Siegfried' (p. 86),* where the first 'cellos with the melody have the top stave, then the divided violas with the fourth horn part beneath them, followed by the voice part, the second 'cellos, and the double-basses. Or notice the varying position of the cor anglais in the Prelude to 'Parsifal.' When it is treated as a fourth oboe it has its normal position immediately below the three oboes ; but when it is melodically or harmonically connected with either the clarinets or bassoons, it is placed between them. In the miniature score of 'Tristan' this fluid arrangement of Wagner's is disregarded, and throughout the opera the instruments retain the same relative position, which, by the way, is not the normal one, since the bass clarinet is always placed below the bassoons. There is something to be said in favour of a stereotyped arrangement, for the eye almost unconsciously seeks a particular instrument in a particular place. Nevertheless, anything that throws some light on the mental processes of a composer is worthy of preservation. Whether, for instance, he includes the horns with the wood-wind, or connects them with the trumpets and trombones, is not always a question of convention.

As regards the notation of harmonics for the strings, Wagner consulted only the convenience of the reader, as he merely marked the *real* sounds, leaving the player to produce them as best he could. It is true that the Master's somewhat disdainful contempt for the details of instrumental technique may have had something to do with this scanty notation. But the fact remains—he did only oblige the reader. On the other hand, when Verdi, in the Prelude to 'Un Ballo in Maschera,' wrote for the first fiddles :

Ex. 1

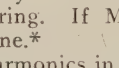


he was thinking solely of his performers. Undoubtedly, the best plan is to mark both the effect of the harmonic and the method of producing it.

Harmonics for the harp have been noted in all three ways. But before dealing with them, it will be as well to realise which of the strings are best adapted for their production. Berlioz says that the only suitable ones are those from  to 

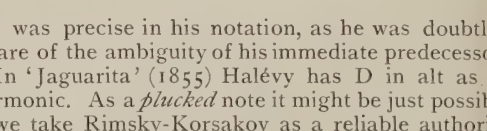
* Here and elsewhere the paging refers to the miniature edition of the full score, except in the case of 'Dinorah' and the Goldmark Overture, when the original folio edition is intended.

(F to f^1), the real sounds being an octave above. Gevaert gives the upward limit as a sixth higher (from B flat to d^{111}), and Forsyth has the same. On the other hand, Widor suggests a possible range of three octaves, from G to g^{11}, the best notes lying between G and g^1—practically the compass of Berlioz. In his treatise, Rimsky-Korsakov does not specify how many of the strings are suitable for harmonics, but in a foot-note added by Maximilian Steinberg, his editor and pupil, we are told that they may be taken from the second to the fifth octave of the harp's compass—that is, from tenor C to C in alt. The latter is found in Stravinsky's 'L'Oiseau de Feu' Suite (original orchestration), and both Rimsky-Korsakov ('Le Coq d'Or' Suite) and Ravel ('Valses nobles') mark the B immediately below it.

The lower limit of the harp's harmonics is apparently determined at the point where the plain gut strings commence, and the covered ones end, the latter being (according to Widor) unavailable for their production. But the number of these obviously varies, for while the French writer says that the first eleven strings are covered, Hipkins, in 'Grove's Dictionary' (2nd edition), declares that it is only the first eight. The question is of some importance, for Widor, in giving an arpeggio from Verdi's 'Falstaff' (p. 376), ending on  points out that this note cannot be employed for an harmonic, because it is on a covered string. If Mr. Hipkins is to be trusted, it is a gut one.*

Of noting harp harmonics in the third way I know but one example. In the first movement of 'Roma' (1860-61), Bizet marks them thus :

Ex. 2.



He was precise in his notation, as he was doubtless aware of the ambiguity of his immediate predecessors.

In 'Jaguarita' (1855) Halévy has D in alt as an harmonic. As a *plucked* note it might be just possible, if we take Rimsky-Korsakov as a reliable authority. But it is highly improbable that anyone in the middle of the last century would have ventured to write it as such, when both the standard treatises (of Kastner and Berlioz) limited the upward range of the plucked notes to f^1, a thirteenth below the D. We may be fairly certain that the composer intended the *real* sounds, the harpist plucking the notes an octave below. On the other hand, in 'Lelio,' published in the same year (1855), Berlioz without much doubt marked the *plucked* notes. The number in which the harmonics occur (No. 4, 'Chant de Bonheur') was composed at Rome, in 1831†, and in the Berlioz Edition we are told that in the autograph the notes were written an octave higher. As, for various reasons, we may

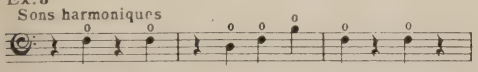
* On p. 379 of 'Falstaff' the D, B, and F♯ *below* the E are marked as harmonics! It is curious that Widor, at any rate in the first edition of his treatise, makes no mention of these. Possibly he dismissed them as faults of the engraver. The E♭, by the way, is used for an harmonic in Puccini's 'Madama Butterfly' (p. 378).

† The theme of the 'Chant' is taken from the cantata, 'La Mort d'Orphée,' one of Berlioz's unsuccessful attempts to secure the Prix de Rome, in 1827. The score of the work was lost for many years, but M. Masson, in his admirable little book on 'Berlioz' (1923), says that M. Adolphe Boschot, the well-known biographer of the Master, has recently rediscovered it. It is to be hoped that somebody will be sufficiently enterprising as to publish what should be an interesting score, and one of value in tracing Berlioz's development.

dismiss any idea of Berlioz wishing the effect to be an octave lower, we may take it that he at first wrote the real sounds, and afterwards decided to mark the plucked notes.

The first to employ harp harmonics in the orchestra was Boieldieu in 'La Dame Blanche' (1825), and he noted them in present-day fashion, marking the plucked notes with a small 'o' above:

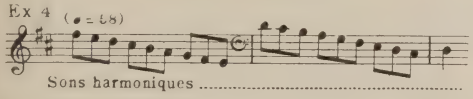
Ex. 3
Sons harmoniques



In modern scores the 'Sons harmoniques' is usually omitted, although Italian composers often add the Italian equivalent, *armonici*, and occasionally have merely the indication without the small 'o' above the notes. The editors of the Berlioz Edition have introduced a variant that appears to have little to commend it. They have abolished both the indication and the small 'o's,' and mark the *plucked* notes by open diamond-headed ones, which, as we have seen, have been already employed by Bizet to represent the *real* sounds.

In his 'Eight Scenes from Faust' (1828), Berlioz makes good use of the harmonics. Here is one of the passages as it stands in the rare original French edition, which was called in and destroyed, when feasible, by the dissatisfied composer:

Ex. 4 (♩ = 58)

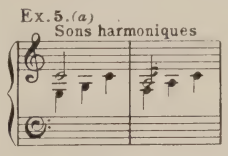


In the Berlioz Edition the indication is omitted, and the notes are engraved as open diamonds. The editors looked upon the scale as representing the plucked strings. The question is, did Berlioz intend this? Obviously we cannot apply the advice as to the range of the harmonics given in his treatise fifteen years later, if for no other reason than that the good or bad effect of them in the 'Eight Scenes' was probably instrumental in determining that advice. Another reason is, that while his suggestion as to the most suitable strings refers to the double-action harp, the instrument he intended in 1828 was a single-action one. Kastner observes in his treatise (1837) that at that date the old single-action harp was still in use in most French orchestras, and that it was safer to write for it. Ten years earlier the careful Berlioz would certainly have done so. Now, there do not appear to have been any covered strings on the ancient instrument,* and therefore there was no reason why the four last notes of Ex. 4 should not have been plucked in the lower octave. Something must be placed to Berlioz's inexperience in the use of these novel sounds. But setting that aside, he would be more likely to employ the bass notes, since the longer the strings the easier the production of harmonics. The harpists of the 1820's were not very skilful! The young composer may well have intended his harmonics in the 'Eight Scenes' to represent the *real* sounds, as he did three years later in the 'Chant de Bonheur.'

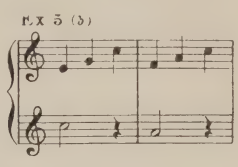
In 'The Damnation of Faust' the plucked notes are marked, and the same may be true for the 'Harold in Italy' Symphony. But in 'Romeo and Juliet' there is no doubt that the *real* sounds are given. We have Berlioz's own authority for it!

The second example in his treatise is an extract from the *Scherzo* of the last-named work, and we find therein the two harp parts (in unison) noted clumsily as in Ex. 5 (*a*). In the section on the harp the effect of these 'sons harmoniques' is given as in Ex. 5 (*b*). In the score of the Symphony the harmonics are marked as in Ex. 5 (*c*):

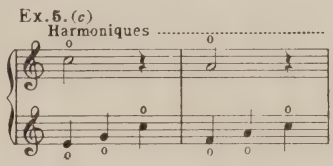
Ex. 5. (*a*)
Sons harmoniques

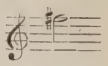
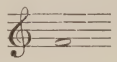


Ex. 5 (*b*)



Ex. 5. (*c*)
Harmoniques

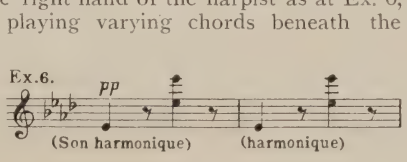


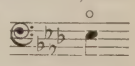
Since Ex. 5 (*b*) gives the effect that Berlioz wanted, it is evident that the notes of the extract in the treatise are the *plucked* notes, and the notes in the published score (open diamonds in the Berlioz Edition) are the *real* sounds. Further proof of this is that the highest note in the *Scherzo* is  ($f^{\sharp\text{II}}$), while the highest suitable plucked note advised in the treatise is f^{I}. Making every allowance for the eccentricities of the artistic temperament, such a practical orchestrator as Berlioz would be hardly likely to stultify himself to the extent of declaring in 1844 (date of the treatise) that  was the highest note to be plucked for an harmonic, and then in 1848 (date of publication of the Symphony) calmly issue a score having a note an octave higher as a plucked one.

Whatever doubt there may be as regards some other of his works, there is none in respect to the harp harmonics in the 'Romeo and Juliet' Symphony. The engraved notes represent the *real* sounds, and the harpists must finger an octave below.*

To turn to another of Berlioz's contemporaries, we find on p. 317 of 'Dinorah' (1859), twelve bars for the right hand of the harpist as at Ex. 6, the left hand playing varying chords beneath the octave E♭'s:

Ex. 6.



The first note of each bar is doubled by the second flute, the octave by the first flute and piccolo. As there is a jump of two octaves between the notes for the flutes, it is not unreasonable to suppose that there is the same interval between the harp notes, and that the low E♭ represents the *real* sound, and would be written in a modern score as 

On the other hand, Meyerbeer may have sought a bell-like effect by making the harmonic an octave above

* The single-action harp, instead of descending to the C♭ of the modern instrument, had the F above as the lowest string.

* As one of the editors of the Berlioz Edition was preparing an edition of Berlioz's treatise, their ignoring the composer's own explanation of the harp harmonics in the Symphony seems almost wilful. That their blindness is shared by the vast majority of conductors hardly excuses them, since editors are presumed to have devoted more study to their author than the average musician can afford.

the second flute. In any case there is sufficient uncertainty attached to the notation to warrant Bizet's precise directions in 'Roma.'*

There is no difficulty in knowing the pitch of harp harmonics in modern scores, but there are other instruments, with which it is often impossible to tell the octave of the real sounds without referring back to the head of the work or number, and not always even then. In many cases the player can discover the composer's method or intention only by collating one page with another, and in extracts from larger works — ballets, marches, &c. — he is entirely deprived of such information as the composer may have deigned to give at the head of the complete score. The principal offending parts are those of the bass clarinet, the double-bassoon, the horn (if the bass clef be marked), and a voice part with the G clef in the signature.

Possibly the most exasperating of these is the employment of the G clef for the tenor voice. Curiously enough, the custom commenced to be general at about the time when the practice of writing the upper register of the violoncello in the treble clef—an octave above the real sounds—was falling into disuse.†

Yet the tenor clef is more appropriate to the tenor voice than to any other voice or instrument. As a half-way house between the F and the G clefs, or as a continuation of the former (in order to avoid leger lines), the alto clef (C on the middle line) is certainly more convenient than the tenor one, and has been so used by many composers for the tenor trombone.

When the G clef is marked for a voice part, even a reference to the head of the number is not always of assistance in determining its pitch. 'Siebel,' 'Oscar,' and 'Urbain' are masculine names, but their impersonators do not invariably possess male voices. Particulars are of course given as a rule at the commencement of the score, but if they be written in Russian or some other strange script, or couched in Czecho-Slovakian or Balkanese, many will not find them illuminating. But however that may be, there should be no doubt as to the pitch of a voice on any particular page of a score. If it be really imperative to oblige the possibly gifted, but certainly lazy, possessors of tenor voices, by employing the G clef, then it ought to be distinguished by some difference—the combination of the treble and tenor clefs found in the publications of Messrs. Ricordi, or the doubled G clef met with in some of the works issued by Messrs. Novello, or by an arrow attached to the clef, pointing downwards, as in the scores in the so-called 'modern notation,' edited by Giordano.

(To be continued.)

* In view of the ambiguity connected with the early examples of harp harmonics, one wonders whether it is correct to assume that Boieldieu intended the plucked notes, and not the real sounds. It is true that both Prout and Hofmann follow Gevaert in taking it for granted that the former are meant, but, as has been shown, there was no reason why the three notes should not have been taken in the lower octave on a single-action harp, and harmonics are easier on the longer strings. The idea of the small 'o's' above the notes is evidently derived from the notation of harmonics on the bowed instruments, and with them, in spite of my Ex. 1, a note surmounted by an 'o' usually implies the real sound.

† Strictly speaking, the treble clef was supposed to be employed only in connection with the 'thumb position,' and then, for some reason best known to players, it was believed to make the part easier to read, if written an octave higher. Whether composers always adhered to this rule, and whether they were sufficiently acquainted with the technique of the instrument to realise when the use of the thumb was advisable, are other questions. Probably Goldmark was the last composer of any standing to employ the G clef for the 'cello with its classical significance.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 24, at 2.30 p.m.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations, on Saturday, July 24, at 3 p.m. There will be an address by the President, Dr. H. W. Richards, and Mr. G. Thalben-Ball, F.R.C.O., organist of the Temple Church, London, will perform the following pieces selected for the January, 1927, Examination :

FELLOWSHIP

Trio in C minor ... ... *J. S. Bach*
(Novello, Book 12, p. 108; Augener, p. 1173; Peters, Vol. 9, No. 7.)

Fantasy Prelude ... ... *Charles Macpherson*
No. 21 of Recital Series. (Edited by E. H. Lemare.) (Novello.)

Andante from a Pianoforte Duet ... ...*Mozart*
Arrangements for the Organ by J. Stainer, No. 2. (Novello.)

ASSOCIATESHIP

Prelude (without Fugue) in A major ... *J. S. Bach*
(Novello, Book 3, p. 64; Augener, p. 187; Peters, Vol. 2, No. 3.)

No. 5, in G, of 'Six Short Preludes and Postludes,' 1st Set, Op. 101 ... ... *Charles V. Stanford*
(Organ Library, Stainer & Bell.)

After the organ recital there will be an informal conversazione, to which members and friends are invited. Tea and coffee. No tickets required.

H. A. HARDING, *Hon. Secretary.*

'THE CINEMA ORGANIST'

Under this title, a lecture was given at the Royal College of Organists on May 22, by Mr. Quentin Maclean, organist of the Pavilion, Shepherd's Bush.

Mr. Maclean began by discussing the predominance of tradition in Church work as contrasted with the absence of tradition in playing for the cinema. He showed that there was no essential association of organ music and worship, and that the organ was connected with public entertainment from its very origin. Many instances of the fierce opposition to its use in public worship were given. He laid down the maxim that the sole function of the musical accompaniment of a film was to enhance the emotional effect of the drama depicted. Music of an intellectual or contrapuntal character, therefore, would be very rarely required. The pieces selected needed, however, to be treated sympathetically. Strongly condemning extemporisation as a general basis of film accompaniment, the lecturer spoke of the necessity for a suitable library, and went on to draw attention in this connection to the series of albums issued by the B. F. Wood Music Co., Messrs. Lafleur, Hawkes, Bosworth, and others. On the question of specially-written works, he said that although these did not claim to be judged as absolute music, the incidental pieces written for films were of inestimable value to the theatre musician, and were practically indispensable. The gradual increase in the instrumental equipment of theatres commensurate with their increase in seating capacity was noted, as was also the distinction between 'orchestral' and 'solo' ('relief') work. A kind of 'apprenticeship' experience of orchestral playing was recommended as being the nearest approach to a systematic training available at the present day, and also for its value

in affording a first-hand knowledge of suitable music. Mr. Maclean then demonstrated the setting of a film to music, and played a dozen representative types of 'incidentals' on the College organ, in which instrument he expressed his delight not only for its mechanical facilities, but also for its beautiful voicing. In conclusion, he emphasised the fact that no one could claim to speak with authority on cinema music, as the whole question was still in an experimental stage.

CHURCH MUSIC AT QUETTA

We always welcome news of good musical work being done in remote centres and under adverse conditions. Thus we hear with interest from an Indian correspondent of the musical arrangements at St. Mary's Church, Quetta. St. Mary's is one of the largest churches in India, and of excellent acoustic properties. It is also the only centre of musical activity in Baluchistan. The choir is formed of officers and men of the various units stationed at Quetta, with their wives, and a few civilians. The organist and choirmaster is an officer of the Indian Medical Service. The organ is a two-manual. Unaccompanied singing is a feature, the responses always being so sung, and also such anthems as are suitable. Recent music lists contain, among the anthems, 'Brahms's 'All flesh doth perish' and 'Ye who now sorrow,' Wesley's 'Lead me, Lord' and 'The Wilderness,' a string of choruses from 'The Messiah' and 'Elijah,' Dvorák's 'By Thy glorious Death and Passion,' Beethoven's 'Hallelujah,' &c., and some service settings by Stanford, Harwood, and Ley. The little organ has given forth such voluntaries as Mendelssohn's first Sonata, Franck's Pastorale, the Overture to 'Samson,' &c. All this capital work is done voluntarily, and our informant tells us that the standard of performance compares very favourably with that of a good average English parish church. We congratulate these Quetta workers, and wish them a continuance of the enthusiasm that has already produced such good results.

THE FOUNDLING HOSPITAL: FINAL SERVICE

On June 13 the final service in the chapel of the Foundling Hospital took place prior to the removal of the institution to the country. The chapel was packed, and a large crowd of people gathered in the grounds outside. The music used on this memorable occasion should be recorded: a Chorale Prelude by Bach; Wesley's 'Lead me, Lord,' Psalms 95, 148, 150 (the last sung to a broad festal setting by Dr. Davan Wetton); Stainer's Te Deum and Benedictus in B flat; and Martin's 'Whoso dwelleth.' After the sermon, 'O God, our help' was sung, followed by stirring performances of 'Let the bright Seraphim' (with trumpet and drums) and the 'Hallelujah' chorus. Dr. Davan Wetton was in his customary place as organist and director. So ends a London association with Handel, his most famous work, and the organ on which he played.

The choirs of sixteen churches in the Archdeaconry of Ely, numbering nearly two hundred and fifty voices, combined forces in King's College Chapel, Cambridge, on May 25, the occasion being the triennial Choirs Festival. The Magnificat was sung to a setting by C. W. Lavington, and the anthems were Arcadelt's 'Give ear unto my prayer,' and Farrant's 'Lord, for Thy tender mercies' sake,' sung unaccompanied. Mr. H. S. Middleton (who recently succeeded Mr. Noel Ponsonby as organist of Ely Cathedral) conducted. Dr. A. H. Mann played the voluntary.

The Peterborough Choral Union and the Peterborough Orchestral Society closed their season with two concerts in Peterborough Cathedral on May 11, when they performed Bach's 'A Stronghold sure,' Parry's 'Blest Pair of Sirens,' Mendelssohn's 'Hymn of Praise,' Sullivan's Overture in C, and two movements from Tchaikovsky's sixth Symphony. The soloists were Miss Lucy Goodwin, Miss Berridge, Mr. Fred Booth, and Mr. Stanley Hill. The conductors were Mr. A. E. Armstrong and Dr. Coleman. Mr. A. E. Brice was at the organ.

The 127th anthem and organ recital by Brighton Parish Church choir and Dr. Chastey Hector, on June 8, was devoted to the works of Samuel Sebastian Wesley. The programme comprised the Introduction and Fugue in C sharp minor, the Larghetto and Variations in F sharp minor, the Choral Song and Fugue, the Andante Cantabile in G, the National Anthem Variations and Fugue, and four anthems, 'The Wilderness,' 'Blessed is the man,' 'Wash me throughly,' and 'And Thou wilt keep him.'

The fourth of a series of motet recitals was given in Ripon Cathedral on May 23, the programme including Byrd's 'I will not leave you comfortless,' Croft's 'God is gone up,' Amner's 'O come, Thou Spirit,' Cornelius's 'Saviour, Who in Thine own image,' Mendelssohn's 'Why rage fiercely,' Palestrina's 'In divers tongues,' and Ponsonby's 'Arise and gird thee.' Dr. Moody conducted, and delivered an introductory address.

The twenty-first annual Festival of the Harlow Church Choir Association was held at Hatfield Broad Oak Church on June 9, choirs from ten parishes, numbering two hundred voices, taking part. The music included Goss's 'Stand up and bless the Lord,' and Smart's Te Deum in F. Mr. J. A. Sowerbutts, of Holy Trinity, Guildford, was at the organ.

The organ in the Parish Church at Roehampton—a four-manual built by the late Robert Hope-Jones—is about to be reconstructed by Messrs. Henry Willis. Among the new work is to be a console with adjustable pistons. The general character of the original pipe work, however, will be altered as little as possible.

Brahms's 'Requiem' and J. C. Bach's 'I wrestle and pray' were performed at Louth Parish Church on May 20, by a choir and orchestra of a hundred and thirty. Mr. Owen M. Price conducted, Mr. W. A. Achurch led the orchestra, and Dr. G. J. Bennett played the organ.

A choir festival took place at Eye Parish Church on May 18, when choirs from seven churches combined. The anthem was Tallis's 'All people that on earth do dwell,' sung unaccompanied. Mr. H. A. Adams conducted, and Mr. W. C. F. Brundell was at the organ.

RECITALS.

Mr. Frederick W. Belchamber, St. Gabriel's, Cricklewood—Sonata No. 6, *Mendelssohn;* Larghetto (Symphony in D), *Beethoven;* Fugue in G minor, *Bach;* Imperial March, *Elgar.*

Mr. H. E. Knott, St. Anne's, Park Hill, Moseley—Psalm-Prelude No. 2, *Herbert Howells;* Prelude on 'Lovely,' *Vaughan Williams;* Idyll No. 6, *Alan Gray;* Epilogue, *Healey Willan.*

Dr. J. H. Reginald Dixon, St. Mary's, Friargate, Preston—Paschal Sonata, *Lemmens;* 'St. Francis preaching to the birds,' *Liszt;* Scherzo in F, *Bossi;* Choral No. 3, *Franck.*

Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Choral Song and Fugue in C; Holsworthy Church Bells; Larghetto in F sharp minor; and Introduction and Fugue in C sharp minor, *S. S. Wesley;* Finale in B flat, *Bernard Johnson;* Cradle Song and Scherzo, *Grace.*

Mr. Stanley Blizard, St. Lawrence Jewry—Toccata, Adagio, and Fugue in C, *Bach;* Prelude, Fugue, and Variation, *Franck;* Intermezzo, *Widor;* 'Song of Triumph,' *West.*

Mr. Sinclair Logan, St. Lawrence Jewry—Prelude and Fugue in B minor, *Bach;* Minuet and Trio in B flat, *Wolstenholme;* Choral No. 3, *Franck;* Marche Triomphale, *Karg-Elert.*

Mr. Fred Gostelow, Parish Church, Luton—'Dorian' Toccata, *Bach;* Pastoral Sonata, *Rheinberger;* Scherzetto, *Vierne;* Toccata, *Widor.*

Mr. Herbert Sanders, St. Lawrence Jewry—Sonata No. 6, *Mendelssohn:* Canzona in the Dorian mode, *Boëllmann;* Monologues, *Rheinberger;* Sketch in C minor, *John E. West.*

Mr. Stanley Lucas, South Croydon Congregational Church—Sonata No. 2, *Mendelssohn;* Fugue in E flat and Trio in D minor, *Bach;* Rêverie on 'University,' *Grace;* Intermezzo, *Stuart Archer.*

Mr. Albert Orton, St. Anne's, Soho—One of five *Bach* programmes: Fantasia in C minor (five parts); Fugue in G minor; Prelude in 9-8 time and Fugue in C; Sonata No. 3; Prelude and Fugue in E minor; Prelude and Fugue in E flat; and two Chorale Preludes.

Mr. F. C. J. Swanton, St. Philip and St. James's, Booterstown—Prelude in C minor, *Bach;* Concerto No. 5, *Handel;* Scherzetto, *Vierne;* Finale (Sonata No. 5), *Stanford;* 'Epinikion,' *Rootham.*

Mr. W. A. Alder, Chiswick Parish Church.—Adagio, Frank Bridge; Evening Song, *Bairstow;* Visione, *Rheinberger;* Postlude in G minor, *Stanford.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury.—Passacaglia, *John E. West;* 'Cuckoo and Nightingale Concerto,' *Handel;* Festal Scherzo, *Hugh Blair.*

Mr. N. S. Wallbank, Hexham Abbey.—Prelude and Fugue in D, *Bach;* Cradle Song and Toccata on 'King's Lynn,' *Harvey Grace;* Fantasia in F minor, *Mozart.*

APPOINTMENTS.

Mr. H. M. Bouchier, choirmaster and organist, Congregational Church, Bowling, Bradford.

Mr. Harry Briggs, choirmaster and organist, St. Paul's Church, Denholme, Bradford.

Mr. E. J. Duckett, organist, St. Mary's, Slough.

Mr. J. C. Jameson, choirmaster and organist, St. John the Evangelist, Drury Lane, W.C.

Mr. Frederick Lacy, choirmaster and organist, St. Alban's, Windlesham, Surrey.

Letters to the Editor

MAINZER'S MUSICAL TIMES

SIR,—Whilst offering you best congratulations upon your 'thousandth number,' may I be allowed a brief space for one or two questions and remarks upon early issues of the *Musical Times.*

I see that Mainzer describes the number for July 15, 1842, as 'vol. i., No. 1, *New Series.*' Was there, then, an *older* series; and, if so, when did it begin and end?

Was there no break in the continuity of the *Musical Times* between Mainzer's *last* and Novello's *first* issue?

Mainzer began his 'New Series' in July, 1842, as a *fortnightly* paper, published on the 1st and 15th of every month; although in January, 1843, the two issues are respectively dated January 2 and 14. I wonder *why* these two dates were changed, and *when* the *Musical Times* became a *monthly* paper?

I observe, too, that under the Novello regime 'double numbers' were now and then issued; for example, Nos. 14 and 15 of Novello's vol. i. came out together, and had to serve for both July 1 and August 1, in 1845.

The quotations from Mainzer's *Musical Times* you give in your current number are interesting; but his vol. i. is by no means exclusively devoted to a record of his own doings. There are biographical sketches of Rinck, Malibran, Rubini, Stradella, Allegri, Steffani, Purcell, Baillot, Samuel Wesley, and others, all worth reading. And the articles on congregational singing (signed M. A. B.), on Church Music in Russia (by Kohl), on the Miserere in the Sistine Chapel (by Chatelain), on Scottish Psalmody, and the account of the opening of Holdich's fine organ at Calne Church, Wiltshire, in August, 1842, are interesting.

The musical supplements for 1842 include a facsimile of the original sketch made by Mozart for his Sonata in D for four hands; a 'Wanderer's Night song,' by Schnyder von Wartensee; a duet from Stradella's 'St. John the Baptist,' and an 'Evening Song' for two voices, by Rinck. Over the last-named is scribbled approvingly, 'A little gem,' in the handwriting of John Bishop, of Cheltenham, from whose library I acquired these early *Musical Times* volumes shortly after that well-known musician's death in 1890. Perhaps, with a septuagenarian's grateful recollection of Rinck's 'Organ School,' I may be allowed to endorse John Bishop's opinion of the little duet referred to. By the way, Rinck was quite a graceful vocal writer if one may judge from his 'Charfreytags-Cantate,' Op. 76, and his 'Sechs Geistliche Lieder' for a bass voice and organ, Op. 81. No. 6 of this latter work was sung with much success by Mrs. Dawson Freer at an organ recital given by me a few years ago at St. Alban's Church, Golders Green.

Yours, &c.,

C. W. PEARCE.

46, Henleaze Avenue, Bristol.

[The older series implied by Mainzer was the periodical started by him in August, 1841, called *The National Singing Circular*, which developed into *Mainzer's Musical Times and Singing Circular* on July 15, 1842. The change from a fortnightly to a monthly took place, apparently, in May, 1843, when Mainzer began to include in the journal a piece, or pieces, of choral music. The Novello régime followed that of Mainzer without a break, the transition months being May and June, 1844.—EDITOR.]

'UNIFORM PITCH'

SIR,—I read with interest Mr. Collinson's letter on page 443 of your May issue. It is not a higher pitch I am advocating; on the contrary, I am aiming at the once established international pitch of 435 vibrations for the note A. It does not serve the cause to say 435 vibrations at 15° C. above zero. This is right for organs, churches, concerts, pianofortes, glockenspiels, chimes, and similar instruments with fixed intonation, but for orchestras 435 vibrations must be kept from 7° up to 22° above zero, because an orchestra is able to adapt itself to temperature differences by adjustment of embouchure or tuning slide. Chimes and glockenspiels do not vary considerably. For this reason the above condition must be given that a military band playing in open air 7° above zero and again in the concert-room up to 22° above zero may be in tune.

As I am guided by my firm's experience of over a century, my colleagues will not fail to agree with me in this matter. For upwards of a century we have recognised the pitch as 435. No one has the right to change this, and the greater the tendency to raise the pitch, the greater should be the effort to resist the overthrowing of the very basis of intonation and the consequent damage to the interests of music and musicians. Mr. Collinson's letter shows how perfectly well he knows his profession, as it requires extraordinary skill to tune an organ to work with an orchestra—*e.g.*, the Usher Hall organ at Edinburgh. But we must not be guided by the pitch given by an orchestra, but by the laws of acoustics.

Since I wrote the letter which appeared in your April issue, there has been considerable discussion in the musical press of the world. On the one side are Americans and English tending to keep 440 vibrations; on the other, French, Germans, and the International Standards Committee desiring to maintain the once established pitch of 435. It is unnecessary that the former pitch should be forced down suddenly, but in the same way as it has been raised, in the same tempo must it go down. In any case, we must hold to the once acoustically recognised pitch, because if we yield to an orchestra, we have no firm hold, and the uncertainty of the basis will continue. Only a firm will can overcome the difficulties.—Yours, &c.,

Fulda. JOS. N. MOLLENHAUER.

BALFE: A CORRECTION

SIR,—In a recent issue of the *Star* there appeared a paragraph about Balfe, the composer of 'The Bohemian Girl,' and other operas, but the paper in question made a couple of bad mistakes, which I should like to correct. In the first place, Balfe's two Christian names are not Richard William, but Michael William. Secondly, he was not 'given burial in Westminster Abbey,' but in Kensal Green Cemetery, where he lies buried close to the grave of another famous opera composer, William Vincent Wallace. There is a memorial tablet erected to Balfe in Westminster Abbey, which was unveiled by the late Canon Duckworth, on October 20, 1882 (the twelfth anniversary of Balfe's death), when I myself happened to be present at the ceremony.—Yours, &c.,

ALGERNON ASHTON.

22*a*, Carlton Vale, N.W.6.

THE IRISH HORSE GUARDS' DRUM

SIR,—I wonder if you can give a reply to the following query: At what period did 'Robert Horne, Drum Maker to His Majesty's Honourable Board of Ordnance, 20, Barbican, London,' flourish or do business?

A friend sends me, from the North of Ireland, particulars of an old drum he recently purchased in a second-hand shop. It is of considerable size, and has inscribed on it in a gold scroll 'Irish Horse Guards,' with the maker's name as above. This greatly interested me, from a military history point of view, because I had never heard of a regiment of Irish Horse Guards. I fancy it must have been one of the regiments of James II., 1680-1690, and permitted to be moved to France with him after William III. had completely subdued the Irish Rebellion (Treaty of Limerick). If I could get an approximate date of the period of Robert Horne's activities, it would go far towards identifying the Irish Horse Guards. His Majesty's Honourable Board of Ordnance had a long history, dating back to Henry VIII. Its warrant was cancelled in 1855, when the British Army was re-organized after the Crimean War.—Yours, &c.,

99, St. Michael's Road, Aldershot. E. J. SECCOMBE.

[Here is a quest after Dr. Grattan Flood's own heart.—EDITOR.]

RUSKIN AND MUSIC

SIR,—I was not unacquainted with Ruskin's fantastic remarks about the Wagner opera which Felix White draws attention to in the June *Musical Times*. But they did not come within the scope of my article. The passage was just a lively *jeu d'esprit* on the part of an old man. It comes in a private letter to Lady Burne-Jones, and is certainly not meant to be judged as a considered expression of opinion, still less as genuine criticism. Poor John Ruskin would have been worried if he had known it was ever to be published and held up against him, as it frequently is by writers on music. Anything more unlike the style of Ruskin's writing it is not possible to meet with, and when Mr. Finck includes it in his book on 'Musical Laughs' he places it in the category which, I venture to think, Ruskin himself would most probably have selected.—Yours, &c.,

Warley Woods, Birmingham. EVA MARY GREW.

WHITE ON BOUGHTON AND BAINES

SIR,—The letter of Mr. A. E. White, of Vancouver, B.C. (p. 543, June issue), is interesting. But talking or writing about music is no use at all unless the music can be heard. May I suggest that the writer obtain and study the works of William Baines, and form his own opinion of them? I think that Mr. White would then come to the same conclusion as Mr. Rutland Boughton. They both have evidently made up their minds on 'the decadent significance of the ugly movement,' and so start on common ground. Mr. Boughton has, however, taken the trouble to study Baines's music, and found it good, so he is ahead of Mr. White, who should now do the same. I suggest the Seven Preludes (particularly the third), 'Paradise Gardens,' and 'Silverpoints.'

For Mr. White's enlightenment, I point out that Baines *was* denied the ordinary sources of musical education, through circumstances with which one should sympathise. These were lack of health and money. His study of what we are pleased to call the classics, or masters, was great, and his admiration of Beethoven and Bach truly profound.

Mr. White concludes from Mr. Boughton's article that Baines 'was a young man of considerable natural talent,' and opines that there are in England 'several thousand young musicians of natural talent equal to that of Mr. Baines.' Mr. Boughton, in his article, did not use the word 'genius.' Perhaps it was his modesty, for, being a great composer himself, it might have seemed that he was not unaware of his own claim to that title. Had he done so, I assume that Mr. White would not have suggested that there were several thousand musical geniuses equal to Mr. Baines in England now.

It is a pity Mr. White does not live in England, for he would then be able to listen to a recital of Mr. Baines's music to be broadcast on the wireless before very long by Mr. Frederick Dawson.—Yours, &c.,

'The Elms,' Heworth Green, York. DENNIS LAUGHTON.

THE CENTENARY OF WEBER

SIR,—In your 'Occasional Notes' column in the June issue, you mention with regret what seemed the total neglect of Weber in the year of his centenary (at any rate, in the capital). You say it seemed a pity the opportunity could not have been seized for giving one of his operas. I am pleased to be able to record that 'Der Freischütz' was performed at Manchester on three dates, April 22, 23, 24, by the Manchester School of Music Opera Class and Orchestra, with scenery, costumes, and full stage effects, as duly and lucidly reported in the *Manchester Guardian* by 'S. L.' The work was intentionally selected at the time by my deceased son, the Principal, Albert J. Cross, who unfortunately did not live to see the performances.—Yours, &c.,

J. A. CROSS,
(Principal, Manchester School of Music).

THE LATE DR. E. J. CROW, OF RIPON

SIR,—Will you kindly allow me to appeal to old choristers and pupils of my predecessor, Dr. E. J. Crow, for subscriptions to a fund which is being raised to place a memorial in the Cathedral? It is suggested that this shall take the form of a statue to be placed in the Rood Screen. I shall be glad to receive and acknowledge donations, which should be endorsed 'Crow Memorial Fund.'—Yours, etc.

CHARLES H. MOODY.

The Cathedral, Ripon.

[We regret that we have not space for a long letter from Mr. Leonard Illingworth on 'Missions *v.* Organs.' Mr. E. R. Scovell writes on 'The Tessitura of Songs,' pointing out, truly, that the mere indication of the compass given on song covers is often misleading. His alternative scheme, based on statistics of the extreme notes, calls for more space than we can spare. We fear, too, that its elaborate character is against its being taken up by publishers.—EDITOR.]

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist wanted to join violinist and 'cellist in forming a trio.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Soprano wishes to meet advanced pianist for mutual practice. North-East London.—5, Exeter Road, E.17.

Pianist (good sight-reader) wishes to meet violinist for mutual weekly practice. Kingston or district preferred.—M. WATERS, 5, Minerva Road, Kingston-on-Thames.

'Cellist (good sight-reader) wanted for pianoforte trio. N.W. district.—A. H. H., c/o *Musical Times*.

Violinist wishes to meet advanced pianist (male) for occasional mutual practice. W. district. Would also like to join orchestral society.—V., c/o *Musical Times*.

Sharps and Flats

TENOR WITH A VOICE OF THUNDER.—Giovanni Zenatello is not only a robust but a devastating tenor. In private life his voice reverberates like a peal of thunder.—*Star*.

I have just come from the mountains above Milan. Snow was on the peaks, and as my wife drove our Fiat through the passes I rose in the car and sang. Villagers put their heads out of their windows and no doubt thought I was crazy. Anyhow, here I am, perfectly delighted to be at Covent Garden once more, the real home of the Grand Opera of the world.—*Giovanni Zenatello*.

'Figaro' both deserves and requires such an audience [in the last refinements of fashion.] To listen to 'Figaro' in a badly-cut coat, or a dowdy, merely expensive dress, is an insult to Mozart.—*W. J. Turner.*

—— began unpromisingly; here and there during his singing of his difficult opening aria I thought I had rarely heard a nose with a worse voice.—*Ernest Newman.*

When Wagner is making his orchestra create for us the enchanted ripples of a legendary Rhine or is making it celebrate idyllic love in a forest, he is a god. But as soon as he puts his Wotans and Siegfrieds and Parsifals on the stage, so many large fat men who stand in one place for an hour, drearily wrestling with a narrative that nobody can understand, he is the very emperor of the bores.—*J. B. Priestley.*

Valse, 'Trieste,' Sibelino.—*Provincial Paper.*

The voices at this [Handel] Festival have not been so stodgy or confidential as they used to be. I am particularly pleased about this last, for if there is one thing in this world of music which I loathe, it is a confidential vocalist. —*Sir Henry Wood.*

Compare the works of the ultra-moderns to the writings of the great masters. The difference, I think, is as great as that between Shakespeare, Byron, Goethe, Schiller, or Heine, and the schoolboys who write their prodigious feelings on the schoolroom blackboard. I feel sure that no progress in the world has been made by a clique. All progress was made by single geniuses. The eagle flies alone —only geese appear in tremendous numbers.—*Moritz Rosenthal.*

Singing Mozart is no cinch! I had to reduce thirty pounds in order to make a plausible page for the part of Cherubino in 'Figaro.' And even then I was self-conscious for some time on account of having to adopt masculine airs. —*Kathleen Hart Bibb.*

I congratulate myself that I am not one of the historians who may some day be called upon to write the musical history of our decades. Yet it strikes me as a less fearful job to wade one's way through the music of our times than through all the gush written on it.—*Felix Weingartner.*

I should like to broadcast, but cannot, because it would be a bad thing, financially, for me to do so. . . . Let the wireless licence fee be doubled, and tell listeners that for the extra 10*s.* they will have artists like Kreisler, Elman, McCormack, Burke, Jeritza, and Clara Butt. — *Dame Clara Butt.*

ROYAL ACADEMY OF MUSIC

An interesting feature of the students' chamber concert on June 3 was the performance of Dr. Charles Macpherson's Fantasy Prelude for the organ. Written some twenty-five years ago, when the composer was on the point of leaving the Academy, it was in those far-off days considered advanced for its time. It is an attractive work, and was well played by Mr. Leonard Foster. A jolly Pergolesi item is the No. 2 Sonata for two violins and 'cello, and this too had an excellent interpretation at the hands of the three artists concerned. The best number of a well put together programme was, however, the second movement of Brahms's Quartet in C minor, played by four girls. Fine ensemble and good tone made this an exceptionally pleasing performance. Two songs by Fauré were musically sung by Miss May Turtle, who has a most promising voice and, moreover, a good French accent; the young lady who sang Franck's 'La Procession' was ill-advised in her choice of song.

A large number of Academy students took part in a concert of compositions by pupils of Mr. B. J. Dale, at Mortimer Hall, on May 31—indeed, they were so many that it is possible to mention only one or two. A Quartet for strings, in one movement, by Guirne Creith, was well played by the Goldsmith Quartet. It is an admirably-written little work, and pleasantly melodious; its young composer should do even better things in the near future. Four attractive songs, from 'A Child's Garden of Verse,' by Ifor Jones, were prettily sung by Miss Jessie Hewson, who was artistically accompanied by Mr. Harry Isaacs at the pianoforte.

One of the two outstanding events of the summer term took place at Queen's Hall on June 15, when Sir Henry Wood conducted the students' orchestra in a varied programme. Sir Henry is a remarkable illustration of the value of personality and constancy. In a comparatively short period he has transformed the standard of the orchestral performances, and by his patience and perseverance at rehearsals, and the fact that he has many rehearsals, the orchestra is now a first-rate musical institution. A striking corroboration of this was forthcoming in the playing of the first two numbers of Rimsky-Korsakov's Suite, 'Scheherazade.' The numerous delicate effects were beautifully represented, and Mr. Alfred Carr, the leader, gave his little solos in excellent taste. The accompaniments, too, were well done, further proof, if this were necessary, of the soundness of the training. The Recit. and Air de Lia from 'L'Enfant Prodigue' were delightfully sung by Miss May Davies, and Miss Kitty Roe played the first and second movements of Mackenzie's 'Scottish' Concerto in good style. Sir Alexander was among those present, representing in himself, so to speak, three generations, for he is an ex-student and ex-principal, and now an interested looker-on.

The second great happening takes place on July 12, which date will initiate a week of opera at the New Scala Theatre. It had been intended to present for the first time in England Wolf-Ferrari's 'L'Amore Medico,' but the industrial strike interfered with the rehearsals, and so this interesting production has been postponed to a later date. 'Gianni Schicchi,' Dr. Blow's masque, 'Venus and Adonis,' and a wordless play, 'Dross,' with music by Paul Corder, will form a triple bill for two evenings out of the six. Three performances of 'Hänsel and Gretel' will be given, and, in response to many requests, owing to its great success last year, 'Falstaff,' will be repeated—for one evening only. Mr. Roy Henderson will play his old part of Ford, and Mr. Julius Harrison will again be the conductor.

ROYAL COLLEGE OF MUSIC

Without disparagement of the concerts and recitals given at the College during the past month, it may be fairly claimed that great interest has centred round the performances in the Theatre under the auspices of the Ernest Palmer Opera Study Fund. These gave a hearing to no less than seven stage works by composers ranging from Monteverde to Vaughan Williams and Holst, five of the compositions being operas and two of them ballets. Two had a special interest by reason of the fact that the performers were visitors, invited to produce works in the College Theatre, with the aid of a grant made by the Fund. Thus the Sandon Studios Society, of Liverpool, was enabled to perform three works of Gustav Holst—'At the Boar's Head,' 'Savitri,' and a ballet based on the 'St. Paul's' Suite. The experiment was highly successful, and the value of the Fund was further proved by the production a little later by the Oxford Opera Club, of Monteverde's 'Orfeo.'

Of recent events, the orchestral concert of June 11 was perhaps the most successful, scenes from 'Rheingold' being the most outstanding item in the programme. The Patrons' Fund rehearsal for executive artists, on June 18, gave opportunities, as usual, to young artists desirous of appearing with a full orchestra. The performers were Miss Ruby White, Mr. John Protheroe, Mr. John Richards, and Miss Enid Bailey, all of whom made a favourable impression on a large audience.

OPEN SCHOLARSHIPS, 1926

The following are the names of the successful candidates: Composition, David M. Evans, Tonbridge (for one year). Pianoforte, Cyril J. Smith, Linthorpe; Helen C. Perkin, London; Mary I. M. Causton, Sudbury. Scholarship Exhibition, Vera M. P. Crook, Portsmouth (for one year). Singing, Daniel J. Jones, Penrhiwceiber; George A. Hancock, Stoke-on-Trent; Veronica Mansfield, W. Leaderville, W. Australia (for two years). Special

Scholarship, E. Dunstan Hart, South Croydon (for one year). Organ, Ernest W. Maynard, Wincanton. Violin, Kathleen Curry, London; William A. G. Hulson, Devonport. Violoncello, Special Scholarship Exhibition, Thelma Reiss-Smith, Plymouth (for one year). Scholars, Alexander P. Nifosi, London; Barbara A. Wright, Bromley. Hautboy, Sylvia M. Spencer, London. Bassoon, Alfred G. Butler, London. Horn, Frederick E. Walding, London. Harp, Eileen S. Field, London.

TRINITY COLLEGE OF MUSIC

It is with sorrow that the death of Mr. M. Fairs, for many years local secretary of the Shields Centre, is reported; also that of Sir J. Boyton, a vice-president, and a trustee of the College Pension Fund.

At a general meeting of the College, Mr. E. B. Hoare and Mr. H. Llewellyn Howell were appointed to fill the vacancies in trustees to the Pension Fund, caused by the deaths of Sir J. Boyton and Mr. J. W. Sidebotham.

On May 26, Mr. Alexander Watson gave an interesting lecture on elocution, to a large audience of students and others.

The students in Mr. Gostelow's class gave a very successful pianoforte recital.

Rehearsals are now in full swing for the operatic performance by students of the College of the 'Princess of Trebizonde' at the New Scala Theatre, on July 8, 9, and 10.

It is pleasing that many overseas visitors connected with the College work take the opportunity of calling at the College. Recently Mr. Charles Gray, of Invercargill, N.Z., and Miss Toussaint, of Simla, have been welcomed.

Successful distributions have been held at Cardiff, Plymouth, and Liverpool. The Chairman of the Board, Prof. J. C. Bridge, represented the College.

The Director of Examinations, Dr. E. F. Horner, has returned home.

THE BACH CHOIR JUBILEE FESTIVAL

When fifty years happen to have passed since a work was performed for the first time in England it is not usually a moment for jubilation. But if the work happens to be Bach's B minor Mass, and the choir that performed it is still in existence, the time is ripe for a little celebration. The Bach Choir considered that the occasion called for four special birthday concerts—a fair balance between what a choral society could be expected to do and what one would like it to do. Two concerts were devoted to Bach in general, one to musicians who had had personal dealings with the Choir, and one to the Mass. The dates originally appointed were May 10, 11, 13 and 14, but the strike interfered, and the Festival was held on June 7, 8, 9, and 11, at Central Hall, Westminster. The London Symphony Orchestra was engaged, and Dr. Vaughan Williams conducted everything.

The programmes shall be quoted in full. They may stand as a reference table for others who have programmes to make.

FIRST CONCERT

Chorale, 'Jesu, Joy of man's desiring.'
Chorus (Cantata No. 50), 'Now shall the Grace.'
Aria, 'Fast my bitter tears are flowing' (from Cantata No. 21).

DOROTHY SILK

Pianoforte Concerto in E.

HAROLD SAMUEL

Cantata No. 150, 'Lord, my soul doth thirst for Thee.'
Cantata No. 80, 'A Stronghold Sure.'

The Chorale was sung in an edition made by Sir Hugh Allen, who conducted the Choir from 1907 to 1922. Is there anything in the world more charmingly beatific? It was the happiest of all beginnings. Conductors should take note of it, and give 'Jesu, Joy of man's desiring' (or, no doubt, many another like it) a place beside Parry's 'Jerusalem,' as a small excerpt for general use. The editor of 'Now shall the Grace,' and of 'A Stronghold Sure,' was Otto Goldschmidt, under whose conductorship (1876-1888) the latter was performed for the first time in England. 'Now shall the Grace' was a further recommendation to choral societies. Dr. Vaughan Williams seemed to be bent on drawing attention to these useful items, the Chorale and the Chorus, not only by opening the Festival with them, but by making them the beginning and end of the second programme.

As far as could be ascertained, the Cantata 'Lord, my soul doth thirst for Thee' had never before been performed in England. It is one of Bach's symphonic poems. Phrase, colour, and form spring from the imagery of the words—visual things like 'cedars swaying,' darkness and light, or the less tangible pictures seen by the composer in verbal phrases of worship. We are too much of the earth to comprehend every one of Bach's celestial leitmotifs, but in music that is immeasurably good it matters little whether we fail to measure its imaginative whys and wherefores. There is some inscrutable music in this Cantata, but the whole of it is a marvel. Among the multitudinous Bach experiences of the year this is the first that the writer would choose to repeat.

SECOND CONCERT.

Chorale, 'Jesù, Joy of man's desiring.'
Motet for double chorus, 'Be not afraid.'
Organ solo, Prelude and Fugue ('St. Anne').

G. THALBEN-BALL

Sonata in A, for Violin and Pianoforte.

JELLY D'ARANYI AND HAROLD SAMUEL

Motet for double chorus, 'I wrestle and pray' *J. C. Bach*
(Unaccompanied)

Violin soli—Allemande, Courante, and Chaconne (from Partita No. 2).

Partita in B flat, for Pianoforte.
Organ Soli:
(*a*) Chorale Prelude, 'Christ unser Herr, zum Jordan kam.'
(*b*) Chorale Prelude, 'Schmücke dich, O liebe Seele.'
(*c*) Fugue in G (à la gigue).
Chorus, 'Now shall the Grace' (with Organ and Continuo).

This was a busy evening. Twelve operas were being sampled at the Handel Festival, and three at Covent Garden while a queen of sopranos abdicated. On hearsay: Jelly d'Aranyi and Harold Samuel played superbly, the latter a good deal better than on the opening night. Mr. G. Thalben-Ball played, on the whole, as if he thought the instrument was there for the sake of Bach, and not vice versâ; but he might have been more strict about it. The choir was solid and reliable.

THIRD CONCERT

Overture for a Students' Festival ... ... *Brahms*
(Akademische Festouvertüre)

Oratorio, 'Sancta Civitas' ... ... *R. Vaughan Williams*
Soloists—STEUART WILSON AND ROY HENDERSON

Solemn Melody ... ... *Walford Davies*
Rhapsody for Contralto Solo and Male-Voice Choir *Brahms*
Soloist—ASTRA DESMOND

Irish Rhapsody No. 1. ... ... *Stanford*
Choral Ode, 'Blest Pair of Sirens' ... ... *Parry*

'Sancta Civitas' is one of those works that keep the listener's mind divided between the means and the end. When the means are not acceptable they take charge of the conscious attention, and the general effect is left to the subconscious attention (speaking loosely), so that in the concert-room we keep worrying over technical details, but on the way home we discover that we have been profoundly stirred by a work of art. The after-impression of 'Sancta Civitas' is that something far bigger was going on than we knew at the time. Probably we will go through the same process during and after the next performance, and the next, until we are inured to the means and free to decide whether 'Sancta Civitas' is as considerable a work as we vaguely thought it to be. We willingly suspend judgment, knowing that the hard sayings of Vaughan Williams belong to a musical speech that we wish to understand. They are not like the expletives of Stravinsky or the slang of young Parisians. In his article on the Heather Festival last month, Mr. Howes gave an outline of the technical methods employed in 'Sancta Civitas,' and that is as far as we can get at present.

What we may positively assert about 'Sancta Civitas' is that the descriptive climaxes are among the most graphic in music. Vaughan Williams can represent a multitude in clamour with an effect that is entirely his own. The lament over Babylon, the page of contrapuntal music built over the words, 'Heaven and earth are full of Thy glory, glory be to Thee,' are two of the most striking instances.

The fluid rhythm helps to keep the music remote from ordinary affairs. The whole effect of 'Sancta Civitas' is of something visionary, and not to be argued about—a true setting of 'Revelation.'

FOURTH CONCERT

MASS IN B MINOR ... ... *J. S. Bach*

Soloists—FLORA MANN, LILIAN BERGER, STEUART WILSON, AND GEORGE PARKER.

Some day, perhaps, people will wonder why we waited fifty years before we began to exercise our common-sense upon Bach. It may not be absolute right, but it is at least common-sense to give to Bach's orchestrally accompanied choral works the scoring that, according to the best judgment, best suits the music. This is what Dr. Vaughan Williams has done, and we may have no fear in deferring to his judgment, especially if we approve of it by results. The boldest, or rather the most easily noticed, of the doctorings was the introduction of clarinets. It was not done at haphazard. As a rule the clarinets piped or trilled with the high Bach trumpets, or they hid themselves in the middle of chords and were helpful without being obtrusive. There was very little—was there any?—of the prominent middle-register clarinet colouring that is one of the characteristics of 19th-century scoring, and which might have been too romantic for the Mass. Probably no one will quarrel with the alteration in the 'Quoniam.' The *corno da caccia* and bassoon music was divided round the orchestra, especially among the strings, and clear, articulate, part-playing took the place of the usual gurglings. The solo was given to all the basses of the choir—a loss in style, but a gain in power and surety. In the 'Confiteor' the orchestra was silenced until, at the beginning of the fantasia, it entered with special effect. There were many new expression marks, the most powerful being the *fortissimo* entry of the voice parts in the 'Crucifixus.' Was anything gained by giving four parts in the 'Hosannah' to the soloists? In the want of notes taken on the spot this list of renovations cannot be carried any further; but in any case it would be incomplete, for the alterations in the score were not all of the kind that could be 'spotted.' No doubt there was a good deal of quiet under-pinning going on when one did not suspect it. Altogether it was an interesting evening.

The Choir came through the Festival with added credit. It is not what one would call an athletic body, and for that reason it earns all the higher praise for keeping things so much alive. The programme was the heaviest that has been undertaken recently by any London choir. M.

'THE OLD FOLKS AT HOME': CENTENARY OF THE COMPOSER

(STEPHEN COLLINS FOSTER, *b.* July 4, 1826)

On July 4, 1826, the Jubilee of American Independence, amid the booming of cannon, was born Stephen Collins Foster, the grandson of an Irish exile who had emigrated from Derry. His father, William Barclay Foster, had married Eliza Tomlinson, November, 1807, at Pittsburgh, and they had a numerous family. Stephen was educated at Alleghany Academy (his teacher being John Kelly, of Dublin). In 1836 the family moved to Alleghany City, and in 1839 the boy was sent to Athens Academy, where his musical proclivities were developed. As early as 1841 he composed a song, 'Sadly to my heart appealing,' the prelude of which was distinctly reminiscent of 'Eileen Aroon'; and this was followed by 'Open thy lattice, love,' in 1842.

As is well known, negro minstrelsy was the vogue in America between the years 1830 and 1845, and in the latter year Stephen Foster, then aged nineteen, composed 'Louisiana Bill' and 'Uncle Ned.' Both songs were composed expressly for two Irish 'sable minstrels'—Joseph Murphy and William O'Rourke. Who does not remember the old jingle commencing:

'There was an old nigger, his name was Uncle Ned,
He's dead a long time ago;
He had no wool on de top of his head,
In de place where de wool ought to grow'?

Early in 1850 Foster published four 'Ethiopian Melodies,' namely, 'Nelly was a lady,' 'My Brudder Gum,' 'Doley Jones,' and 'Nelly Bly.' The same year (1850) is memorable for his marriage to Miss Jane Denny McDowell, of Pittsburgh; but, alas! poor Foster's married life was not strewn with roses, partly, no doubt, because his wife had little sympathy with the impractical dreamer.

Of the fourteen songs published by Foster, in 1851, 'The Old Folks at Home' stands out as having a rightful claim to remembrance, for assuredly it is one of the most widely known and popular songs—in fact, it may be regarded as a folk-song, and one that is heard all over the world. It was originally sung by the combination known as the Christy Minstrels, formed by E. P. Christy in 1842. Curiously enough, the original printed copy of this song bears the name of E. P. Christy as composer: 'Written and Composed by E. P. Christy.' But the fact is well authenticated that Foster, 'for a consideration,' had assigned the authorship—the exact sum being fifteen dollars. However, later editions of the song give Foster's name as composer.

Three songs only have been traced as being by Foster during the year 1852, yet one of these, 'Massa's in the cold, cold, ground,' had an enormous popularity. In the next year, out of five songs, 'My old Kentucky Home' and 'Old Dog Tray' had an extraordinary vogue. A little later he composed 'Willie, we have missed you,' one of the most charming ballads of that period, followed by 'Ellen Boyne,' 'Hard times come again no more,' 'Come where my love lies dreaming,' 'Under the willow she's sleeping,' &c.

In the last seven years of his life Foster's story was pitiful. Having made a hash of life, he drifted to the lowest depths, and one winter's day met with a fatal accident, being badly burned by the overturning of a spirit lamp in his attic. He died in Bellevue Hospital, on January 13, 1864. A week later his funeral service took place at Trinity Church, Pittsburgh, and the remains were met at the cemetery gates by the Citizens' Brass Band, which performed 'Come where my love lies dreaming' and 'The Old Folks at Home.' His grave in Alleghany Cemetery is marked by a simple marble stone, on which are the words:

STEPHEN C. FOSTER,
of Pittsburgh,
Born July 4, 1826;
Died January 13, 1864.

W. H. GRATTAN FLOOD.

FESTIVAL OF THE ENGLISH FOLK-DANCE SOCIETY

From June 2 to June 5 the English Folk-Dance Society presented five programmes at the Scala Theatre in aid of the Cecil Sharp Memorial Fund. Numerous distinguished artists who gave their services contributed vocal or instrumental music of a folk or national origin. The dances were accompanied by an excellent professional orchestra under Dr. Vaughan Williams, the Society's musical adviser. A feature of the performances was the appearance of the traditional sword-dancers from North Skelton, in Yorkshire, and Mr. William Kimber, the leader of the first Morris dancers ever seen by Cecil Sharp.

Several similar festivals had been held during the lifetime of Cecil Sharp, but the Society had not hitherto ventured on so ambitious a project since his death two years ago. The success of the present festival is gratifying evidence that the work of which he laid the substantial foundations is being efficiently carried on.

It was interesting to compare the traditional performances with those of the Society. The traditions, at a close observance of which the Society rightly aims, were never static. But their development could not be prudently entrusted to those who approach the dances from, as it were, outside. The Society's performances, however accurate, are not exactly similar in effect to those of the traditional dancers. The latter are restricted to one dance, or to a small group of dances of the same style. The modern performer essays all types and traditions in rapid succession. Physical development and mental attitude naturally differ. The traditional performance,

though no longer consciously ritual, shows the formality of its origin. Even in the theatre its restrained character makes it seem a ceremony rather than an exhibition. The revivalists, while they successfully avoid any meretricious exploitation of their adopted cult, contribute a grace, an agility, and an animation which assist modern senses to appreciate the potentialities of the folk-dance without getting a false impression of its proper character.

The programme impressed upon us that the dances are for active at least as much as for passive enjoyment. Hence the dancers seemed at pains to convince us that the pleasure of the entertainment was not confined to the auditorium. Neither technically nor physically do the dances make demands that are beyond the average capacity. Their success depends on simple considerations of rhythm, grace, and pattern. A number of persons go through a series of movements that most people could master with a reasonable amount of practice and a modicum of intelligence and activity, and the result is beautiful and productive of a high degree of artistic satisfaction. The beauty is simple, and easily appreciated; the satisfaction is one that can be attained in this field by many who would not otherwise experience the sensation of artistic activity. In nothing have the Folk progressed so far towards perfection as in dance, unless, indeed, it be in song. In both, Cecil Sharp has taught us that England can hold her head high among the nations.

X.

London Concerts

SOME SINGERS OF THE MONTH

Madame Lotte Lehmann is one of a group of Austrian and Germann women singers who lately have mightily raised our opinion of the vocal art of their countries. Aspiring English sopranos should not miss hearing Madame Lehmann.

At her concert at the Albert Hall she sang Wagner and Strauss, accompanied by Bruno Walter. It needed a few phrases before we felt that the singer had taken the measure of the building. Although beautifully poised, her voice would not at first ring out unhesitatingly in 'Elizabeth's Greeting to the Hall of Song' (an apt and complimentary choice, by the way). Her musical feeling was evident. As an example I will cite the fact that in the 'Tannhäuser' excerpt she rightly sacrificed her low notes to the more important needs of the big sweeping phrases; but a minute or two later she showed that she could bring them out ample and round, in the song 'Schmerzen.' In 'Träume' it was beautiful, how her voice stole in.

In the Strauss songs there were all sorts of beguiling details. I recall her little jets of sensuous tone in the 'Serenade,' no sooner suggested than withdrawn, Madame Lehmann showed a wonderfully fine feeling for timing her effects. She could express the veiled passion of 'Traum durch die Dämmerung,' and break into a flood of song in 'Allerseelen.' The *finale* from 'Salome' was a general review of all her art. One little fault she had, which struck me several times. This was the excessive dullness of her *ee* vowel on high notes. So afraid did she seem of anything like hard tone that she robbed the vowel of all its due brightness.

Mr. Tom Goodey sang Medtner's wordless Sonata for Voice at the Chenil Galleries, Chelsea. It proved to be of scanty musical interest. The singer uttered the vowels indicated with fidelity and a long-suffering air as of a student working at Nava or Concone. Clearly, wordless song is an absurdity, except in an occasional bit of ornamentation. Words are so established a part of the utterance of *homo sapiens* that a reversion to the inarticulateness of the brute creation seems like pure freakishness. A listener, even if he cannot distinguish or understand sung words, must know that words are being sung, or he feels he is being trifled with—which was the effect of Medtner's idle futility. Mr. Goodey's choice also included extracts from Wolf's unfinished opera, 'Manuel Venegas.' Here he used his light tenor voice artistically, but inclined to harden as he loudened.

Mr. John Goss also gave an interesting recital of German songs at the Chenil Galleries. We have rarely heard him in such good voice. Indeed, he has lately improved—he is succeeding in sinking technical considerations in a finished art. His lower notes still sounded excessively dark and morose. And he did not every time discriminate between the use of force and intensity on high notes. When his voice took on a tenor quality it was beautiful, and so well poised that fine shades of meaning were realised. His performances of the song of the 'Poet's Love' of Schumann, and Schubert's 'Secret,' were among his successes. These could hardly have been bettered.

At the unlucky concert of the Pasdeloup Orchestra at the Albert Hall—as ill-organized an affair as one has ever had the fate to suffer from—M. Vanni-Marcoux, formerly a favourite at Covent Garden, sang after a long absence from London. In 'La ci darem' it seemed that time had dealt with him unkindly, for, though there were dignified breadth and style, we missed the sheer beauty of tone which Mozart must have. A certain indifference in the singer's treatment was emphasized by his turning his back on the soprano, his partner in the duet.

A programme of familiar songs by Brahms, Schubert, Schumann, and Strauss, was sung at Wigmore Hall by Madame Elisabeth van Endert. She would have been better advised to go a little farther afield in her choice, for only a superlatively good performance (which hers was not) could have interested us in music all so hackneyed. Not that she was altogether a tyro, but she did not know how to produce sustained beautiful tone in slow songs. Singing *legato*, she was felt to be on the very limit of her physical resources, and her intonation was open to reproach. Her calculated attack on high notes showed her to be far from the point where technique is sunk into the unconscious. What was left? In light songs, a pretty voice and a fluent manner. In such music as 'Wohin' she indicated that the singing spirit was in her.

Miss Ethelynde Smith sang a programme of 'Songs of many Nations' at Æolian Hall. Too many, however, were trifling or worthless, and the effect was scrappy. The singer had an apt and likeable way of characterisation. She also seemed to have the possibilities of a good voice, but her technique and style were full of faults.

H. J. K.

SOME PIANISTS OF THE MONTH.

Moritz Rosenthal at Queen's Hall gave a strictly regulation programme. It is almost unnecessary to refer to his technical powers as a pianist, but perhaps one of his most striking characteristics is his capacity to preserve the clearness of every note in the most rapid passages. He played Beethoven's Sonata in C minor, Op. 111, and Chopin's Sonata, Op 58, with the complete understanding and ease of a master. His programme concluded brilliantly with a work of his own—'Carneval Viennese' on themes by Strauss.

Mr. Adolphe Hallis, at Queen's Hall, had arranged a retrospective programme of pianoforte music from the 20th century to the 17th. Doubtless it is a moot point whether from Bax to Byrd is better than from Byrd to Bax. Though Mr. Hallis had decided that the more traditional arrangement is effete, or at least unsatisfactory, merely to reverse the order does not make things more intelligible or interesting. What is more to the point is to make a consistent, well-ordered programme wherein contrast and variety are not too abrupt. To open with a small organ-grinding imitation; to have a centre of the fine but hackneyed 'Waldstein,' and to close with the serene and great Byrd is merely unusual without being satisfying. However, Mr. Hallis stated his case well if not convincingly.

A second hearing of Niedzielski at Grotrian Hall confirmed one's first impression. Were his head but as clever as his hands! . . .

Miss Esther Fisher (Wigmore Hall) has an exquisite touch. The endeavour to express power in Bach's 'Come, God, Creator!' resulted, however, in an effect of too much dead weight. In her playing of Debussy there was the true elfin-world character—well seen, felt, and expressed. Brahms's Variations and Fugue on a theme by Handel were made interesting and alive, though the continuity of the rugged fugue was somewhat spoiled by too much variety of

expression, while curiously enough some of the more swift and delicate earlier variations were too precise—almost summary. In other words, Miss Fisher, having enviable qualities of touch, tone, and rhythm, has yet to possess more fully that still more enviable world of fine proportion and wide vision.

Mr. Lyell Barbour, a young American pianist, gave the last of his three concerts at Æolian Hall. He played Mozart's Sonata in A minor with a certain spirit and flow, but in a Romance and Intermezzo of Brahms there were lack of sympathy and understanding, and an over-emphasis of inner parts, while important upper parts frequently faded away. In fact, a frequent dropping of odd notes was noticeable in his playing of other compositions. Perhaps a somewhat artificial action was partly responsible for this, while it gave no compensating quality of tone.

At Wigmore Hall Mr. Phillipowsky gave Mozart's Sonata in B flat major with a grace, clarity, and bubbling-over-with-melodious-life feeling characteristic of Mozart. Four Clavierstücke of Brahms were round and rich in treatment. If, during the playing of Benjamin Dale's somewhat lengthy Sonata in D minor, one's mind meandered away at times, it was no doubt due to the composer's trick of introducing short phrases which reminded one of other things and people.

At the same hall Miss Mary Grierson played Bach's English Suite in A minor, showing a sensitiveness to the charm of the music, but one felt that more might have been made of the dances by touch alone. There was too much sustaining pedal. This was again evident in 'The Bells,' of Byrd. One does not often hear Schubert's Sonatas nowadays. Miss Grierson played the A major (Op. 120), which seemed rather thin, more especially as Miss Grierson tends to a method of under-statement which is dangerously near monotony. D'A.

THE PASDELOUP ORCHESTRA

The visit of the Pasdeloup Orchestra was badly stage-managed. It happened, rather obscurely, at the Albert Hall on Derby Day (of all days!), the orchestra was auxiliary to a singer, M. Vanni-Marcoux—at all events, he was billed in large type—and in general one was not surprised to see a half-empty hall. The programme was a modern French assortment (the 'Roi d'Ys' Overture, Ravel's 'Pavane,' 'Le Chasseur Maudit,' 'L'Apprenti Sorcier,' Chabrier's 'Bourrée Fantasque'), with the happy choice of Vaughan Williams's Overture to 'The Wasps' as a compliment to England. M. Albert Wolff had a quick and responsive instrument under his beat, alert to a rhythm, excellent in tone, and (but for an excess of brassiness in a brass *fortissimo*) well disciplined and unified. M.

MR. WARLOCK'S SONGS

For his third recital at Chenil Galleries, Mr. John Goss gave a whole programme of songs in which Mr. Peter Warlock had had a hand either as editor of old manuscripts or as original composer. Most of the original works were new to the public. The chief of them was the song-cycle, 'The Curlew' (W. B. Yeats), with accompaniment of strings, flute, and cor anglais. This we have heard before, but never fully realised. The continuity of its mood—a sickly sadness—is a trifle repellent, and one has to learn tolerance of its complaining in order to take full relish of the fastidious terms in which it is expressed. There is no more cunning craftsman than Mr. Warlock among our song writers. He is seldom inspired with an idea that makes us say 'of course!'—but there is always something to watch in the way he makes up his songs. Miss Dorothy Silk helped to sing them. M.

The Artists' Union at Prague has conferred an honorary membership on Mrs. Rosa Newmarch, in recognition of her work on behalf of Czecho-Slovakian music, especially in making it known in England. This distinction is given to very few foreigners, among those recently honoured being the Italian playwright Pirandello, and the French sculptor Bourdell.

Competition Festival Record

ENGLAND AND WALES.

BUXTON.—This Festival (May 12-15) immediately followed the strike, and was held under difficulties. The main effect was a loss of £50 on the receipts as compared with last year. Artistically, the Festival was a complete success. Five choirs sang Wilbye's 'Sweet honey-sucking bees' and Bantock's 'They that go down to the sea,' in competition for the principal challenge shield, the winners being Holmewood Choir. Sale and District was second. The female-voice choirs, of which Sale was the best, sang 'The Rhine Maidens.' In other classes the successful choirs were Buxton Philharmonic, Matlock Ladies' Choir, and Dronfield Mixed-Voice Choir.

HASTINGS.—A full six days' programme (May 13, 14, 15, 17, 18, 19) was made out of the hundred and twenty classes of this Festival, and the greater part of it was occupied by solo-playing and singing, especially pianoforte-playing. As a meeting for choirs, the Festival lags behind; in the chief classes there were four female-voice choirs, one male-voice and two mixed-voice. The winning choirs in these events were Hastings Secondary School, Hastings and St. Leonard's Male-Voice Choir, and Wellington Square Choral Society.

HULL.—In this neighbourhood school-singing seems to flourish exceedingly. We read of thirty-nine choirs in one class (age under eleven), thirty-two in a class for hymn-singing, twenty-seven in the under-fourteen class, and of adjudicators uttering words of the highest praise. In folk-dancing there is the same keenness—twenty-six teams in a country dance, and so on. There were plenty of classes for adults in the course of five days (June 1-5), but the children were most in evidence, and it must have been a pleasant Festival to watch.

ISLE OF WIGHT.—The fourth Island Musical Festival, held at Ryde during May 19-22, brought in eight hundred entries for seventy-two classes. A good standard was upheld by the competitors, especially in the case of the five choirs which sang in the open Choral Society class. These were, in the adjudicator's order: Sandown (Mr. E. A. English), 169 marks; Shanklin (Mr. E. A. English), 168; Newport (Mr. H. W. Stubbington), 167; Bembridge (Mr. J. C. Riddick), 166. The challenge shield presented by Sandown for the town or district gaining the highest number of first prizes was won by Ryde with nineteen points.

MORECAMBE.—The authorities decided to proceed with their Festival (May 6-8) regardless of the strike, and they paid the price of their courage with a deficit of three hundred pounds. Mr. J. A. Fuller-Maitland has written to the papers asking for help to wipe out this loss.

NORTH OF ENGLAND MUSICAL TOURNAMENT.—This event, now in its eighth year, was held at Newcastle-on-Tyne on May 27-29 and June 5-12, having been postponed a fortnight owing to the general strike. It is worth noting that the dropping of money prizes has led to no falling-off in entries, this year showing a steady all-round growth. The standard was very high, with the school classes rather more than maintaining their form of last year both in singing and sight-reading. The gold medal class for vocal soloists, open to past trophy-winners in the Tournament, produced some splendid voices, and almost equally good singing. Among the successful new classes was one for conductors. It brought a dozen aspirants, and should establish itself as a valuable class. Community singing at the evening sessions was also another capital new feature that has no doubt come to stay. The chief results were: Male-voice choirs (open), Bebside and District (Mr. William Bell); Mixed-voice choirs (open), Cecilian Glee Society, Middlesbrough (Mr. Gavin Kay); Full orchestras (open), Wearside Orchestra, Sunderland (Mr. W. R. Drew).

YORK.—The Yorkshire Choral Competitions were postponed from the second week of May, and held on June 10-12. Six choirs were unable to compete, as they had other festivals to attend. The remainder, however,

made good competition for the three trophies, the successful choirs being York Old Priory (female-voice and male-voice choirs) and Hull Æolian, which sang Parry's 'My soul, there is a country' and Wilbye's 'Ye that do live' in the mixed-voice competition. Folk-dances played a large part in the syllabus.

Other Festivals were held with success at TRURO (the Cornwall Competitions) on May 3-7; CANTERBURY (the Kent Festival) on May 8, 12, and 15; FOLKESTONE on May 26, 29, and June 1; BEACONSFIELD (the Berks, Bucks, and Oxon.) on May 29 and June 2-5; PORTSMOUTH on June 10-12; IPSWICH (the Suffolk County Festival) on June 11 and 12; LEAMINGTON on June 12 and 17-19.

The sporting spirit in festival work is always welcome as an antidote to the purely competitive outlook. A good example occurred at Newcastle, one of the male-voice choirs, hailing from a centre so far little affected by the strike, paying the expenses of a hard-hit rival organization from a mining centre.

SCOTLAND.

ABERDEEN.—This old-established Festival revealed a marked recrudescence. There were more competitors, especially in the school choir classes, the public showed a livelier interest, and the general organization of the Festival had been tightened up. Mr. H. Plunket Greene and Mr. Percy A. Scholes adjudicated. The principal adult choir results were: Mixed Choirs, Loyal Order of Ancient Shepherds, Aberdeen; Men's Choirs, A. Hall & Co.'s Choir, Aberdeen; Women's Choirs, Buckie Ladies' Choir; Church Choirs, Ferryhill Parish Church, Aberdeen.

DUMFRIESSHIRE.—At the fifth Dumfriesshire Festival, Mr. Arthur Collingwood adjudicated, and the principal winners were: Mixed Choirs, Ayr Burgh Choir; Men's Choirs, Dumfries Y.M.C.A.; Women's Choirs, Kirkcudbright Choral Society; Church Choirs, Kirkmahoe Parish Church; School Choirs, Lockerbie Academy, Annan Academy, and St. John's Episcopal School, Dumfries; Violin, J. Crosbie, Dumfries; Pianoforte, Miss Margaret Buchan, Ayr.

DUNDEE.—The promoters of the Dundee Musical Festival have for one reason or another failed to create public interest in their enterprise. This year's event was so poorly supported, and resulted in so substantial a pecuniary loss, as to threaten the continuance of the Festival. A concert for behoof of the Festival funds by the choirs and soloists from Dundee schools who competed was very largely attended, and in addition to helping the funds may have afforded the management some lead as to how public interest may be stimulated.

EDINBURGH.—The seventh Edinburgh Festival, which ran for seven full days, attracted more competitors and a wider public interest than it has known for several years past. The Festival is still stronger on the instrumental than on the vocal side, the local choral entries in particular being weak both in number and quality, except in the school classes. The principal adjudicators were Sir Richard Terry and Mr. Geoffrey Shaw (vocal), Mr. T. F. Dunhill, (pianoforte), Mr. Spencer Dyke (strings). The principal awards were: Mixed-Voice Choirs, Stanwix Choral Society, Carlisle; Male-Voice Choirs, Clydebank Male-Voice Choir; Female-Voice Choirs, Stanwix Choral Society, Carlisle; Church Choirs, St. Serf's Parish Church, Edinburgh; Junior Choirs, North Berwick High School; School Choirs, North Berwick High School; Vocal Solos, General Diploma, Edmond Greig, Stirling; Vocal Solos, Scots Song Diploma, J. L. Renwick, Peebles; Pianoforte Diploma, Alex. Thompson, Leven; Violin Diploma, Roberta Jaboor, Edinburgh; 'Cello, Dennis Sandeman, Edinburgh.

FIFE, KINROSS, AND CLACKMANNAN.—This Festival had good entries, but poor public support. Mr. Herbert Wiseman adjudicated. The principal awards were: Mixed Choirs, Kelty Co-operative Choir; Women's Choirs, Wemyss Choral Society; Church Choirs, Abbotshill Parish Church; Junior Choirs, Dysart Co-operative Choir; School Choirs, Kirkcaldy High School; Vocal Solos, General, Miss Margaret Smith, Edinburgh; Vocal Solos, Scots, William M. Gilmour, Dunfermline; Violin, J. Duff, Kirkcaldy; Pianoforte, Miss L. J. Davidson, Cambuslang.

STIRLINGSHIRE.—The sixth Stirlingshire Festival, held this year at Falkirk, had a record number of competitors, ran for a week, and had much better audiences than last year at Stirling. Adjudicators: Vocal, Mr. F. H. Bisset and Mr. Robert McLeod; pianoforte, Mr. A. M. Henderson; violin, Miss Gladys Clark; Scots folk-dancing, Miss Jean Milligan. The principal awards were: Mixed Choirs, Falkirk Select Choir; Men's Choirs, Stoneyburn Choir; Women's Choirs, Philomel Choir, Grangemouth; Church Choirs, Bothkennar Parish Church; Junior Choirs, Philomel Junior Choir, Grangemouth; School Choirs, High School, Grangemouth, Bainsford School, Falkirk, and Intermediate School, Bridge of Allan; Scots Folk-dancing, 53rd Stirlingshire Girl Guides; Vocal Solos, Elizabeth Macdonald, Stirling; Burns Songs, Jean Thomson, Grangemouth.

Music in the Provinces

BARROW-IN-FURNESS.—The Madrigal Society, having won a triumph under Mrs. Bourne at the Morecambe Festival, gave a concert to its own people on May 20. Besides the three festival tests the programme included Bainton's 'Summer,' Holst's 'I love my love' (male voices) and other part-songs of special interest.

BEDFORD.—The Choral Society, conducted by Mr. A. F. Parris, ended its season with a miscellaneous programme that included Brewer's 'Summer Sports.'——Elgar's Violin Sonata was played by Mr. Alfred de Reyghere and Mr. Harold Craxton, on May 27.

BENFIELDSIDE.—At the last concert of the season given by the Benfieldside Choral Society, under Dr. E. J. Sloane, the programme included a Choral Fantasia on 'The Bohemian Girl,' and a good selection of part-songs.

BIRMINGHAM.—On May 31, at the Midland Institute, a concert was given by some competitors in the 1926 Birmingham Competition Festival, assisted by some prize-winners in earlier Birmingham Festivals, and by Miss Joan Willis and the Birmingham Bach Choir. The choir sang two madrigals by Orlando Gibbons, and Bach's Motet, 'Jesu, Priceless Treasure.' The little choir came through the ordeal with credit, and managed to capture the real spirit of the music.——Vocal students at the Midland Institute School of Music gave a concert on June 16. The standard attained was a good one for singers still in the student stage, and the voice production gave evidence of sound and careful training. One of the outstanding performers was Miss Edith Whitehouse, whose presentation of Liszt's 'Love,' and Grieg's 'A Swan' had a repose of style rarely found even in older and more experienced singers. Her voice, too, is mellow in quality, and well produced.——Mr. Cunningham, the City organist, has been appointed conductor of tho City of Birmingham Choir.——The Birmingham Choral Union and the Birmingham Choral and Orchestral Union have amalgamated under the conductorship of Mr Joseph Adams.

BRADFORD.—Eastbrook Hall, re-seated and generally improved, is to serve as a temporary home for the four Bradford societies that used to perform in St. George's Hall.

BRIGHTON.—'Hiawatha' was excellently performed at the Dome, on May 29, by the Brighton and Hove Harmonic Society, under Mr. Percy Taylor. This was the first time that the complete cantata had been performed at Brighton.

BRISTOL.—The University Students' Male-Voice Choir not only made the audience join in some of the songs at the concert on May 29, but brought the audience in to rehearse two days previously. The result was a very successful and enjoyable concert. The music, conducted by Mr. Arthur S. Warrell, included Patrick Hadley's 'Nightfall,' Herbert Howells's 'Dirge,' Robin Milford's 'Rutterkin' and 'Parson Hogg,' 'Peter Warlock's Fancy,' and Stanford's 'Songs of the Sea.'

BURNLEY.—The Municipal Choir, under Mr. Duxbury, gave a concert on Sunday, May 30, in aid of the War Memorial Fund. Elgar's 'For the Fallen' was the principal music.

HARROGATE.—The summer symphony concerts are now in progress under the able direction of Mr. Basil Cameron. Beethoven's first and Dvorák's 'New World' were given on May 26 and June 2.

HASTINGS.—A trio of 'plebiscite' programmes, given by the Hussars Band on the morning, afternoon, and evening of June 4, included a movement from the 'Unfinished' Symphony and 'O sole mio.'

LEEDS.—Many well-known artists will take part in the Leeds tercentenary celebration. A 'tercentenary choir' has been formed, largely from the Festival choir, to sing at the opening on July 8 and again on July 12. Byrd's Great Service will be sung at the Parish Church on July 9 by the Philharmonic Society, under Dr. Bairstow. The Choral Union, under Dr. Coward, and the Armley Choral Society, under Mr. H. H. Pickard, will also take part.

MANCHESTER.—Though the prospectus of the next Hallé season is not yet fully sketched, some interesting features are already settled. There are to be four purely orchestral evenings, that of February 17 being devoted entirely to Elgar's works; the Berlioz 'Messe des Morts' and Bach's B minor Mass are to be repeated as a result of requests from influential quarters. The Beethoven Mass in D promised for last season will definitely be performed on January 27, and on March 10 Bantock's new 'Song of Songs' will receive its first Lancashire hearing, with Miss Caroline Hatchard and Messrs. Mullings and Allin as solists. 'The Messiah,' on December 23 and 24, completes what will probably prove the most memorable series of choral performances ever given on one occasion here. Hofmann, Harold Samuel, Moiseiwitsch, and Godowsky are among the pianists engaged; Jelly d'Aranyi, Suggia, Cassado, Catterall, and William Primrose are included in the string soloists. Formichi will sing at the final concert in March, and one may hope that programme publicity announcements will observe this season a due proportion between the singer and the symphony. The casts for the Berlioz, Bach, Handel, and Beethoven choral concerts seem perfect models of efficiency. One Wagner concert only will be given: two soloists appear here for the first time in Messrs. Roy Henderson and Gaspar Cassado, and again two leading members of the Orchestra take part as soloists—Messrs. Alfred Barker and Clyde Twelvetrees.

OXFORD.—Mrs. E. S. Coolidge, the famous American patron of music, gave a chamber concert at the Sheldonian, towards the end of term. The works performed were Loeffler's 'Canticle to the Sun' (sung by Anne Thursfield), a Violoncello Sonato by Franco Alfano, and songs with string quartet accompaniment by Pizzetti. The players were Misses Marjorie Hayward, Stella Pattenden, Rebecca Clarke, and May Mukle.

READING.—Mr. John Fry's orchestra recently gave an excellent concert, opening with Mozart's 'Eine kleine Nachtmusik. —— The University Orchestra and Choral Society was conducted by Mr. W. Probert-Jones on June 8 in a well-chosen programme that included the 'Unfinished' Symphony, Dyson's 'To Music,' Boughton's 'Early Morn,' Stanford's 'Diaphenia,' a group of madrigals, and Brahms's 'Gipsy Songs.'

YORK.—The York Musical Society's programme for next season includes Parry's 'A Vision of Life.'

The Jaques-Dalcroze Institute announces five Summer Courses on rhythm and kindred subjects at Geneva, extending from August 16 to 28. Full particulars, &c., may be had from the secretary of the Institute, 44, Terrasière, Geneva, who will also answer inquiries concerning rooms in hotels and pensions at Geneva.

Music in Scotland

EDINBURGH.—The production of five grand operas with practically double casts within a few weeks by two amateu operatic societies indicates the resources of the city in voca talent; but how far there is a public to keep it all going, a season or two will determine. The Edinburgh Gran Opera Society has hitherto confined its activitives to aug menting the choruses of the principal visiting opera com panies, but having acquired the services of the late conductor Mr. de la Haye, and several of the principal singers of th Edinburgh Opera Society, it ventured on its own, an presented 'Lohengrin' and Wallace's 'Maritana.'——Th Edinburgh Opera Society gave performances of Gounod's 'Faust,' Ambroise Thomas's 'Mignon,' and Hermann Goetz's 'Taming of the Shrew.' Unfortunately the Society's musical director, Dr. T. G. O'Feely, was taken seriously ill a week before the performances, and Mr. R. Hutton Malcolm, of Glasgow, was called in to take the final rehearsals practically at sight, and conduct the performances. Mr. Malcolm, with the invaluable assistance of the veteran Mr. E. C. Hedmondt, as producer, succeeded in securing remarkably presentable representations. The production of Goetz's undeservedly neglected 'Taming o the Shrew,' last heard at Edinburgh forty years ago, was quite a notable event, but the public failed to appreciate its importance, and stayed away in large numbers.——Miss Mary Grierson, an Edinburgh musician of many parts, and a Mus. Bac., gave a pianoforte recital, the programme being drawn from Byrd, Purcell, Bach, Brahms, an Scriabin.——Miss Helen Ogilvie, a former member of the Edinburgh Opera Society, who has returned after a period of study in London, gave a vocal recital of 16th-, 17th-, and 18th-century songs—Italian operatic arias, Germa Lieder, and modern English songs.——The Edinburgh Society of Organists visited Glasgow as the guests of the Glasgow Society, and inspected the organs at the Cathedral, the City Hall, and Hyndland Church.——A presentation was made to Mr. James G. Adair in recognition of his having completed fifty years' service as choirmaster of St. Patrick's Roman Catholic Church.

GLASGOW.—The programme of an organ and choral recital, given by Mr. John Pullein at St. Mary's Cathedral, under the auspices of the Glasgow centre of the British Music Society, included choral works by Dowland, Orlando Gibbons, Vittoria, E. C. Bairstow, and John Pullein, and organ works by Bach, Rheinberger, Jongen, Harvey Grace, Elgar, and Frank Bridge.

Musical Notes from Abroad

GERMANY

A METROPOLITAN CAST AT BADEN-BADEN

Arthur Bodansky, chief conductor of the Metropolitan Opera House, has brought us a message from New York. It took the form of a series of guest-performances with a cast of prominent singers from the Metropolitan. Bodansky was Kapellmeister at Mannheim before he went to America, some years before the war. In the meantime he had never conducted in Germany. It was therefore interesting to see him combining the results of his musical education with what he had learned at the Metropolitan: the more so, because both conductor and singers revealed themselves in Mozart, a composer whom the Germans consider it their own privilege to interpret.

It was particularly 'Così fan tutte' that revealed the difference of style between a Metropolitan and the German performance. Difficulties of staging are one hindrance to a successful performance; also the task of the conductor is not very easy. To Bruno Walter, Mozart is sacrosanct. He plays the music with the deepest possible expression, but never deprives it of the grace peculiar to Mozart. Bodansky —a man of quite another stamp, whose principal virtue is his abounding energy, and at whose disposal are some singers that, if not Italian by birth, yet certainly are Italian by feeling—is more inclined to take Mozart as an Italian composer, and one who, of course, went far beyond anything

his predecessors had done. In the cast the leading personality was Lucrezia Bori, a Spaniard born, and clever both in singing and acting. Her intellectual force is very strong. Signor Giuseppe de Luca, the Italian baritone, who had impersonated Figaro in the 'Barber of Seville' with rare mastery, was the Guglielmo of 'Così fan tutte.' All the other singers—Florence Easton, Elizabeth Kandt, George Meader, and Adamo Didur—were excellent instruments in the hands of the stage-manager, Sam Thewman. They laid great stress upon the gay character of the play, and produced it as typical opera-buffa.

The performance took place in the small theatre, which some sixty years before had been inaugurated with the first performance of 'Beatrice and Benedict,' under the personal direction of the composer, Hector Berlioz.

A POST-WAGNERIAN OPERA AT WEIMAR

The name of Roffredo Caetani as a composer had never before been heard in Germany. He is a Roman prince residing at Paris, where he edits an interesting magazine; but from his early youth he has been intimately connected with German musical culture. He lived for a time at Weimar—the Weimar of Liszt, whose favourite pupil he was. It is long since he wrote his opera, 'Hypatia,' which he saw on the stage only after some decades had elapsed, the first performance taking place on May 23 last, in the Weimar National Theatre. It was a great moment for the composer, though not so much for the spectator, for, as is easily understood, the work belongs to a period which is accomplished, and Caetani's means of expression are similarly dated. He cannot get away from the Wagnerian style, and if occasionally he tries to adopt more modern methods, or hints at his Italian origin, it is to become less convincing than in the other parts of his work. The libretto, written by the composer himself, is inspired by the story of the philosopher, Hypatia, who became a victim of her profession. In the opera she appears to be converted to Christianity when dying at the foot of the temple. A love-story with Orestes, the Prefect of Egypt, is interwoven with the plot. A nightly ceremony in a pagan temple ought to be the climax of the piece, but just at this moment the composer fails.

The performance, conducted by Dr. Ernst Praetorius, afforded good proof of the high standard of the Weimar opera-house. It was attended by many foreign critics, especially French—for young talent in France feels highly indebted to Prince Caetani for his kind assistance. If we take this opera as the last trace of post-Wagnerian style, it may deserve our attention.

PAUL WEISSMANN.

TORONTO

Although spring this year has been exceedingly casual in her method of advent, the musical season (which, fortunately, for some of us, waits for no man) is definitely over, and we are in the throes of the academic recital. Strangely enough it fell to the harp to bid adieu to our concert audience. Yet perhaps one could have desired no finer climax, for Alberto Salvi is an artist who combines with his flawless technique every attribute of sound musicianship. He is among the few great soloists who never disappoint.

The Toronto Conservatory of Music was early in the field with two concerts by advanced pupils. On both evenings the pianoforte classes dominated the violin and vocal efforts, sadly enough both in quality and in quantity. There is still hanging over the art of this country a frenzied love of physical action, and our younger pianists, with one or two remarkable exceptions, are being cultivated so perfectly in what is called the Liszt school that they have little regard or inclination for anything over and above mere technical display. Unfortunately, to play the notes is one thing, and to feel the inspiration of the music and translate it is another. However, experience will in time teach us that to be is far more significant and worthy than to do.

The Pageant Chorus, our great Canadian national asset, which perhaps has contributed more than any other factor to bring the musical aspect of our Annual National Exhibition into line with the commercial achievements of the Dominion, is in full practice, and bids fair to rival even the amazing success of last year. The membership will be a full two thousand. My next letter, for the September issue, will deal with the Coliseum concerts of this vast body, and also the inspiration we are anticipating from the visit of one of your famous Guards Bands—the Coldstreams, I believe.

H. C. F.

VIENNA

THE 'HANDEL RENAISSANCE'

Much has been said and written in recent years in Germany on the great revival of the music of George Frederick Handel. The term 'revival,' as applied to this composer, is probably somewhat of a shock to music-lovers in Great Britain, where Handel is almost regarded as an Englishman, and his great oratorios are the standard works for many choral festivals. The German Handel renaissance, let it therefore be added, concerns principally the operas of the master (although his oratorios are far less frequently performed in Germany than in England). Handel's operatic output, formidable as it is with its record of no less than forty stage works, is probably as little familiar to the broad operatic public of Great Britain as it was to the German opera-goer before the Handel revival set in three years ago. This is particularly surprising, since most of Handel's operas were actually designed for the London stage.

The Handel renaissance in Germany—an affair in which chiefly the literary men and æsthetic connoisseurs are interested—has in fact found far less response from the general public than its promoters would lead us to believe. And each successive production of a Handel opera reveals new reasons for the public apathy towards Handel as an operatic composer. The learned musician sees in Handel's operas a welcome relief from the realistic opera which only recently was in vogue, and which had been in its time regarded as a happy antidote to the Wagnerian and post-Wagnerian music-drama, just as Wagner had previously disposed of spectacular and historic operas. Our period seems ripe for a new type of opera to match the evolution of symphonic music. No Stravinsky or Schönberg has so far created it. Thus old forms have temporarily served as a subterfuge for sound evolution in orchestral and instrumental music. The present Handel renaissance is in some manner the operatic equivalent of Stravinsky's neo-Bachism and Krenek's Concerti grossi. Moreover, Handel's operas offer wide scope for the principles of 'abstraction' and monumental statuesqueness now preached by some advocates of modern opera.

The public, however, is still antagonistic to the esoteric taste of the connoisseurs. It still insists on having dramatic situations, dramatic events, and dramatic structure in opera. Handel's 'Julius Cæsar,' which the State Academy of Music revived at Vienna on May 29, has none of these qualities, which, after all, are essential in grand opera. 'Julius Cæsar,' in fact, can hardly be classified as opera at all. Rather is it a scenic oratorio, in which each aria and each ensemble scene (there are very few of them) is a masterpiece, but hardly of the operatic type. The arias are mutually connected by recitatives which provide what little there is of dramatic variety. As a whole, 'Julius Cæsar' lacks dramatic tension; it remains a precious historical rarity, and its production a venture into musical history. Prof. Carl Alwin conducted the performance, which was dignified and very good according to the standards of an Academy production.

THE OTHER SIDE OF BACH

Johann Sebastian Bach's scenic cantata 'The Appeasing of Æolus' is the senior of Handel's opera by only one year. Paul von Klenau performed it with the Konzertverein on April 26, in collaboration with the Hellerau School of Physical Culture now stationed at Castle Laxenburg, near Vienna. Valerie Kratina devised the choregraphic part of the enterprise, with Hans Brahm serving as stage-manager and Prof. Oscar Strand designing the simple scenic setting.

The production was something of an historical event, being the first stage performance of this cantata since its première in 1725. Like so many of Bach's secular cantatas, 'The Appeasing of Æolus' is an occasional composition. It was written for production at the hands of Leipsic University students, to celebrate the birthday of Prof. August Friedrich Mueller. Picander, Bach's well-tried librettist, compiled an allegoric text which conjures gods and goddesses, and Æolus himself, the master of tempests, takes a hand in the innocent plot. At the end, all concerned unite in homage to the beloved Prof. Mueller. Klenau and his forces gave a performance which was excellent on the musical side but somewhat too near to burlesque in its dramatic aspects. It was a rollicking rococo farce in the vein of a college jest. The singing actors (mostly members of the Staatsoper) gave only a mild parody of the naive if somewhat bombastic text, instead of approaching it with the seriousness which Picander must have had in mind. The music does not count among Bach's inspirations; but it is rich in beautiful melodies and remarkable in its characterization of the dramatis personæ.

A MOZART PREMIÈRE

Köchel says that no less than ten of Mozart's symphonies are lost. One of the ten has recently been unearthed by Prof. Wilhelm Fischer at the monastery of Lambeach, Austria, from the vast archives from which several unknown compositions by Leopold Mozart, Wolfgang's father, had previously been brought to light. Prof. Fischer ascribes this Symphony, in G, to the year 1767. Mozart therefore wrote it at the age of eleven years, and almost simultaneously with 'Bastien and Bastienne,' and the first two of his so-called 'Viennese Symphonies.'

Even apart from the relative valuation determined by the early date of the work, this 'new' Mozart Symphony may be called a gem of its kind. The scoring is simple: strings, two oboes, and two horns, which accounts for the somewhat thin sound of the first movement (*Allegro maestoso*), the weakest of the three. The second (*Andante*), a beautiful soaring string *cantilena* against sustained horns, seems to foreshadow the mystic grandeur of 'The Magic Flute,' and the third (*Presto*) movement, delightful in its briskness, anticipates the peasants' scene and Zerlina's bridal song from 'Don Juan.' The occasion of this belated Mozart première was an historical concert with a programme of awe-inspiring length purporting to give a survey of 'Three hundred years of music.' In the long list of historical antiquities, C. Ph. E. Bach's Pianoforte Concerto in D minor was notable for its strong third movement and the rich, if discreetly applied, contrapuntal craftsmanship. J. F. Reichardt's 'Rhapsody' for baritone voice was interesting in the light of Brahms's setting of the same poem (the 'Rhapsody' for contralto and chorus). Reichardt's version proved a not unworthy precursor of Brahms's famous piece.

Another pseudo-première of Mozart's was the performance—the first within memory—of his Mass in C minor, a work which shares an undeserved oblivion with the master's far greater 'Requiem.' The Mass, as is not generally known, had an interesting history. Mozart dropped it after completing the Kyrie, Gloria, Sanctus, and Benedictus, and later employed portions of these movements for his oratorio, 'Davidde penitente.' Georg Aloys Schmitt, of Dresden, ultimately restored the Mass, supplementing it with fragments from Mozart's other ecclesiastical works, and himself supplying the missing parts of the orchestral setting. In its present form it is an impressive work well worth unearthing, and of far more than mere historical interest. Again, as in the youthful Symphony in G, the operatic composer in Mozart asserts himself strongly in the Mass, especially in the copious employment of the brass: there are no fewer than four trombones! The Mass is difficult to perform, the eight-part choruses in particular making great demands on the choir.

THE WEBER CENTENARY

If Mozart was not inclined to rate his Mass very highly (a self-criticism contradicted by our generation), Carl Maria von Weber also did not over-estimate the importance of his first Symphony in C. 'Virtually nothing in this Symphony pleases me,' he stated in a letter, 'save the *Minuet* and, perhaps, the *Adagio*.' Weber wrote the work at the age of twenty years, while musical director to the Court of Duke Eugen, of Württemberg. It may be remarked that neither this nor his second Symphony, again in C, survived his operas, or that favourite piece of pianists, the 'Konzertstück.' But while the beauties of the first Symphony pale beside the poetic charms of 'Der Freischütz,' it still sustains the impress of genius and individuality, and has much of the romantic beauty and dramatic strength that made Weber a great operatic composer.

Director Franz Schalk gave a wonderful performance of this early Weber work with the Philharmonic Orchestra, by way of prelude to the Weber centenary celebration. The celebration itself at the Staatsoper was somewhat disappointing, consisting of a dignified performance of 'Der Freischütz,' under Robert Heger, and a much-deferred revival of 'Euryanthe,' under Schalk. A complete Weber cycle would have been more in place on this festive occasion. And one would also have wished to hear the first performance of Weber's hitherto unknown Mass, which Dr. Konstantin Schneider has but recently discovered at Salzburg. Weber himself had thought it lost in a fire which destroyed virtually all of his early compositions. It was written at Munich while Weber was under the tutelage of Johann Nepomuk Kalcher, and was dedicated to the Archbishop of Salzburg in 1802, when Weber's father acted as theatre manager there, and Weber pursued his musical studies under Michael Haydn.

Paul Bechert.

On May 29 the South London Philharmonic Society gave one of the most ambitious and successful concerts of its career. The choir, conducted by Mr. W. H. Kerridge, acquitted itself well in the choral scene from Act 3 of 'Die Meistersinger' (in which Mr. Heddle Nash sang Walther and Mr. Robert Radford Hans Sachs), the choral dances from 'Prince Igor,' Parry's 'There is an old belief,' and Elgar's 'Fly, singing bird.' The D minor Pianoforte Concerto of Bach was played by Mr. Rae Robertson.

Obituary

We regret to record the following deaths:

William Henry Perry Leslie, suddenly, at Bryn Tanat, Llansaintffraid, on May 23, aged sixty-six. The second son of the late Henry Leslie, he inherited his father's enthusiasm for choral singing, and did great service to that department of music in Shropshire and the Welsh Border Country. He founded in 1881 the firm of Leslie & Godwin, insurance brokers at Lloyd's, and was chairman of Lloyd's Dramatic, Operatic, and Musical Society. In 1924 he was Master of the Musicians' Company. A fine example of the successful business man with a passion for music, he will be missed in many musical quarters where his encouraging and genial presence and ready help were for so long an inspiration.

James Thomas Pye, at Grimsby, on April 15. He was born in London in 1850, and held posts as organist and choirmaster in Surbiton, Lowestoft, and Grimsby. A Mus. Bac., Oxon., he received part of his training at Chester Cathedral.

Answers to Correspondents

Memor.—(1.) Your despairing letter asking, at great length, 'What is a composer to do with his work when completed?' admits of no very helpful answer, we fear. A composer who is already established in any department usually finds publication easy—too easy for his reputation and for the good of the art, in many cases. It would be a wholesomely humilitating experience for him to submit an occasional MS. under an assumed name to a publisher who

knows him not. The great unpublished, to which you belong, can do no more than keep pegging away, swallowing the 'declined with thanks' with as good a grace as possible. Your threat that, unless you get something published soon, you will 'give up composition and take to writing instead, as the easier line of resistance,' leads us to warn you that in literature, hardly less than in music, the jobs usually go the man who has already 'arrived.' We have no wish to wound, but candour is called for, and we cannot refrain from suggesting that you are inclined to over-estimate your abilities. You say, for example, that one of your compositions has a 'supernal' melody: not many established composers would care to apply such an expression to their own music. Nor do the pieces you have sent us show any outstanding talent, or any special characteristic that might lead a publisher to take them up. The fact is, composers of merely respectable attainments and workmanship are to-day as plentiful as blackberries. A few likely ones happen to reach print (through an unusually happy effort, or by the aid of a bit of personal influence, or owing to their position as teachers, players, or writers, having made their names well-known to the musical public); the rest must be content to find their joy in the act of composition itself. Virtue must be its own reward. (2.) The metronome marks added by editors of the classics, are, we agree, often absurd. But no player of experience and taste has any scruple in modifying them.

Two more sixteen-year-old aspirants! Like 'A. D. A.,' to whom we replied in our last issue, 'L. P. C.' is ambitious in the direction of musical criticism—in fact, to become a musical critic is his 'one and only wish'!—and he writes to say that he had begun to 'wonder how on earth' he could ever attain his end. After reading our advice to 'A. D. A.' his hopes have risen, and he is now going to take the advice to himself and go ahead. The other, 'R. J. C.,' is so attracted by the prospect of the life of a professional musician that he refuses to be put off by those who tell him that 'a musical life is a very hard one.' First, we have with great regret to tell 'R. J. C.' that the diplomas he mentions are of very little value. He had better wipe them out completely, and go ahead to work for distinctions about which there can be no question, such as those of the R.A.M., R.C.M., Trinity College of Music, and the Royal College of Organists. It is to his advantage that he has already had some experience in playing a brass instrument, and that he has had three years' work as an organist. Unless he has a very strong bent in another direction, we advise him to follow up—for a time, at all events—the organ and pianoforte. Having obtained the College of Organists' diploma, he should try for a post at a good parish church where there is scope for teaching, choral society work, &c. With hard work and reasonable luck he ought to achieve this by the time he is twenty-one, an age still young enough to enable him to develop any other special lines that attract him, or that seem to promise any specially good opening.

E. K. E.—You say you 'realise the importance of vocal score reading so far as orchestral music is concerned,' but you 'cannot see the value of playing it,' as candidates for the A.R.C.O. diploma are required to do. But how can the candidate show his thorough acquaintance with the C clefs save by playing a piece written in them? Such tests have very considerable value as mental training, too. And although, as you say, modern English choral music does not use the alto and tenor clefs, some foreign editions do. Moreover, any well-equipped organist ought to be able to play fluently from old vocal scores.

H. F. L.—(1.) Apart from Sawyer's Primer, which you appear to possess, the only book on Extemporization known to us is Madeley Richardson's 'Extempore Playing' (Schirmer). (2.) For harmonizing basses and melodies at the keyboard, take Dunstan's 'Melodies and Basses' (Novello), and Primers on Melody-Harmonization, by Harris, Vernham, and Rowland Winn (all Novello).

H. A. R.—(1.) We think Welton Hickin's 'Pianoforte Accompaniment' (Novello) will suit your case. See also a series of articles on the subject by Hubert J. Foss, in the *Musical Times* for November and December, 1924. (2.) We imagine the Debussy will have to be sung in French, but you had better inquire at the Academy on this point.

Q. W.—We have not at hand the edition of Mozart's Sonatas that you mention. Even if we had them, we can spare neither time nor space to give you the Köchel numbers of all the Sonatas. We cannot help wondering why you need such information!

M.—For a study of the history and development of pianoforte music, take Herbert Westerby's recently issued work on the subject (Kegan Paul).

W. R. H.—The *Musical News and Herald* (24, Berners Street, W.1), undertakes the revision and criticism of MS. works.

A number of Answers are unavoidably held over.

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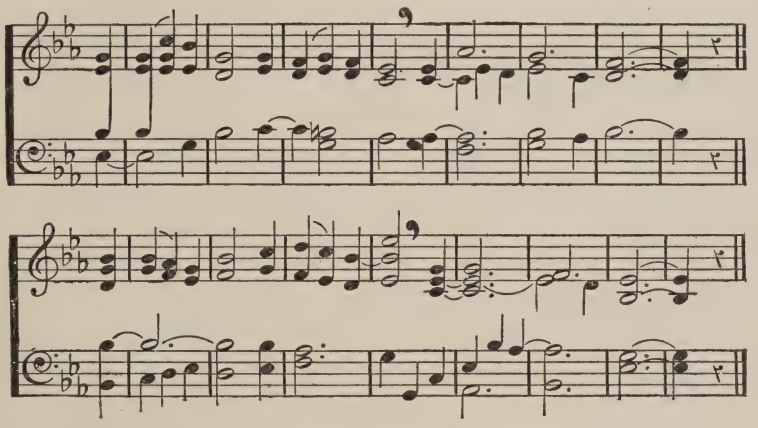

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God says, "I hope they're kind and good—
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"For I love all these tiny things,
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5.	Benediction Nuptiale ... ... Alfred Hollins	11.	Easter Morn... ... ... John E. West
6.	Sursum Corda ... ... John N. Ireland	12.	Finale in B flat ... ...W. Wolstenholme

No. 6.

1.	Nocturne ... ... Thomas F. Dunhill	7.	Allegro in B flat ... ... F. Mendelssohn-Bartholdy
2.	Postludium ... ... William Faulkes	8.	Choral Prelude on "Rockingham" ... C. Hubert H. Parry
3.	Andante Tranquillo ... ... H. M. Higgs	9.	Præludium Pastorale ... ... J. Stainer
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5.	Madrigal ... ... Edwin H. Lemare	11.	Romance in A flat ... ... H. Sandiford Turner
6.	Triumphal March ... ... J. Lemmens	12.	Festal Commemoration ... ... John E. West

No. 7 (Funeral Music).

1.	Funeral March (Pianoforte Sonata, Op. 26)... ... Beethoven	7.	Funeral March ("Lieder ohne Worte") ... Mendelssohn
2	Blest are they that mourn (Requiem)... ... ... Brahms	8.	O rest in the Lord ("Elijah") ... ... Mendelssohn
3.	Funeral March (Pianoforte Sonata, Op. 35) ... ... Chopin	9.	Marche Solonnelle... ... ... Schubert
4.	Funeral March ... ... William Faulkes	10.	Marche Funèbre ... ... Tschaïkowsky
5.	Funeral March ("Saul") ... ... Handel	11.	Finale from "Symphonie Pathétique" ... Tschaïkowsky
6.	I know that my Redeemer liveth ("Messiah") ... Handel	12.	Lament ... ... John E. West

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2.	Pastoral Symphony ("Christmas Oratorio") ... J. S. Bach	8.	Pastorale ... ... Theodore Kullak
3.	Quem Vidistis, Pastores ... ... W. T. Best	9.	Chorus of Shepherds ... ... J. Lemmens
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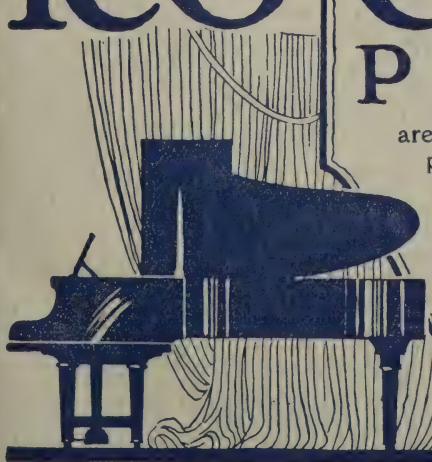
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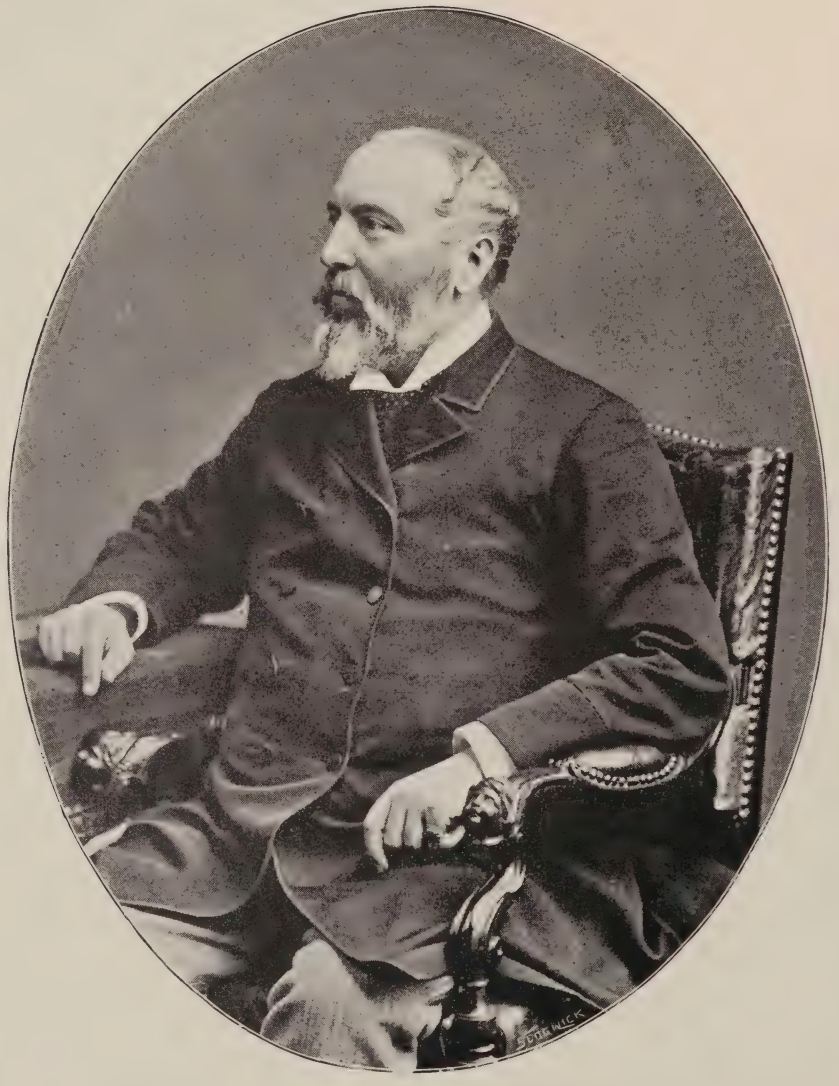


WILLIAM THOMAS BEST

b. Carlisle, 1826. *d.* Liverpool, 1897.

The Musical Times

AND SINGING-CLASS CIRCULAR

AUGUST 1 1926

(FOR LIST OF CONTENTS SEE PAGE 750.)

WILLIAM THOMAS BEST

BORN AUGUST 13, 1826

In a conversation, towards the end of his life, with a young organist named Freudenberg, Beethoven said :

> I, too, played the organ a great deal in my youth, but my nerves could not stand the power of the gigantic instrument. I place an organist who is master of his instrument first among virtuosi.

The organ in Beethoven's day was still a clumsy affair, and he must have had vivid recollections of his early struggles with the example at the Minorites' Church at Bonn, where, as a boy, he played at the six o'clock Mass.

A player able to produce a thoroughly satisfying artistic result from an instrument on which little tonal variety is possible without frequent resort to mechanical changes involving dexterous (and sometimes strenuous) use of hands and feet, well deserves some such handsome tribute as that paid by Beethoven. Even to-day, when the organ is both richer in resource and far easier to handle, a first-rate recitalist probably uses more mental and physical energy than any other performer, with the additional strain of having to adapt himself to a fresh set of conditions (tonal scheme, touch, acoustics, stop-positions, &c.) with every instrument he plays on. Yet it is a notorious fact that, however fine his performance, he meets with far less recognition than the pianist or violinist of equal, or even inferior, quality.*

For these reasons, the centenary of the birth of one of the greatest organists of any age or country calls for special notice, if only by way of protest against the lack of appreciation of the organist as concert-player.

The biographical facts concerning Best are so easily accessible that there is no need to go over them in this article. It will be of more use and interest to glance at his achievements and personality.

Any discussion of Best's work must treat of him under three heads—as player, composer, and transcriber. His importance lay in the first and third of these rôles, but he is by no means negligible in the second, as I hope to show.

Best was an outstanding proof that, despite the proverb, a man may teach himself and yet not have a fool for his master. A few lessons in boyhood were sufficient to start him. Mr. Mewburn Levien* tells me that he thinks Best's first instructor was his elder sister, who was by way of being an organist. Then came a brief spell with the Carlisle Cathedral assistant, followed by a little more help from an official of the Blind Asylum at Liverpool. Some knowledge of counterpoint was obtained from John Richardson, a practitioner of whom I can discover nothing but that he is said to have done two such ill-sorted feats as drink himself into the workhouse, where he died, and compose a set of 'Lamentations' which were long in use in Roman Catholic churches.

From this humble beginning Best developed a technical and interpretative mastery so complete as to impress even such musicians as Liszt and von Bülow. 'I had no idea,' wrote the latter, 'that the organ could be played as Mr. Best played it.' And probably it couldn't be, for Best's only rival at that time seems to have been Schneider, of Dresden; and the late Heathcote Statham, a capital judge and one who heard Best play almost weekly for fifteen years, was of opinion that in the matter of execution he 'could have played Schneider's head off.'† And he points out that (like so many other English artists) Best seems to have been more highly esteemed on the Continent than in his own country. An English musician who had just returned from a tour over a great part of Europe, told Mr. Statham that 'he was surprised at Best's widespread reputation abroad; if they knew of no other English musician,' he said, 'they had all heard of Best.'

Mr. Statham rightly protests against the scant justice done to Best in the first edition of 'Grove' and in the 'Dictionary of National Biography.' The former, he says, consisted of

> . . . merely the dry facts as to his various appointments, without the slightest attempt to give any real estimate of his extraordinary and quite unequalled powers as an executant and as a master of organ effect.

On the other hand, Thalberg—'a mere piano virtuoso'—was accorded a far longer and fuller article :

> . . . whereas Best was not only fully equal to Thalberg on his own instrument, but was also a much better all-round musician, with much fuller knowledge of the art.

In considering Best's attainments as a player, we may pass over, as taken for granted, his keyboard technique, and concentrate rather on the interpretative side, especially registration—a department of organ playing in which, both as performer and transcriber, he has exercised so much influence.

Concerning his manual technique, it should, however, be pointed out that he was a first-rate pianist. Mr. Statham relates that he once heard him play the pianoforte for a whole evening, and was so much struck by the delicacy of touch and

* It is obvious, however, that this disability is largely removed if the organist happens to be a foreigner. Hence an anomaly at the recent Handel Festival. Here was an occasion peculiarly English, with English vocal soloists, orchestra, and conductor; yet for the one organ solo performance a Frenchman was engaged!

* Mr. Levien knew Best well, and, for the purposes of this article, has kindly given me a good deal of information which has not hitherto been published.

† 'The Organ and its Position in Musical Art.' This excellent book contains a chapter of reminiscences of Best. As the work is out of print, I have drawn on it for some particulars.

beauty of tone that he urged him—without success—to give one or two pianoforte recitals in the smaller concert-room at St. George's Hall.

Apropos of this foundation of pianoforte technique, it is worth noting that Best, in the very first sentence of his 'First Organ Book,' is emphatic on the point:

> It is necessary that the student of the organ should be acquainted, previously, with all that concerns the technical difficulties of the keyboard of a pianoforte.

And he follows this up with a formidable list of studies from the Little Preludes of Bach, and the rigours of Plaidy, to Herz's 'Etudes de l'Agilité,' and the Op. 70 of Moscheles.

He had beautiful hands, 'rather thick at the knuckles [says Mr. Statham], and with long taper fingers, which struck the keys with the precision of mechanical levers; it was impossible to see more beautiful and yet quiet execution.'

Best's well-known vanity concerning his hands was understandable, for an Italian sculptor was so much struck by their beauty that he made a cast of one of them. (This model was presented by his widow to the late Lord Russell of Liverpool.)

Looking at Best's transcriptions, one naturally receives an impression that the prime quality in his registration was its reproduction of orchestral effects. Yet it was evidently something far more individual and artistic. After all, such reproduction or imitation may be achieved by any player, provided the necessary stops are available. Best, however, seems to have been gifted with—or, rather, to have developed—an instinct for registration corresponding to that which some composers discover for orchestration. He seems to have been the Berlioz of the organ. Concerning this faculty, Mr. Statham says:

> The intuitive perception which Best seemed to have as to the precise *timbre* which suited the character and expression of the music was one of the most remarkable qualities of his playing. He did not use the stops merely according to ordinary and recognised combinations; at least, he departed from these whenever the special character of the music seemed to require it. I can remember, when he was playing the Overture to 'Jessonda,' how the very sound of the first chord seemed to give a certain Oriental tint to the music; the stops had been carefully combined so as to give something different from the ordinary Great organ tone. And it was the same in everything he played; whatever the character of the passage might be, we were sure to have the stop or selection of stops that suited it best.

For the encouragement of young players who may think that Best did this sort of thing easily, it may be pointed out that there is ample evidence as to its having been the result of sheer hard work. Though nobody could more readily grasp the potentialities of an unfamiliar organ, Best would spend hours on even a small instrument, trying all the available combinations, and, if possible, discovering their effect in different parts of the building. Mr. Levien tells me that he possesses a manuscript on which is a carefully worked-out scheme for the registration of Mendelssohn's Sonatas, prepared by Best for recitals he was to give at Rome. (How many players bother much about the registration of these works, even on their own organ!)

We are reminded of this unsparing thoroughness when we read the closing sentences of the section on 'The Art of Registering' in his 'First Organ Book':

> No more fatiguing exercise for the mind of an executant can be imagined than the consecutive display of different organs of large size. Each instrument demands its own special study, and every minute detail of tone in an organ previously played must be entirely banished from the memory before a performance upon another can be undertaken with any degree of success.

Nor were these scrupulous pains confined to his solo playing. After a performance of 'Elijah,' accompanied by organ alone, he said to Statham, 'Getting up those accompaniments was the hardest day's work I ever had in my life.' Yet, so far as the mere playing of notes was concerned, he could have done it to the general satisfaction with very little trouble. But the satisfaction would not have been shared by Best, who felt it incumbent on him to reproduce as faithfully as possible the details of the orchestration. Again, at a performance of 'The Messiah,' with organ alone (says Statham):

> . . . he deliberately suppressed a great deal of the most typical organ tone, playing the pedal part, for instance, with *violone* tone instead of the open diapason, arranging the organ all through so as to get as much of the effect of string tone as possible where strings were to be represented. . . . As to his representation of the wind-instrument parts in Mozart's accompaniments, I remember Hullah expressing his astonishment at it. 'I went to a performance without a band,' he said, 'and I heard all the wind parts perfectly distinct, just as if the band had been there.'

And as an example of Best's unremitting attention to detail, the same authority tells us that in playing a Mendelssohn pianoforte piece in which there was a scale-passage which soared up beyond the range of the organ, instead of modifying the passage in order to bring it within the organ compass—a quite excusable step—Best began it on the Great with an 8-ft. stop, and when the limit of that keyboard was reached, finished it on the Solo with a 4-ft. stop of similar character. There was not the slightest break in the flow or change in the tone. It was, as Statham says, a little thing, but it was characteristic of his passion for accuracy.

It would be easy to multiply examples of this kind, but there is no need; readers who possess a few of Best's arrangements can easily find instances. Instead, attention may be drawn to a point that is often overlooked by organ composers and arrangers, but concerning which Best was fastidious. I quote Statham again:

> The æsthetic finish [of his transcriptions] is shown not only in the choice of stops, but in the very manner in which chords are placed; there is never a note too much in a chord; it is always placed, and the notes distributed, so as to have the best effect. . . . It is quite possible on the organ to render a chord ineffective or muddy from putting too many notes into it, or grouping them badly—a mistake that will never be found in Best's arrangements.

Side by side with this careful avoidance of muddiness should be noted Best's knack of obtaining sonority, especially in quiet passages, by the use of octaves in the left hand—an effect evidently suggested by certain uses of the wood-wind instruments of the orchestra.

By the way, there are still folk who condemn Mixtures. Here is Best's view, as expressed in this Preface:

> The Mixture work, when artistically composed and tempered in its progress through the gamut, constitutes the distinguishing test of a good organ-builder. No other legitimate means exists of adding harmonious power to an organ; without stops of this class, the effect of the great works of Bach and other composers is irreparably lost, and the organ at once descends to the low level of a mere museum of imitative stops, while the unique grandeur of its position among musical instruments is totally effaced.

—which is an over-statement of a good case!

Best's arrangements are almost invariably on the difficult side, calling for good technique, an organ of ample resource, and skilful management. Sometimes he carries his demands too far. According to Statham, the transcription of the 'Magic Flute' Overture was an early experiment. Statham suggests that nobody but Best himself could have played it; probably the present-day development of organ technique and registration facilities may have brought it within the range of practical politics. Still, it remains a forbidding piece of work, with its elaborate registration, swift manual changes, and huge stretches. It is said that when he was asked to play to Wesley, Best chose this work. Wesley's comment at its close was brief: 'Ah! you are young!' Admiration no doubt had a dash of envy in it—the more so as Wesley had competed for the post at St. George's Hall when Best was appointed.

As a composer, Best was unequal, but he wrote a few things that well deserve a long life in the repertory. His 'March for a Church Festival' is deservedly popular, but there are other pieces that are even better. He was a capital hand at a fugue, the one in E showing his powers to great advantage. There are some effective pages in his 'Six Pieces for Christmas.' These are in his 'Collection of Pieces, expressly composed for Church Use'—a set that contains other good things, including a Wedding March that might well relieve the 'Lohengrin' Bridal Chorus and the 'Midsummer Night's Dream' March. Best probably wrote it because of his objection to the Mendelssohn piece, on the ground of its being 'theatre fairy music.' He objected also to playing the 'Saul' Dead March; 'music written to commemorate a Jewish suicide [he said] was not suitable for the funeral of a Christian who died in his bed.' Hence, perhaps, the inclusion of a Funeral March in the set of pieces mentioned above. Any reference to Best as a composer would be incomplete without a mention of his admirable 'Art of Organ Playing,' wherein is the fruit of an experience all the more valuable for having been acquired largely through self-tuition. His own study, by the bye, was from a German organ book, for which he frequently expressed high admiration, but nobody seems to know the author. Was it solid old Rink?

Inevitably his skill in registration affected his playing of Bach in a direction that is now not generally approved. His own edition of Bach is over-registered, and the result is apt to be unsatisfactory, even when such treatment is comfortably manageable. Statham says that he was at his best in playing Bach, and gives instances of particularly striking performances. Putting aside the question of registration, as a matter on which widely different opinions are allowable, there can be no doubt that his playing of Bach gained enormously from a characteristic that seems to have impressed all who saw and heard him play—that is, an almost uncanny self-possession and nervous control. This, at the back of his marvellous technique, must have made his playing of a long work of Bach a memorable experience. As to accuracy, Statham says that, although he heard him play many hundreds of times, he remembered hearing him make only one mistake:

> He was playing Beethoven's Funeral March from the A flat Sonata from memory, and in the first bar of the *Trio* he played the *tremolando* through only a quarter of the bar instead of the half-bar. I saw him shake his head, and it was set right in the next bar.

His remarkable control and steadiness in playing long and difficult works has been ascribed to a peculiar source. Best had an extraordinarily slow pulse—so slow that I understand it was made the subject of an article in the *Lancet* by the late Dr. Charles Hayward, who attended Best medically. Dr. Hayward gave the rate to Mr. Levien, who has mislaid the note. Mr. Levien tells us that Dr. Stanley Mellville (President of the Royal Society of Medicine), who knew Best's playing, and who is himself a pianist (having, by the way, once accompanied Santley), suggests that the very slow pulse had a great deal to do with Best's steadiness and absence of flurry or 'nerves' throughout long and exacting performances.

That Best was a man of unusual force of character is evident from the technical thoroughness and brilliance which he achieved practically unaided. He was, in fact, a type of man who would have distinguished himself in almost any walk of life. That his personal popularity was far less than his merits deserved was due to his strong views and his pungent method of expressing them. The stories of his shrewd and biting tongue are so numerous that anything like a representative collection is impossible in the limits of an article. Allusion should be made, however, to a subject that called forth a great many of his best-known *obiter dicta*, *i.e.*, his consistent stand on behalf of the organist's calling:

> Every small singer [he used to say] is allowed to come down to the front of the platform and get *en rapport* with the audience, but there am I, far away, stuck behind a sort of tombstone, perhaps, with the back of my head to the audience.

Something of this resentment creeps into a passage in his 'First Organ Book':

> The usual position given to the player, even in the largest instruments (though profitable to organ-builders), is perhaps the very worst that could be chosen. Seated within an opening scooped out of the front of the organ-case, and ignominiously placed with his back to everyone, the organist is effectually prevented from judging the various combinations of tone employed; nor can he hear the voices of the choir at all properly, being in the immediate region of many hundreds of pipes, which, combined together, produce a tumult of sound. Added to this, in a church he does not face the East end; and in a concert room, unlike every other artist, he is obliged to turn his back to the audience, is perched up at a great height, and seated practically inside the instrument he plays. The proceeding, in fact, is about as sensible as going into a belfry in order to hear the effect of a peal of bells.

He missed no opportunity of showing that, although the audience saw no more of him than the back of his head, he claimed the same courtesy that would be given to a more fortunately placed soloist. Thus, at a banquet where the after-dinner programme included an organ solo by Best, the chairman announced: 'The organ will now play.' Best continued his conversation with a neighbour as if he had not heard; whereupon an attendant came up: 'Didn't you hear, Mr. Best? The organ will now play.' 'Damn the organ! Let it play!' replied Best, quietly, but with terrible distinctness, and went on with his conversation till placated by a message from the chair. One more example: During the interval between the two parts of an oratorio he received a message that people would like to hear the organ during the re-assembling of the audience and chorus. Best, with good reason, took this ill. Would the executive think of asking a pianist or orchestra, or, in fact, any performer other than an organist, to play while folk were clattering to their seats? However, as they wished to hear the organ, they should hear it; and he promptly cut four little wedges from a lead pencil, drew the diapasons, and left the chord of C wedged down during the interval. Practical reproofs of this sort, however, make many enemies and few friends, and undoubtedly Best paid the penalty. 'You have wonderful ability,' said a friend to him, 'but though you've got the world at your feet, you have the devil at your elbow.' 'What do you mean?' asked Best. 'Your sharp tongue,' was the reply.

I cannot resist quoting one little anecdote from Statham's book:

> One day he saw on the counter of a music-shop a new organ piece by an amateur of more social than musical importance, written out in three staves for an obbligato pedal part, but with nothing for the pedal but one long note at the end. Best looked it over silently till he came to this, when he said, putting on a look of surprise: 'Ha! there's a note for the leg, I see!' And one realised that the composition was judged.

It is a pity that no biography of Best seems to have appeared. Such a volume would be of great personal interest, and might be made of permanent value to organists by the inclusion of copious information concerning his methods, both in real organ music and transcription. There seems to be an abundance of material scattered about in odd books and periodicals, awaiting a sympathetic biographer. Perhaps the centenary of his birth will stir up some suitable writer to undertake the long overdue task of worthily commemorating a great artist and a remarkable man. H. G.

SOME REFLECTIONS ON THE WORK OF SCRIABIN

By Alexander Brent-Smith

(Concluded from July Number, page 595)

A sense of motion in music is attained by a skilful use of varying harmonies. Easily assimilated harmonies, judiciously mixed with more complicated chords, give a sense of motion by reason of their clearly marked differences. We know exactly how fast the music is going because we can distinguish each separate harmony. But when the harmony is 'all my own invention,' to borrow a phrase from that half-witted philosopher, the White Knight, the musical language becomes as heavy and stilted as the most ponderous Johnsonese, and no lengthy burst of speed is possible. Although perhaps the 'palpitating whirling joy-molecules' do give a feeling of animation, they no more suggest speed than do the whirling palpitating gnats above the noisome water of a stagnant pond. Those frequent shakes (puissant, radieux) and ejaculatory snippets of sound, so beloved of Scriabin, are but the vertically rising sparks which belch forth from the chimney of a traction-engine, proving that the engine is certainly going, but at such a slow rate and upon such cumbersome wheels that progress is scarcely perceptible.

And yet to many people Scriabin is not merely a composer, he is *the* composer. His pianoforte compositions are spoken of as 'a distinct advance upon any of his predecessors.' Think of that! Not merely are his pianoforte pieces written from a different point of view, with a different individuality, but they are a distinct advance. Think of Bach's Preludes: of the tragic nobility of that in B flat minor; of the gaiety of that in C sharp major. But Scriabin's work is a distinct advance upon them. Think of Beethoven's Sonatas: of the Sonata in A flat, Op. 26; of the 'Appassionata,' Op. 57: of the 'Hammerclavier,' Op. 106; and yet Scriabin's work is a distinct advance upon them. We are also told that in Scriabin's tenth Sonata we have a contribution to instrumental music of the greatest importance perhaps since Beethoven. Ponder over that! Schumann's Carnaval, Etudes Symphoniques; Chopin's Ballades, Etudes, Polonaises; Brahms's Variations and Rhapsodies—all these works, great as they are, dwindle into insignificance beside Scriabin's tenth Sonata. And yet again we are told that his orchestration eclipses that of all contemporaries; that Schönberg, Stravinsky, and Strauss—masters, as all the world acknowledges—never handled the orchestra with

the same sureness and certainty as did Scriabin. To compare the merits of orchestrators is always difficult, because no two men have attempted to produce the same result. It may be that Strauss has not produced such sombre orchestral tints as Scriabin has done, but perhaps he has never tried.

These extravagant opinions show to what extent Scriabin dominated his disciples, to many of whom he appeared not merely a great musician but as a prophet—an interpreter of the riddle of life and an expounder of the hidden mysteries of God. It is undeniable that Scriabin did write many works of great beauty and strength, both for pianoforte and orchestra, but to base his claim to be a prophet upon the aberrations of his closing years is as unwise, and as unfair to his memory, as it would be to claim for William Blake a similar title on the ground that he is the author of those strange dithyrambs, the Prophetic Books. No one, not even his admirers, would attempt to establish the fame of Blake upon 'Milton' or 'Jerusalem,' although they would admit that scattered through these books are many lines of great and even sublime poetry. Rather they would choose some of the 'Songs of Innocence,' and most people would select his most famous poem, 'The Tyger.' The worshipper of Scriabin, however, does not find the true message of his master in the 'Divine Poem,' or in the pianoforte works of his middle period, insisting that the prophet is only to be found in his true greatness in the works of his third period.

A close study of Scriabin's work shows that whatever claims he may have to be the greatest of great composers, he has small claims to be considered as a great prophet, lacking, as he did, those two essentially prophetic qualities—simplicity of utterance and universality of sympathy. The great prophet, he whom we feel is indeed speaking to men on behalf of God, is so consumed with his burning desire to bring his message unto all men, that he is careful to frame that message in such a way that all men shall understand; that the wayfaring men, though fools, shall not fail to grasp his meaning. If a visitor from another planet had to decide which was the greatest prophet who ever trod this earth, I think he would undoubtedly select the Founder of Christianity, not for any historical or theological reasons, but because His teaching contains the simplest truths most simply expressed. There is not much obscurity in the saying, 'Blessed are the pure in heart, for they shall see God'; no tangle of words ending in 'ology' or 'ism'; no mention of higher planes and mystic rites; just this: 'Be pure, and being pure you shall understand God.' There is not much obscurity in the ten great utterances of Moses, nor is there any obscurity in the ceaseless refrain of Mahomet, 'God is all powerful, we must submit to God.' And, coming to modern times, there is not much obscurity in the counsel of Samuel Johnson, 'Clear your mind of cant.' Here we have the method of the real prophet revealed. He, who had the greatest command of language of any man, who had in his vocabulary more polysyllables than the average man has plain words, when he wished to state a great and valuable truth condescended to use five simple monosyllables. But what a mighty truth those simple words contain; as great in their way as those other words, 'Blessed are the pure in heart,' for both might end with the corollary, 'for ye shall see God.' But this directness of speech, this child-like simplicity, was not possible to Scriabin, because he had deliberately limited his vocabulary to a few gigantic amorphous sounds—monsters of unknown shape, like the giant emanations of William Blake, Enitharmon, Oothon, and Golgonzoola.

Again, the real prophet has an immense appeal because he has a universal sympathy. His message is so great, that it applies to all the races of the earth; to beggars and to princes; to fools and to the wise. It deals with things elemental, and speaks of those emotions which spring deathless and birthless from the mind of God. To utter such truths is not given unto many, but everyone who desires his work to reach the heart of man must identify his work with certain aspects of these elemental truths. In doing so he destroys the action of that corrosive acid—Time. The glory of Greece has passed away, but the loving words of Sophocles can never pass away. Lionel Johnson says:

> Great art is never out of date nor obsolete; like the moral law of Sophocles, God is great in it, and grows not old; like the moral law of Kant, it is of equal awe and splendour with the stars. A line of Virgil, written by the Bay of Naples in some most private hour of meditation, all those long years ago! comes home to us, as though it were our very thought; upon each repetition, experience has made it more true and touching . . . . In beauty and strength, in beauty of music and in strength of thought, the great artists are all contemporaries.

Great tunes are dateless. The emotions which gave them birth are ours when we realize their splendour. No need for historians to tell us what a composer of long ago was like, because when we feel the beauty of his tune we know him as we know our bosom friend. His spirit speaks to us not by mediums and by rappings on a board, but as man to man. The emotions which Bach felt when he wrote that most heart-breaking melody in the 'St. Matthew' Passion, 'Eloi, Eloi, lama sabachthani,' are ours each time we hear it sung. Here is no obscurity, sham nor sophistry. It is far too simple to deceive, and none but a prophet of the Lord could have penned such grand simplicity. This is no message for the few, but for all men and all nations of the earth. But are the greatest artists at their best ever for the few? I doubt it. To be appreciated by the few may certainly mean that a man is a great artist, but to be appreciated by everyone means surely that the artist is a great man.

Although he died young, Scriabin showed no signs of ultimate greatness. Rather his works after the 'Divine Poem' seem decadent and

retrogressive. He did not possess the intellect for attacking great philosophies in sound. He strutted in the garments of a fashionable philosopher, but his mind was made for small emotions and not for great thoughts. Throughout his work we notice the emphasis he lays upon the sensual nature of his art—a never-far-distant, quickly stirred eroticism. Indeed, the expression marks in his tenth Sonata, when read consecutively, give an unpleasant suggestion of grossness. And on such a foundation Scriabin thought to build a world-renewing philosophy!

Has, then, Scriabin's work any permanent value? Until he fettered himself with theories to prove his independence of theories—Yes. Afterwards his work was (with the exception of a few moments when his instinctive gifts asserted themselves) sterile and futureless. But as an experimenter his work has a certain value, though of a negative sort. The awful warning from his failure—the warning against attempting to force art into predetermined channels—should be seriously considered by all who are interested in the future of music. Perhaps, then, we may say that his experimental works are of some use to posterity—the same use as that possessed by a sign-post which warns the intending traveller that the road on which he journeys is NO THOROUGHFARE.

'DER DOPPELGÄNGER'; OR, 'THE SPECTRAL SELF'

By Richard Capell

How still the night. . . . The streets are deserted.
In that house yonder one I loved did dwell.
She is far away. The place is forsaken,
And there stands the house dark and lone and chill.

And there is a man stands staring at her window.
He shakes and shudders in agony.
Saints in heaven! He turns his face towards me.
The moon comes out—'tis myself I see!

Thou ghostly double, no man but a shadow,
What dost thou, aping my old cry
And all the pangs that here I suffered
So many a night in time gone by?

The above humble attempt at solving one of the classic problems of the song-translator is respectfully dedicated to anyone who cares to make use of it. An entirely satisfying solution is perhaps unattainable. The above version is obviously not meant to be read. For what it is worth, it is to be sung. 'Dwell' and 'chill,' it need not be pointed out, are hardly a poet's rhyme. One recognises as the chief of the shortcomings the thinness of the vowel in 'see' compared with the breadth of 'stalt.' But perhaps a certain plainness in the language may be appreciated, as attempting to match Heine's straightforwardness. Some meddling with Schubert's note-values is involved. This, it may be pleaded, is less shocking in the quasi-recitative of the 'Doppelgänger' than it would be in a formally melodic song. The following are the alterations necessitated:

Bar 5. The opening crotchet and quaver ('Still ist') must change places.
Bar 11. The two slurred notes on 'mein' must be detached.
Bar 15. Two F♯ semiquavers instead of one, ('sie').
Bar 17. Detach the two slurred quavers.
Bar 27. The same thing again.
Bar 32. Prolong the high F♯ by the duration of a dotted quaver and delete the first of the low F♯'s. (This is the most damaging of the alterations, and the only one, indeed, which will be very noticeable.)
Bar 34. Detach slurred notes.
Bar 35. Slur the two crotchets to the word 'heav'n.'
Bar 40. Tie the minim and quaver of 'eig'ne.'

PERSONALITIES AMONG MUSICAL CRITICS

VII.—ALFRED KALISCH

By Basil Maine

'Men of note with verbal hæmorrhage write on music mostly in our daily journals.' This inelegant sentence was invented and afterwards published by one who has always hated the whole tribe of musical critics. In his book on 'Contemporary British Composers,' Joseph Holbrooke is constantly throwing himself into parentheses in order to declare his utter contempt for the function of criticism. He gives no specific reason for this undigested venom, or at least no reason that bears investigation. 'In any case all this writing is entirely a trade issue' is the only sentence I can find in which he attempts to support his wholesale condemnation, and that is a statement which, on the face of it, is extravagantly false. After the words which I have quoted at the beginning of this essay, there follows a list of those who are supposed to reveal symptoms of the picturesque affliction. Among the names is that of Alfred Kalisch. This to me is surprising—at least it would have been surprising had the accusation come from any other but Joseph Holbrooke. For Kalisch is surely the most wary of critics; and I use the word 'wary' in a good sense, implying, that is, discrimination and good sense. You will never hear him condemn or defend a musical work at a first hearing. There are some critics who find themselves able to deliver a sharply defined judgment of a new work immediately after the performance. They need no period for reflection; indeed, their impressions of the work become more vague and their judgments more hazardous with the passage of time. There is no precise reason why this kind of criticism should be less valuable than that which is based upon lengthier and weightier consideration. It is all a question

of *tempo*. Some react tardily; others can precipitate their ideas, sensations, knowledge, and prejudice into a verdict in which all these elements are in true proportion. These are sometimes called brilliant men. It is curious that 'brilliancy' should be assumed to contain the attribute of speed; the assumption cannot be based on any literal meaning. I would say of Alfred Kalisch, for instance, that he is a brilliant critic, but I cannot see him in any activity which could be described as precipitation. The reception and absorption of musical experience is not a quick, straightforward process with him, but a complex and almost imperceptible movement involving all the faculties of reception and judgment in conjunction.

Dr. Odier has divided those who react to musical stimulus into classes according to the nature of the reaction. The reaction is dominated either by technical judgment, by ideas, by images, by sentiment, or by purely musical emotion. As Mr. W. J. Turner has pointed out, Dr. Odier has passed over the possible fact that two or more of these types can be combined in a single subject. Musical criticism as an official occupation tends to evolve a type which belongs almost entirely to the 'techniciens' group, although the second class ('ideatifs') claims a few. Imaginative writing on music is suspected and derided in this country. The reason is clear. When a man begins to unbridle his imagination on any question of art, the average Englishman has an unfailing weapon for his self-defence: 'I know what I like and I like what I know, and I don't wish to know why.' I once heard George Robey express the same thought at a rehearsal of a revue in which he was associated with Massine. From the wings he was watching Massine's direction of a new ballet to Milhaud's 'Saudades do Brazil.' After a few minutes he turned to a scene-shifter in confidence: 'They're all mad, quite mad, these Russians!'

I feel sure that this was Mr. Robey's honest opinion. In the same way it is impossible for the ordinary English concert-goer to realise that imaginative criticism is the result of anything but a dislocated mentality—that it is the end of all technical appraisement, and, indeed, implies the latter process. It can never be begotten by ignorance. We can hardly expect criticism to become really creative in a country where its functions are misunderstood so freely.

The practice of journalistic criticism during many years has almost completely fixed Alfred Kalisch as a 'technician.' The faculty of interpretation I find almost wholly absent from his writing. But he possesses another faculty which is not to be found to the same extent in any other English music critic. It cannot be connoted by any one word, but it is the effect of a memory which retains an amazing array of curious, out-of-the-way episodes, incidents, and facts. His collection of 'Queer Things' rivals that of Arthur Machen. Not only so, but the collection is his own monopoly. The 'good stories' about music and musicians are the inheritance of every self-respecting critic, but the odd little bits of information which Kalisch introduces during the course of a conversation or an article seem to have escaped everybody but himself. He gives the impression that he has set out to gather all the fragments which are likely to be discarded by others, so that he can supply them at peculiarly opportune moments. The fragment may concern something that Caruso once said about the acoustics of Covent Garden, or Sir Thomas Beecham's reading of one particular phrase in the César Franck Symphony, or some unprecedented occurrence at La Scala. Kalisch stores these rarities as a schoolboy stores a swallow-tail butterfly or the egg of a Montague Harrier. Securely they lie, wrapped up in the large silk handkerchief of his mind. You can never be quite sure as to what will be produced from that improvised museum, but whatever it may be, it is certain to be relevant, intact, and nicely polished.

Once in imagination I conceived an orchestral body made up entirely of musical critics. I appointed Ernest Newman as conductor of this phantom orchestra; only his authority could control the unruly elements of such a combination. There were a few other obvious choices: Edward Dent, of course was leader, H. C. Colles, first 'cello, and Francis Toye, first trumpet. The harp I gave over to Edwin Evans (having in mind the swift, arpeggio-like quality of his mind), the flute and piccolo to Harvey Grace (to ensure a dexterous handling of the *Scherzo* movements). Beyond that I was not very definite in my dream. Now that we are considering the case of Alfred Kalisch, however, I would like publicly to offer him the oboe as his instrument. The coincidence is so intriguing. The oboe has that idiomatic quality which enables it to 'come through' the most overwhelming *fortissimo* with a minimum of effort; it sounds a weird, plaintive, penetrating note which could never be mistaken; it lifts its voice unexpectedly, and adds an ultra colour to the orchestral rainbow; it is unassuming; it is intelligent; it is tactful, and knows the value of silence. Its behaviour is discreet, and although it never attempts to 'double' a part which is obviously written for the 'cello or trumpet, it is particularly good at supplying variations on a theme previously announced . . . . But I must check this flight of fancy, lest haply I am led to think of the oboe as a reed shaken by the wind. There the analogy would break; or rather it would no longer be analogy, for I did not imagine that there was the remotest likeness between Alfred Kalisch and the construction of an oboe, only that by all the laws of comparison he should be an admirable performer on that instrument.

At a recent court dinner of the Musicians' Company the Cobbett Medal for 1926, awarded annually 'for Services to the Art of Chamber Music,' was presented to Mr. Alfred J. Clements, in recognition of his work as organizer for forty years of the famous South Place Chamber Concerts, and on behalf of chamber music generally.

CHARLES WOOD

English music has had a heavy loss in the death of Charles Wood—how heavy is hardly likely to be realised by the general public. Thousands who were well aware of the work of Parry and Stanford, both as teachers and composers, knew little or nothing of Wood, whose activities—at all events in teaching—contributed almost as much as Stanford's to the recent great revival of music in this country.

That his outstanding qualities were so little recognised is due to his retiring nature, rather than to any lack of perception on the part of the public. He did little or no conducting, and so missed the most obvious of all ways of becoming

Photo by] [*J. Palmer Clarke, Cambridge.*

CHARLES WOOD

a familiar figure; rarely, and even then only with difficulty, could he be persuaded to speak in public; and his portrait was hardly ever printed in any journal. It is safe to say that Wood might have appeared in almost any average gathering of musicians without being recognised—an experience that could hardly happen to any contemporary teacher or composer of equal eminence.

But was there a teacher of equal eminence in his own department? Hearing the eulogies of those who have worked with and under him—eulogies uttered not merely since his death, but at any time during recent years—one may doubt it. Hence there seems to be nothing extravagant in the remark (quoted in *The Times* memoir) made recently by a writer with a wide knowledge of Continental music teaching: 'Wood is the best teacher of composition in Europe.'

It is rather too readily assumed that Wood was not a popular composer. A fairer statement of the case would be that he was popular but not well known—an apparent anomaly due to the fact that much of his most characteristic work was widely used and enjoyed in a form that was practically anonymous. Thus, many thousands have for years past taken delight in the 'Cowley Carol Books' and the 'Songs of Syon,' without being aware that by far the greater part of the most effective arrangements and harmonizations were by this Cambridge professor. Wood's touch in all work of this kind was unerring. Whether he was treating a plainsong melody, a German Chorale, a Genevan psalm-tune, a folk-song, or an air from the *Piæ Cantiones*, he combined a sense of fitness, an economy of means, and an unfailing interest that even Stanford himself never surpassed.

It is hardly possible to over-estimate the influence he thus exerted in the direction of purity of standard in hymnody and other forms of communal music. His influence was hardly less felt in the school singing-class and the small choral society. At competition festivals thousands of school children, girls' clubs, and other organizations of the kind, sing his unison- and part-songs; and his setting of 'Full fathom five' has for more than a quarter of a century been one of the most widely used and enjoyed of mixed-voice part-songs. This, after all, is popularity of the best and most solid type, compared with which that of many a 'famous' song composer is a vain thing.

Yet even in the department of the solo song Wood had at least one outstanding achievement. 'Ethiopia saluting the colours' was long since hailed as one of the finest of modern songs, of this or any other country, and it still maintains that position. It would be difficult to name many songs that evoke so unmistakable an atmosphere and picture by means so simple and direct. 'The Dirge for two Veterans' may be regarded as the choral analogy of 'Ethiopia,' and to the appeal of both works is very largely due the subsequent vogue of Walt Whitman among British composers.

As a writer of accompaniments to Irish folk-song Wood again ranks with Stanford—than which no higher praise can be given.

For the church choir and organist Wood wrote much of sterling quality. As might be expected, his influence was all on the side of those who advocate a return to purer and more austere models, and it has made itself felt widely through the growing use of his 'Polyphonic Communion Service' and his fine setting of the 'Passion' according to St. Mark. His organ music, though small in bulk, is a notable addition to the literature of the instrument by reason of its rare finish and lofty spirit. All of it is based on hymn-melodies, mostly of the Genevan Psalm-tune type. A measure of austerity is in keeping with both the material and the instrument, and that these native essays in the Chorale Prelude field are

firmly established in the repertory is to the credit of organists as a body. Inevitably they make a less ready appeal than do the similar organ works of Parry. This is due partly to the comparative unfamiliarity of their thematic bases, and also to their mood. Rarely in these pieces does Wood emerge from his reserve—the powerfully dramatic Prelude on 'St. Mary' is so singular in this respect as to seem almost outside the scope of the series.

The compositions mentioned above are those in which Wood was really successful in appealing to various sections of the general musical public. And it may be said that the only obstacle to a widening of that appeal was the fastidious and self-critical attitude that, combined with the calls made on him by his work as a teacher, limited his output. For, large as it was, and spread over many departments, from chamber music to a Pickwick operetta, it was small for one with so marked a power of melodic invention and so consummate a technique.

Wood's knowledge of old music of all sorts was encyclopædic, and he had the all-too-rare gift of seeing the human where so many learned folk see only the quaint and archaic. The writer will not easily forget passing an evening with him and his close friend and collaborator in 'Songs of Syon' and 'The Cowley Carol Book'—Dr. R. G. Woodward—when some delightful hours were spent in exploring the collected works of Schütz and other pre-Bach worthies. It was, perhaps, only in such a combination of intimate surroundings and congenial pursuits that one saw Wood at his best, and realised the rare blend of humour, earnestness, and sympathy that lay behind the shy front he showed to the public.

Ad Libitum

By 'Feste'

Last month I hinted that some day, when courage was high, I might write an article protesting against the tendency to overdo folk-song, Elizabethan music, negro spirituals, shanties, &c. So many readers have expressed warm approval that apparently very little courage will be needed after all. Evidently the reaction has set in rather sooner than I expected.

In regard to 'spirituals' some frank things are already being said by critics. Mr. Philip Page, for example, writing in the *Sunday Express* of Madame d'Alvarez's recent recital, at which some 'spirituals' were sung, said that very few of such songs have musical value :

> A far greater number are banal in every sense, and it is only the negro lingo, a touch of quaintness, and the craze now running over Europe for any form of entertainment which has a touch of the tar-brush that have given them their present vogue.

And he does not exaggerate when he suggests that if a few drawing-room ballads of the 'Because' type were sung in broken English and advertised as 'songs crooned to the prayer-wheel in the wilds of Tibet, we should hear a lot about their artistic excellence.'

Among my correspondence this month is an urgent request for a few frank words on the present craze for the negroid—the 'touch of the tar-brush' alluded to by Mr. Page. Certainly the thing has gone beyond reasonable limits. As a writer in a London daily remarked a few weeks ago, 'The artistic ascendency of the negro is in full swing.' There is little chance of escape. In the concert-hall over-harmonized 'spirituals' are sung at us; no variety show is complete without its pair of niggers delivering themselves, with sickening *portamento*, of drivelling rhymes set to *clichés* already as threadbare as any in the worst type of shop ballad; the same dismal vulgarities are gramophoned and broadcast; and the rising (or perhaps we should say 'young') generation has adopted such slovenlinesses as 'gonna,' 'whadja,' 'wanna,' and other flowers of speech plucked from the plantations of the South. The banjulele and ukulele have become fashionable, and their tonal spewings are induced even by the hands of Royal Highnesses. The air of Palais de Dance, West-end drawing-room, and East-end court is thick with slobber and gush about sweeties, cuties, Susies, babbies, and mammies (coal-black and red-headed).

There was a good deal to be said for the old nigger minstrel entertainment. Its exponents had genuine humour, and the singing was often first-rate. Readers who remember the best of such shows will agree that, although the music itself was no great shakes, some fine voices and artistic part-singing were to be heard. A Moore & Burgess soloist who consistently sang off the pitch would have had short shrift, whereas the fashionable nigger of to-day rarely does more than hang round the outskirts of the note. However, we may be thankful that the 'artistic' ascendency of the nigger is far less marked here than in America. We are getting it at second-hand, largely through the strenuous propaganda of the dance band and dance-music publishers. Over there, if we may judge from music catalogues and the Press, the negro is top dog in the entertainment world. The whirligig of time has operated as usual. The floggings and flayings in the plantations a generation ago are amply revenged. Uncle Tom is still pushed off the side-walk, and he is still liable to be lynched for crimes for which his white brother may compound; but he has got his own back by bringing Uncle Sam down to his own level in art. Tin Pan Alley is supreme, and the advent of the hundred-per-cent. American composer is farther off than ever.

Apropos of America, I am glad to see that Mr. Lawrence Gilman's recent disparagement (in the *New York Herald*) of London as a musical centre is not being taken lying down. Even Mr. Ernest Newman, who is not in the habit of rushing into

the breach when London is attacked, puts up a defence. He makes a good point in answer to the charge that London 'is obliged to be content with poor orchestras and fourth-rate conductors, except from occasional visits from wandering stars like Koussevitsky, Weingartner, and others.' As Mr. Newman says, our best native conductors are at least equal to the permanent American conductors. He might have underlined that word 'native.' How many of America's best conductors are American born and American trained? As for those 'wandering stars,' Mr. Newman replies that 'the only fourth-rate conductors we have had in London during recent years were one or two who came over to us from America.' And in regard to our apparent backwardness in opera (which is perhaps after all a sign of growing taste for real music), he shows that the boasted long operatic season at New York is mainly due to the large foreign element in that city—an element that 'ensures support for certain operas, however bad they may be. The Italians in New York, for instance, will flock to hear Montemezzi, not one of whose operas would stand any chance of popularity here.' Well, America is welcome to all the 'supremacy' of that sort she can lay her hands on.

The odd thing is that the real cause for London's—indeed, England's—inability to maintain her old standard of orchestral playing, or to produce a large proportion of new operatic or orchestral works, is merely touched on casually by Mr. Gilman at the beginning of his indictment, and then dropped. He says our decline is due to 'reasons chiefly economic,' and then proceeds to belabour us for the results of our poverty, holding up 'the rich diversity of musical experiences' enjoyed by New Yorkers, who are bidden to 'glance toward London and count their blessings.' I am always amazed and amused by the apparent ease with which Americans are able to forget the substantial reasons for the poverty that handicaps music in this country. It is necessary to remind Mr. Gilman that America is rich and England is hard-up. I make no complaint on that score; I merely state the fact. America having won the European War (on the post, so to speak, and without committing the fatal blunder of going through a long campaign) is naturally flourishing. England, on the other hand, spent several years in expensively and industriously losing the war, and is just as naturally out of pocket. Hence those 'reasons chiefly economic,' which are ample justification for any shortcomings in our musical life. We are merely cutting our coat according to our cloth—an operation that should call for sympathy, especially from the creditor to whose demands the shortage of cloth is largely due.

I seem to be unable to get away from America this month. A visitor, from Niagara, writes:

> Will you permit an American who has been beguiling a few moments of a holiday in England by perusing 'Orpheus,' by one W. J. Turner, to inquire what you *would* have done to the thing in your columns if it had originated in the United States?

Evidently I seem to have given a quite unfounded impression that I am not an enthusiast concerning the music and musical literature of the U.S.A.!

As I have not yet read 'Orpheus,' I cannot say what I would have done about it had it been written by an American. I may tell my correspondent, however, that I have more than once in this journal fallen foul of the author of 'Orpheus,' none the less frankly because he happens to be an Englishman and a personal acquaintance. There will, however, be no need for me to deal drastically with the book, as a sufficiently outspoken review from a colleague appeared in last month's *Musical Times*.

Among the letters I have received on over-doing things is a long and interesting one from a well-known teacher and choral conductor. He is emphatic in his agreement as to the overworking of the Elizabethan revival, and gives examples of very dull specimens he has recently endured. He then goes on to say that, partly as a result of the Elizabethan fever, the reaction against the so-called 'tyranny of the bar-line' has gone too far, and he cites as evidence the performances 'of a choir trained by one of the anti-bar brigade,' in which the singing was so loose, and so free from the 'tyranny,' that at times the parts got badly out. That this is a true bill will be agreed by many whose lot it is to hear choral singing up and down the country. The trouble comes from the question of the bar being approached in the wrong way. Instead of talking nonsense about eliminating the bar-line, conductors should teach their choirs not to misuse it. Was the bar-line ever a hindrance to any singer or player who had been taught to phrase? Were there no good rhythmical performances before a few people suddenly discovered that the bar-line was 'tyrannous'? That certain early choral writers didn't use it was due to several good reasons that were peculiar to their period and circumstances—for example, the use of single voice-parts by singers. Nevertheless, the bar-line has long been, and will long be, an indispensable feature of musical notation, and any performer or conductor who lets it prove a hindrance simply doesn't know his job. I go even farther: if I had to choose between an over-barred performance and one of the over-emancipated type alluded to by my correspondent, I should hold up all my hands and feet for the 'tyranny' every time. It would probably be nearer to the composer's intentions, and would also carry the sense of security that is not the least factor in one's enjoyment of a performance.

Two further examples of overdoing things have just come my way. This time the exaggeration is in connection with Monteverde and other early composers. In the May number of *Eolus* (quoted

in the *Musical Courier*), Eugene Borrel makes fantastic claims on behalf of some 17th- and 18th-century pioneers. Thus:

> All the inventions attributed to Wagner . . . are found united in the works of Monteverde, completely and artistically realised.

Note that there is no qualification — '*All* the inventions . . .'; and they are not merely foreshadowed or experimental: they are 'completely and artistically realised.' In other words, Wagner developed nothing from, and added nothing to, the music-drama of Monteverde. Nor is Wagner the only modern to be put in his place, well in the back row. Mr. Borrel, still doing nothing by halves, goes on to say that in the 17th century 'are found combinations of an ingeniousness and beauty never since equalled.' What, never?

On our side of the Atlantic we have another *laudator temporis acti* of the whole-hogger type in Mr. Arnold Dolmetsch. I was a mere youngster when I first sat under Mr. Dolmetsch and all the little Dolmetsches, and enjoyed their delightful old instruments and music, but I have to part company with him over his extravagant claims on behalf of his beloved consorts of viols. In the prospectus of the Haslemere Festival, for example, he quotes Thomas Mace and the Abbé Maugars on the emotional effects of the music of their day, and adds:

> If these descriptions are true, music, in its evolution during the last three centuries, has lost sight of its highest ideals, its most sublime mission, whatever else it may have acquired in other ways.

And he proceeds to say that Mace and the Abbé spoke the truth, 'for the same music produces the same results to-day when it is heard under proper conditions.' Much better reasoning than this will be needed to convince me that our art reached its culminating point nearly three hundred years ago, long before Bach and Beethoven were born. True, Mr. Dolmetsch brings forward evidence as to these 'same results.' At the 1925 Haslemere Festival, we are told,

> . . . performers and auditors were transported to another sphere where pure joy and rapture replaced the cares of life. People from alien countries, former enemies who had looked upon one another with suspicion, became friends. Peace and goodwill reigned in every heart; we all felt better and happier men and women.

The prospectus winds up with a reference to 'the profound English Consorts of Viols, the highest summit of pure music'—the String Quartets of Mozart and Beethoven being placed a good way down the slope, presumably. Advocacy of this unbalanced sort does no good whatever, least of all to the early English composers whose music we are all beginning to appreciate—with reservations. In certain forms of music perfection was undoubtedly achieved centuries ago (a statement which does not imply that perfection has not since been reached again). For instance, many perfect examples of melody were produced in the palmy days of plainsong, and another peak was reached in the vocal polyphony of Byrd and Palestrina. But, for obvious reasons, concerted instrumental forms had to wait till comparatively recent times before anything approaching a similarly high standard could be reached. There is much that is delightful in these old English string works, and, given the right fruitful soil, they may even do all Mr. Dolmetsch claims in the way of inducing enemies to fall on one another's necks. But to ask us to regard them as higher achievements, either artistically or emotionally, than (say) the 'Rasoumovsky' Quartets (for this is Mr. Dolmetsch's claim, reduced to plain English), is to ask a long sight too much. (The quotations from Mace and Maugars, alluded to above, raise a further point that I have long wanted to discuss. I hope to deal with it next month.)

I have to thank an Uckfield correspondent for the copy of an air in an old set of pianoforte duet variations called 'The Fall of Paris.' It differs considerably from the tune sent by Sir Alexander Mackenzie, and is even less like the melody of 'Ça ira' as given in 'Grove.' Evidently the tune went the rounds, and by the time the numerous variation-mongers had done their worst, it would hardly be recognised by its composer. Anyway, so far as 'The Fall of Paris' is concerned, I'm through. So no more variants, please.

From a recently published translation of 'Auf flügeln des Gesangen,' I take this couplet:

> Violets fondly titter and prattle,
> And gaze at the stars above.

Pooh! a tittering violet is nothing. You should hear our hollyhocks guffaw.

MUSIC IN TOLSTOY'S LIFE

BY HIS SON, COUNT SERGIUS TOLSTOY

Translated by Aylmer Maude

(Concluded from July Number, page 635)

Prof. A. B. Goldenweizer, of the Moscow Conservatoire, an eminent musician, always prized Tolstoy's opinions about music. In a lecture on that theme, while not agreeing with many of my father's negative judgments concerning certain compositions, he acknowledged that he had true and fine musical taste, and that he loved only truly good music. Here are some of his *obiter dicta:*

> *25 August, 1905.*—Tolstoy remarked: 'What I value almost more than anything in Haydn is his cheerfulness.' . . . Tolstoy said that Haydn's Symphonies please him more when played four-handed on the pianoforte, than by an orchestra. In reply to the question why this was so, he said: 'The first reason is that the possibility of perfection in the performance is in inverse proportion to the number of performers. The more instruments there are the more is the purity of the sound dissipated, since absolutely pure accord and intonation are impossible: finally rhythmic exactitude is almost unattainable when there are many performers. The second reason is a subjective one of my own: for me the brightness of colours does not aid, but hinders, the strength of the impression.'

17 July, 1908.—In Liszt there is an absence of the completeness of the old masters, of the clearness of the whole which makes one feel 'so it must be and it can't be otherwise.' But with him it is all invented, and not clear. Tolstoy said that the new music, since Chopin, is strange to him—it is the decline of art. . . . I am always afraid that this is a sign of old age—only to recognise the old things. However, the same is happening in literature.

4 September.—The understanding of music comes with time. Forty years ago K. A. Islavin played Chopin as something perfectly new, and it seemed obscure.

6 September.—In art the chief thing is to say something new—something of your own. All the great artists can be distinguished by that. Take Mendelssohn—his music is beautiful, but still it is like everybody's. But it is necessary to say something that is one's own. Beethoven—I do not like him, but he possesses that quality. You never know in advance what he is going to say.

29 July, 1909.—Do you remember what Schopenhauer said about music? When you listen to music it is as if something remained unsaid, there is something unsatisfying. That is perfectly true.

6 August.—It is astonishing what music is! Why do certain auditory combinations gladden one, agitate one, grip one, while to others we remain perfectly indifferent? In other arts that is more intelligible. In painting and literature an element of rationality is involved, here there is nothing but a combination of sounds, but what power! I think that music is the most vivid practical proof of the spirituality of our nature.

Dr. Makovitski, when living at Yasnaya Polyana, kept a detailed Diary. The following extracts from it relate to music at Yasnaya Polyana:

22 December, 1907.—This morning Sibor (violinist), Bukinik (violoncellist), and Goldenweizer played. In the evening we had a concert. They played Mozart, Haydn, Beethoven, Arensky. Tolstoy liked Mozart, and still more Haydn. He said: 'I particularly love Haydn. He has modesty—that artistic self-denial when an author does not show himself.' He was specially pleased with the *Finale*, in which Hungarian melodies are heard. 'I think Haydn was of Croatian origin, lived among the Croatians, and made use of their folk-tunes.' Goldenweizer confirmed this. After listening to Beethoven, Tolstoy remarked: 'I remained tranquil and admired the artists' performance.' When those present began to be enthusiastic about Beethoven, he said: 'I think that you are pretending. Mozart does not do it, but Beethoven began to combine the inner content with external effects, and among his followers only external effects are left.'

Arensky's Trio also pleased him. On Sibor's remarking that Tchaikovsky's fame would not last long, Tolstoy said:

> Tchaikovsky has admirable things and has poor ones. You know that Beethoven also had poor things. But the public cries up everything that Beethoven wrote!

In the evening Tolstoy said:

> Old as I am, I do not know how to define music; but it is good in that it unites people in one and the same feeling.

. . . . . .

Landovska also played old French dances, 'La Chasse,' of John Bull, and the old Italians. 'A return to the old does not narrow but widens music's domain,' said Tolstoy. In the evening, he remarked that Landovska had confirmed his opinion that

> . . . the flowering period of music was in the 17th, 18th, and up to the beginning of the 19th century. But from that time began its decline.

That day Tolstoy, as it were, surfeited himself on music. As he went off to bed, he said: 'Music is a good thing—but it is still better to be without music.'

Among other things he said: 'Sculpture, music, painting, and the art of oratory, will not endure mediocrity.'

. . . . . .

We have seen that throughout his life Tolstoy was concerned with the questions: (1.) What is music? And why does it so strongly move people? Wherein lies the secret of its effect? (2.) What purpose should music serve? Is its effect on people a good one?

We have seen that already in early youth he wrote: 'Music is a means of arousing and transmitting certain feelings by means of sounds.' In 'Childhood and Youth' he calls music the recollection of feelings. Sometimes he said: 'Music is the recollection of what has never been.'

In 1906, when he was an old man, he expressed the same thought in a letter to his wife:

> The other day I thought this about music: Music is the stenography of feeling. When we speak we express the feelings which accompany what we are saying by the lowering, the raising, the strength, and the rapid or deliberate sequence, of sounds—we express by words the objects and the events we witness. But music transmits only the combinations and sequences of those feelings, without ideas, forms, or events. This thought explained to me what I experience when listening to music.

In this explanation of music's action on its hearers, Tolstoy comes nearest to Schopenhauer, who says that music never expresses the phenomenal world (concrete appearances) but only the essence of phenomena—in a word, will itself. It does not express some definite joy or sorrow, this or that pleasure or suffering, fear or impulse, but merely joy, grief, pleasure, suffering, terror, impulse, and so on, in general; it is the abstract and general essence of those spiritual movements, irrespective of the circumstances of time and place.

In Tolstoy's explanation of the action of music on the hearer, Schopenhauer's influence is felt. However, Tolstoy himself did not seem satisfied with his explanation. Some measure of perplexity remained in his soul: Why do sounds touch us, agitate us, delight us? And when quite old, in 1907, he said to Dr. Makovitski, 'Old as I am, I still do not know how to define music.'

Feeling doubtful as to *the cause of the action* of music on mankind, Tolstoy felt no doubt about *the importance of music*, the aim towards which music should strive. About that he expressed himself definitely both in private conversation and in his work on art. In the latter, he gives art in general two aims: either to serve the religious understanding of life, the establishment of the relation between God and man, or to serve as a means of union among men. The former category of works of art he called 'religious art,' the second 'universal art.' Music he classifies as belonging to the latter category. Music promotes the union and intercourse of men with one another, but it is foreign to the calls of duty; it is *pflichtloses Genuss*, as Kant phrased it—it is not religious art. Having said to Makovitski that he did not know how to define music, he added: 'But

music is good in that it unites people in one and the same feeling.' In his opinion, in the fact that it 'unites people in one and the same feeling' lies the purpose of music. Hence his demand that music should embrace a wide circle of people, especially those of the working classes. For that reason he mentions as pre-eminently real art, the musical creations springing from the people, and after that the music of various composers. That was why he considered songs and dance-tunes, folk-songs, the Valses of Strauss, and gipsy songs, playing on the balalayka and even on the concertina, and so on, to be real art; he considered that if such art of the lower order infected the hearers with certain feelings, it achieved its purpose. Nor did he fear to love and to praise what are called hackneyed pieces. Of course he acknowledged that there is music and music—music of a high and of a low kind, trivial music, and even music that serves base ends. But first of all he demanded that it should be accessible to the great mass of hearers. In his opinion music serves its fundamental purpose the less the narrower is the circle of those who comprehend it. He even classed himself among those who have spoilt their taste on erudite and exceptional music, and he therefore distrusted his own likings.

If I may express my own opinion, it seems to me that there is some exaggeration in the demand that every musical production should be intelligible to a wide circle of people. In order to feel music properly, it is necessary to be somewhat familiar with musical language. And as long as that language is but little diffused, the circle of those who understand it must necessarily be narrow. In order that serious music should become accessible to the great mass of the people, the mass must learn to understand that music.

But I think my father was right in indicating that composers who make their musical language obscure, in their search for interesting but artificial effects, take a wrong road. Those far-fetched productions, even if they some day become intelligible to the great mass, will not afford them pleasure. The future belongs to those musicians who manifest their inspiration in a serious, clear, and intelligible musical language. And we must also agree with Tolstoy that to amuse a small group of idle people should not be the aim of art. Art is a serious and important matter, and necessary to all men.

[The extracts given above are from a series of articles, written by Tolstoy's children and intimate friends, which are to be published in book-form by Messrs. Allen & Unwin under the title of 'Family Views of Tolstoy.'—EDITOR.]

The Bradford Festival of Chamber Music (October 5 and 6) holds out a very attractive scheme. There will be concerts each day, at 11.15 to 3 (with an hour's interval) and 7.30 to 9.30. The works announced include String Sextets by Brahms and Schönberg ('Verklärte Nacht'); Pianoforte Quintets by Elgar, Fauré, and Franck; Bax's Quintets for oboe and strings, and harp and strings; Ravel's Introduction and Allegro for harp, string quartet, flute, and clarinet; String Quartets by Beethoven, Franck, Dvorák, Goossens, Debussy, &c. The players are the Virtuoso String Quartet, William Murdoch, Gwendolen Mason, Leon Goossens, Haydn Draper, Robert Murchie, James Lockyer, and Ambrose Gauntlett. Information as to tickets, &c. (early application is necessary), from the hon. secretary, Queen's Hall, Bradford.

PLAYFORD: SOME HITHERTO UNNOTICED CATALOGUES OF EARLY MUSIC

By WILLIAM C. SMITH

(Of the British Museum)

(Concluded from July number, page 639)

The last section of the Second Catalogue is headed 'Musick-Books printed for John Carr.' Playford had close business relations with Carr, who had a shop at the Middle Temple Gate. One of Carr's publications referred to is of particular interest, as no copy of it is known. It is offered as 'Twenty Sets of Triple [Tripla] Concordia, containg [*sic*] Choice Airs in 3 parts, viz. Treble Mean and Bss, at 2*s.* 6*d.* each Set.' This work is described in a later catalogue (Harl. 5936/422-428) as by 'Mr. Lock and Mr. Robert Smith,' and offered at 4*s.* Kidson points out that it is referred to on one of Carr's publications as having been issued in 1667. It does not occur, however, in Clavell's 1675 catalogue, but is listed in the edition of 1680. The first notice of the work in the Term Catalogues is in November, 1676, where it is described as 'Never before published.' Matthew Locke's share in 'Tripla Concordia' appears to have escaped the notice of his biographers. Robert Smith cannot easily be identified. Presumably he was the composer (1647(?)-75) whose work is reviewed in the *Musical Antiquary*, April, 1911, and compositions of whom exist in Clifford's 'Divine Services and Anthems,' 1664; Locke's 'Melothesia,' 1673; Playford's 'Choice Songs and Ayres,' First Book, 1673; the British Museum Manuscript Department, and elsewhere. 'A Division on a Ground for two Violins,' by a 'Robert Smith,' occurs in Playford's 'Division-Violin,' 1685.

The John Carr works advertised in the Catalogue also include twenty sets of Locke's 'Musick in Psyche . . . & . . . in the Tempest,' at 1*s.* each book.

At the end of the Catalogue is an advertisement of 'Books lately printed . . . and sold by Hen. Playford.' It includes 'The fourth Part of the Banquet of Musick, it being the Newest Book of Songs printed.' The date on the title-page of this work is 1690—approximately, therefore, the date of the Catalogue.

One other item amongst the 'Books lately printed' calls for special mention before turning to the Third Catalogue of the series. It is 'Mr. Farmer's second Consort of Musick with his Elogy, set by Mr. Henry Purcel.' Only an imperfect set of Farmer's First Consort is known (B.M. K. c. 4), although advertised in the Playford Catalogue under review in sets of fifty. In the Third Catalogue (Harl. 5936/147), the two sets of Consorts appear as '20 Sets of Mr. Farmers first sett of tunes printed in 4to' and '20 of the 2d setts of Mr. Farmers tunes printed in 4to,' and in the Fourth Catalogue (Harl. 5936/422-428) as 'Mr. Tho. Farmer's 1st and 2d Sett, with an Elegy upon the Author, 4 Parts.' The 'Banquet of Musick, Fourth Book,' 1690, advertises

> Mr. Tho. Farmer's Concert of Musick (the first Part) containing 33 Lessons. . . . The second Part of Mr. Tho. Farmer's Concert of Musick, being the last Remains left by him; to which is added, an Elegy on the Death of the Author, set by Mr. Henry Purcell.

This 'Second Consort' is advertised in the Term Catalogue, June, 1690, but no copy of it is known. The earliest edition of the Purcell 'Elegy' has been

assumed hitherto to be that in 'Orpheus Britannicus,' vol. ii. (1702), and from which it has been concluded ('Grove') that Farmer died before 1695, while Davey gives the date 1693. A more accurate estimate would be 1690, or earlier, as the 'Second Consort' was a posthumous publication prefaced by the Purcell Elegy.

The Third Catalogue (Harl. 5936/147) is a small octavo of sixteen pages, three hundred and six Music items, and a hundred and thirty of Divinity, Physic, Law, &c. The title-page reads :

> A Catalogue of Ancient and Modern Musick Books, both Vocal and Instrumental with Divers Treatises about the same, and Several Musical Instruments . . . which will be Sold at Dewing's Coffee-House in Popes-Head Alley near the Royal Exchange, on Thursday, December the 17th, 1691. [No imprint.]

As has already been pointed out, this is a copy of the earliest music auction sale catalogue of which we have record. It is not unique, another copy is in the British Museum at 821, i. 9 (27). It is ascribed to Playford because of the following advertisement on the last page :

> There is newly Printed the 2d Book of Apollo's Banquet containing the Newest Tunes in use at the Publick Theatres and Dancing Schools, sold by Hen. Playford, at the Temple-Church, and most Musick Shops in London.

'Apollo's Banquet' is dealt with in the notes on the Fourth Catalogue of the series. Amongst the items to be offered by auction in the Third Catalogue are the following rarities : Peri's 'Euridice,' Caccini's 'Euridice,' Cosyn's 'Psalms,' and 'Parthenia.'

Works of which nothing appears to be known are listed as follows :

> The Chamber Musick of the Louvre 4 parts by E. F. Esq.
> The Psalms of David 4 Voices, by Richard Mison.
> Scherza recitativi, are Ital. Songs, Di Signor Tarditi.
> Songs of sundry Natures for several voices, by George Bolton. [A song writer, 'Bolton,' is mentioned in the B.M. Catalogue.]
> French Songs for 4 voices, by Adam Baret.
> French Songs for 4 voices, D. P. D. Ronsard.
> The Books that Treat about Musick by Fred. Barthusiani.
> [This may refer to works by Fridericus Beurhusius, a 16th-century theorist.]
> G. Bon's Phantasticks in 3 Books, fairly engraven 4to.

'Cantica Sacra' and the 'Banquet of Music' are offered in lots of twenty in the Third Playford Catalogue.

The title of the Fourth Catalogue (Harl. 5936/422-428) reads :

> A General Catalogue of all the Choicest Musick-Books in English, Latin, Italian and French, both Vocal and Instrumental. Composed by the Best Masters in Europe, that have been from these Thirty Years, past, to the present Time : With all the plainest and easiest Instructions for Beginners on each particular Instrument. Sold for Henry Playford, at his Shop in the Temple-Change, Fleetstreet ; and are to be had here, and in most of the Cities and Publick Places in England, Ireland and Scotland.

The Museum copy has been cut up, but it appears to have been originally a large single sheet folio. Like the previous Catalogues, it contains notices of a number of works not otherwise known or of particular interest to-day. Brief notes of some selected numbers follow here.

'Ayres Chacones, Divisions, and Sonata's for Violins, and Flutes, by Mr. Finger ; with a Sett of Ayres in Four Parts, by Mr. Banister.' No copy known. Grove states that it was published in 1691.

'Benj. Rogers Ayres, Jiggs, Sarabrands, &c. in Four Parts.' No copy known. It may be the same work as that referred to in Grove, as follows :

> In 1653 he composed some airs in four parts for violins and organ, which were presented to the Archduke Leopold, afterwards Emperor of Germany, and favourably received by him.

Following Rogers's work in the Catalogue is an exactly similar title ascribed to a work of 'Dr. Gibbon's.' Such a work by Gibbons cannot be traced. There is probably some confusion owing to a printer's error.

'Mr. Robert Wilson's Consort Three Parts, and Lyra-Viol.' Neither composer nor work identified.

'Mr. Jenkin's Royal Consort, fairly Prick'd.' Presumably one of the many works of the famous John Jenkins (1592-1678). Few of his compositions appear to have been printed. The British Museum recently acquired a very fine autograph manuscript set of movements in three parts (B.M. K.7. c. 2 (1)).

'Fantazies Ayres, &c. in 5 Parts, by Mr. Lock.' This work, apparently by Matthew Locke, appears to be otherwise unknown.

'Phillip Becket's New Ayres.' A hitherto unrecorded work by the composer who is represented in Playford's 'Division-Violin,' 1685, by 'A Division on a Ground, Mr. P. B.,' and described in the index of the 1695 edition of the same work as 'Mr. Becket.' He is referred to in Eitner, and his name occurs from 1660-78 in Lafontaine's 'The King's Musick.'

'Blaire's Sonatas.' A quarto instrumental work of which nothing appears to be known.

'Pett's Sonata's.' Not priced. An English composer of this name is mentioned in Eitner as contributing a piece to a manuscript of 17th-century instrumental music in the British Museum, but Eitner's reference cannot be identified. No copy of the Sonatas referred to here can be traced.

'The Gentleman's Diversion, or the Violin explain'd.' This refers to the very rare work by John Lenton. There is no copy in the B.M.

'The 1st and 2d Part of Apollo's Banquet.' This work, a book for the treble violin, first published as an appendix to the 1665 edition of 'The Dancing Master,' afterwards had a varied career as a separate publication, and passed through at least eight editions. Copies are very rare to-day, and as there is a good deal of uncertainty as to the dates of the various editions, it may be useful to have the particulars as recorded in the Term Catalogues (Arber). It was advertised in 1669 as a book for the Treble Violin, but the first advertisement in the Term Catalogues is 1670. This was followed by editions in 1677, 1682, 1684, 1687 (fifth edition), 1690 (sixth edition). The later issues of the work, if not the earlier, consisted of two or three parts, bound up together under the one title-page of 'Apollo's Banquet.' In 1691 appeared 'Apollo's Banquet . . . The Second Book,' in 1692 'The Second Part of the Apollo's Banquet . . . Also the First Part, both being bound together,' evidently a re-issue of the 1690 edition with the 1691 Second Book. In 1693 'The First and Second Books of Apollo's Banquet' (seventh edition of the 'First Book') were published, and in 1701 'Apollo's Banquet,' newly reviv'd . . . and contains six times as many Tunes as the little engraved Books.' It is to be

noted that the above recorded dates differ from those given in the 'Dictionary of National Biography' and in some other authorities, but they agree with the three available copies of the work. The 1696 Clavell 'General Catalogue' mentions under folio music 'Apollo's Banquet, 2 Parts,' and under quarto, octavo, &c., 'Tutor to the Violin; or Apollo's Banquet.' There is no other evidence of a folio edition having been issued.

A unique copy of the fifth edition, 1687, consisting of three parts (two hundred and forty tunes), is in the Glen Collection. The composers named in this edition are Banister, Baptist, Dyer, Farmer, Farrinel, Peasable, Purcell, and the work also contains a dance in the play of 'Julius Cæsar,' one in 'Macbeth,' and one in 'The Northern Lass.'

A copy of the sixth edition of 'Apollo's Banquet,' 1690, is in the British Museum (K. 4. b. 9), and is noted in the catalogues of the department. A copy of the seventh edition, 1693, has recently been acquired (B.M. K. 4. b. 22). The title-page reads, 'The First Book of Apollo's Banquet . . . The 7th Edition Corrected: With new Additions.' The work consists of three parts (a hundred and eighty-three tunes), and contains much that is not in the fifth and sixth editions, including tunes by Courtiville, music in the play of 'The Maid's Last Prayer,' 'Ayre by R. King,' 'Mr. Mountford's Farewel by Mr. Mottley,' 'Mr. Mountford's Farewel,' tunes by Mr. Lenton, John Roffey, Mottley, and a dance in 'The Marriage Hater Match'd.' The few available particulars of the various composers mentioned can be obtained in the Museum catalogues and elsewhere, and the information in 'Apollo's Banquet' is a valuable accession to the details hitherto known. A manuscript copy of the song in 'The Marriage Hater Match'd,' by Thomas Tollett, is in the British Museum.

Bound up with the seventh edition of the first book of 'Apollo's Banquet' (B.M. K. 4. b. 22) is 'Apollo's Banquet . . . The Second Book,' 1691. The copy is unique. It is in two parts. The first consists of seventy-one tunes, two songs, two catches, and a chorus. The second part, entitled, 'A New Addition to the Second Book of Apollo's Banquet,' contains eleven tunes. The composers' names in the first part are Banister, Barrincloe, Courtiville, Finger, Franck, Keller, King, Montfort, Peasable, Purcell, Tollett. The Purcell items include five tunes from 'Amphitrion' (one supplementary to the edition of the Purcell Society) and the Catch in 'The Knight of Malta.' Montfort (William Mountfort) contributes a number of Playhouse tunes, also tunes in the play, 'The Greenwich Park,' and a song, 'When Celia I saw.' Tollett has seven tunes from the play, 'Love for Money, or The Boarding School.' Barrincloe (B. M. Berenclow) is represented by the song, 'Love's force can never be controlled.' There is also a dance from the play, 'All in Confusion.' The second part includes two more items from 'The Boarding School,' a Scotch tune in 'The Wife's Excuse,' and five tunes from Purcell's 'King Arthur.'

One of the most interesting entries in the Fourth Playford Catalogue is the following reference to a very early book on the French Hautboy, 'The Sprightly Companion, containing the plainest Instructions for the French Hautboy. . . The 2d Part to be Printed at Michaelmas-Term next.' There is no evidence that the second part was ever published, but a copy of the first part has been recently acquired by the British Museum, and is bound up with the two parts of 'Apollo's Banquet' (B.M. K. 4. b. 22) mentioned above. The complete title is as follows:

> The Sprightly Companion: Being a Collection of the best Foreign Marches, Now play'd in all Camps. With Two Farewells at the Funeral of the late Queen, One of Four Parts, by Mr. Peasible; The other of Three Parts, by Mr. Tollett; and several other Tunes. Design'd Chiefly for the Hautboy; Yet Proper for the Flute, Violin, and other Instruments: Also Plain and Easy Directions for Playing on the Hautboy. The First of this kind Publish'd. London, Printed by J. Heptinstall, for Henry Playford, at his Shop near the Temple-Church, or at his House in Arundel-Street in the Strand. 1695. Price Sixpence.

From the Term Catalogues, it is apparent, that 'The Sprightly Companion' was published in Trinity Term (1695), but in the Easter Term Catalogue of the same year appears the following entry:

> Plain and easie directions to a young beginner to learn the French Hautboy; with several Out-landish [*i.e.*, foreign] Marches and other Tunes, not only proper for that Instrument, but also for the Violin and Flute: and The Queen's Farewell, in four Parts, by Mr. Peasible; and another by Mr. Tollet, in Three Parts.

This reference is presumably an advance notice of 'The Sprightly Companion.' The interesting preface of this work is given here in full:

> To the Reader.
>
> One would wonder the French Hautboy should obtain so great Esteem in all the Courts of Christendom, as to have the Preference to any other single Instrument. Indeed it looks strange at first sight: But on the other hand, if a Man considers the Excellency and Use of it, this Wonder will soon vanish: Of whom a great Lover of Musick gives this Encomium:
>
> Musick will give our hardest Labours Ease;
> The *Hautboy* Charms in War, the *Flute* in Peace.
> Where Love or Honour calls, these Sounds inspire;
> *This* charms with Love, *That* Courage sets on fire.
>
> For besides its Inimitable charming Sweetness of Sound (when well play'd upon) it is also Majestical and Stately, and not much Inferiour to the Trumpet; and for that reason the greatest Heroes of the Age (who sometimes despise Strung-Instruments) are infinitely pleased with This for its brave and sprightly Tone.
>
> And whereas most other single Wind-Instruments (especially the Flute) go so very high, for want of the lower Notes, that it is impossible to play upon them in Consort with the Violin, &c. The Hautboy is free from this defect, and may be play'd upon in Consort, without transposing or advancing the Key.
>
> Some Men, I must confess, endeavour to Decry the Hautboy, pretending the Learners must blow so hard, that it is apt to bloat their Faces, and prejudice their Lungs: But this is a meer Mistake, as will be found on Experience; For all that play upon this instrument to a reasonable perfection, know, That with a good Reed it goes as easie and as soft as the Flute.
>
> Now since the Hautboy is so fine and usefull an Instrument, and so portable a Companion; pity it is, no Introduction for playing upon it was ever extant in Print. 'Tis for that Reason alone I have now publisht this small Piece, which contains such exact Rules and Methods for that purpose, that there is nothing wanting, only the Time; for which I referr you to the Apollo's Banquet; in which is not only the best Instruction for Time, but above a Hundred Tunes proper for this Instrument; so that any Man, without the Trouble or Charge of a Master, may, in a little time, arrive to a Perfection therein: Which is the only Aim and Design of Yours J.B.

The writer 'J. B.' has not been identified, although the same initials occur in 'The Most Pleasant Companion . . . for the Recorder or Flute,' 1681, and also in Greeting's 'The Pleasant Companion . . . for the Flagelet,' 1682. Following the preface of 'The Sprightly Companion' are three pages of directions, one page of Henry Playford advertisements, and twelve pages of music, consisting of 'Mr. Paisible's Tunes for French Haut-boy,' 'A Scotch Tune,' 'The Duke of Savoy's March,' 'The King of Poland's March,' 'The Grand Seigniors March,' 'The Spanish March,' 'The Swisse March,' 'The Great Mogulls March,' 'Morocco's March,' 'The French Musketeers March,' 'A Minuet,' 'Cybelle by Mr. Baptista Lully,' 'The Queen's Farewell in 4 Parts by Mr. Paisible,' 'The Queen's Farewell in 3 Parts by Mr. Tollett.'

'Tollett and Lentell's Setts in 3 Parts.' Presumably 'A Consort of Musick of Three Parts, Composed by John Lenton & Tho. Tollett,' 1692, of which only an imperfect Base Viol part is known (B.M. K.2. c. 14). Another work by John Lenton appears later on in the same Playford catalogue:

> A Three-Part Consort of New Musick; consisting of Overtures, Trio's and Ayres, &c. with Variety of Fancy, for Violins, Flutes, Trumpets and Hautboys; with a Figured Bass for the Harpsicord, Lute, &c. Both by John Lenton.

No copy of this work by Lenton is available. A second edition was advertised in the Term Catalogues, 1698. The work may have been an enlarged edition of Lenton and Tollett's 'Consort,' completed by Lenton alone as Tollett died in 1696. Both composers are referred to in Grove, Eitner, &c., and earlier in this article. 'The Division Violin,' 1685, contains a 'Division called Tollet's Ground,' and a 'Division to a Ground, Mr. George Tollet.' The first of these Divisions, ascribed to Thomas Tollett, is well known. The relationship between George and Thomas Tollett is not clear. It is interesting to note that Thomas Tollett was appointed 'One of the twenty-four musicians in ordinary to his Majesty, in the place and upon the decease of Robert Carr,' January 9, 169$\frac{5}{6}$ (Lafontaine, 'The King's Musick'). Robert Carr was the son of Playford's business-friend John Carr. Tollett was succeeded in the appointment of musician-in-ordinary by John Eccles, September 2, 1696.

'Mons. Visie's Guittar-book in a large Quarto on Copper-Plates, bound: Dedicated to the French King.' This is a copy of the very rare and beautiful 'Luire de Guittarre,' by Robert de Visée (B.M. K.1. k.12) referred to in an article in the *Musical Times*, October, 1924.

At the end of the Playford Catalogue are the following advertisements:

> There will be Publish'd next Michaelmas-Term the First Book of Dr. Blow's Choice Songs; viz.
>
> 1. Go perjur'd Man, with all its parts.
> 2. Septimius and Acme.
> 3. In vain, in vain, brisk God of Love.
> 4. If mighty wealth.
>
> With Two New Songs lately Compos'd: And also the 3d Book of the 2d Volume of Deliciæ Musicæ will be Publish'd Michaelmas-Term next.

There is no trace of a copy of the book of Blow's Songs. 'Go perjured man' and 'In vain' appeared in 'Choice Ayres,' Fourth Book, 1683, and 'If mighty wealth' in 'The Theater of Music,' Third Book, 1686. The Third Book of the Second Volume of 'Deliciæ Musicæ' is not known. The four books of the first volume and the first two of the second volume are advertised earlier in the Catalogue, and copies exist in the B.M. and R.C.M.

From an investigation of the items in the Fourth Playford Catalogue, it is clear that it dates from about 1697, thus bringing the conclusion of these unique records of musical activity down to the threshold of the 18th century.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XIX.—John Marbeck

Most of our musical historians fall into a trap by reason of following the account given of John Marbeck by Foxe, in his 'Acts and Monuments.' In this remarkable book, Foxe makes the blunder of including Marbeck as one of the martyrs of 1543. Dr. James Gairdner, in his 'Lollardy and the Reformation' (vol. i., p. 344), writes:

> Foxe had, unluckily, in his first edition, consigned to the flames, in 1543, John Marbeck, the celebrated organist of St. George's Chapel, Windsor, who was pardoned, and lived long afterwards, continuing still to play the organ in St. George's Chapel.

The biographical data of Marbeck (whose name is also spelled 'Merbeck' in our usual reference books), cannot always be reconciled with documentary evidence. For instance, he is said to have been born in 1523, but this is surely an error. He was born, apparently, almost certainly, ten years earlier, in 1514, as he was a chorister of St. George's, Windsor, in 1529, and was appointed a lay-clerk, *c.* 1538, becoming organist in 1540, at the age of twenty-six. There is good reason for claiming him as a Yorkshire man. While still a chorister, he gave himself to composition, and in 153$\frac{4}{5}$, wrote a five-part Mass, entitled 'Per arma justitiæ,' which, with a number of other Masses, is included in William Forrest's* collection. He also composed a hymn for three voices, printed by Sir John Hawkins.

Marbeck was a strong 'reformer,' and hence his opinions were regarded at Court as heretical. On March 18, 1543, the Privy Council ordered the arrest of Marbeck, Testwood, and Bennet, and on the following day Marbeck was committed to the Marshalsea. Another 'reformer,' Robert Wisdom (a clerical musician, and translator of some of the Psalms), was imprisoned on May 14 following, but recanted on July 7. Testwood (a singing man of Windsor), Anthony Peerson (a preacher), and Henry Filmer (a tailor) were publicly burned at Windsor, on July 28, 1543. Marbeck, owing to his musical abilities, was not executed, but was detained in prison till the following October, when he was liberated owing to the influence of Bishop Gardiner. He expressed regret for his writings against the Mass, and was pardoned by Privy Seal on September 24, and under the Great Seal on October 4, 1543, he being therein described as 'organ player *alias* yeoman, of New Windsor.' Incidentally, it may be mentioned that John Heywood (musician dramatist) was also indicted for heresy on February 15, 1544, but recanted on March 7, and was pardoned on June 30. (Patent Rolls.)

From 1543 to 1547 Marbeck concealed his opinions, but after the accession of King Edward VI., he became an open defender of the new doctrines, and

* Davey tells us that Forrest 'was subsequently known as a rigid Papist,' and he gives the date of the collection as 'written in 1530.'

in 1550 published his Concordance, dedicated to Edward VI., in which he describes himself as having been

> . . . brought up in your Highness's College of Windsor, in the study of music and playing on organs, wherein I consumed vainly the greatest part of my life.

He had at this date a deputy-organist, George Thexton, who held the post jointly with Marbeck (October 26, 1550).

In 1550, Marbeck published his 'Boke of Common Praier Noted,' in which he adapted the old Catholic plainchant tunes (Sarum use) to the English Service—that is, the first prayer-book of Edward VI. including the 'Benedictus' and 'Agnus Dei,' but omitting the Litany. In the same year he graduated Mus. Doc. at Oxford.

Some writers tell us that after the year 1551 Marbeck gave up his post as organist of Windsor, and devoted his attention to theological and controversial works. But this is an error. He was replaced in 1553 by Thomas Preston, who, however, was deprived in 1564. Marbeck was again organist in the early years of Queen Elizabeth, as we are informed by Dr. Nicholas Harpsfield, the deprived Archdeacon of Canterbury, who in the year 1561 published 'Dialogi Sex,' from which the following paragraph, castigating Foxe for his account of the alleged martyrs, is of interest:

> For behold, you have John Marbeck, the organist of Windsor, in the year 1543 and 28 July, 'undergoing martyrdom at the fire with cheerful constancy' (I quote the words of Foxe). But he is yet living, and chants as beautifully, and plays the organ as skilfully, at Windsor, as he was wont to do.

Between the years 1574 and 1584 Marbeck published a number of books, in only one of which music is touched on, viz., in his 'Booke of Notes and Commonplaces' (1581) *sub* 'Musicke.' His last book was 'A Dialogue between Youth and Olde Age' (1584). For many years he had given up the active duties of organist, as we find Richard Farrant organist, as well as master of the choristers, of Windsor from 1564 to 1580. Of course, it is well to note that Marbeck's appointment was 'for life,' and he retained his post as honorary organist till his death *c.* 1585. This date (1585) is merely assumed, inasmuch as John Mundy is said to have succeeded Marbeck in $158\frac{5}{6}$.

As has frequently been pointed out, Marbeck's setting of the Book of Common Prayer was purely syllabic and not of a high standard, yet he deserves inclusion among the late Tudor composers, as his work is of historical interest.

THE ZÜRICH FESTIVAL

By Basil Maine

The International Music Society's Festival at Zürich at the end of June was a comparatively quiet affair. There was very little to write home about, otherwise I would have employed the Air-Post to send an account of the first part of the Festival for the July number. Here I will deal only with those works which made a definite impression—either good or bad—upon my mind: for a few of the works made no impression at all. Their function was merely to beat the air—boastfully and vainly.

We may fairly take pride in the fact that the only English work included in the Festival scheme was a distinct success. This was W. T. Walton's Overture, 'Portsmouth Point.' Even to the English members of the audience this work came as a surprise, because of its delightful freedom from calculated effect and contrivance. In point of fact, the score has been worked at and revised many times, and only a day or so ago the composer told me that he was thinking of making some cuts. Yet in spite of this, in actual performance the Overture gives the effect of absolute spontaneity. Happily it came at a moment when we needed the air to be cleared.

Atmospheric conditions had been involved quite a lot by the anti-cyclonic Wind Quintet (Op. 26) of Schönberg. This was conducted with ascetic devotion by Anton Webern, and caused a little domestic quarrel at the end: for there were those who said 'It may be,' and others who shouted 'It cannot be.' But there it was; and soon (I was told by the publisher) we shall be able to hear the same work re-written for strings. This gesture, I suppose, is intended to emphasise Schönberg's negation of tone-colour, and all things appertaining to the senses.

The performance of de Falla's 'Master Peter's Puppet Show' quickly restored the good-fellowship of the Festival. The Marionetten-Theater in the heat of high noon was a near approach to the Black Hole of Calcutta; but those superhuman puppets defeated all the exigencies of physical confinement, and led us forth into the vast open spaces of the mind. De Falla has never charmed us so wisely.

Kodály's 'Hungarian Psalm,' for tenor voice, chorus, and orchestra, opened the Festival, and to the end its deep impression remained. The fervour of this single-minded music served to show up the shallow artifice of much that was to follow. I am not thinking of Honegger's 'King David' in this connection, for although undoubtedly it makes use of artifice and 'the shows of things,' yet it is the utterance of an impassioned and picturesque mind. André Caplet's 'Miroir de Jésus' spoke neither of passion nor of colour, but merely of a man whose thoughts are obscured by clouds of incense.

One of the most popular successes was that achieved by Casella's 'Partita,' for orchestra and pianoforte, a masterpiece of imagination and shapeliness. Gieseking's playing of the pianoforte part was perhaps more brilliant than the composer intended it to be; but it was obviously a big factor in securing the complete capitulation of the audience.

ACOUSTICS OF CHURCH AND CONCERT-HALL*

By E. G. Richardson

It is well known that the sensation of sound produced, for example, by clapping the hands, reaches the ear by means of a wave or waves of compression travelling through the air, just as the ripples on a pond produced by dragging a stick to and fro in the water will set in oscillation a cork at a distance on the water. When there is a boundary to the medium, such as the walls of a room, the bank of the pond, this is not a complete statement of the phenomenon. The waves are reflected by the boundary, and produce further oscillations in the 'receiver,' which, if the reflected waves are of sufficient intensity, are prolonged for a considerable time after the original wave has passed. When such

* Being the substance of three public lectures delivered by Dr. Richardson at University College, London.

a state of affairs exists in a room, the sound produced by a musical instrument seems to reverberate through the room after the actual tone-production has ceased. A musical tone, of course, consists of a series of waves sent out at regular intervals of time; the smaller the time-intervals (and, *ipso facto*, the smaller the distance between successive waves, or wave-lengths), the higher the pitch of the tone. The sounds produced by musical instruments and the human voice are rarely simple tones, but contain harmonics of the prime tone, so that a single note will result in superimposed series of waves having widely different pitches and wave-lengths. All these are propagated with the same velocity in a room, but it is important to remember that all will not be equally reflected by the walls. When the sound-waves strike the wall, some of the sound energy travels on as waves in the material of the wall, and may penetrate the wall, so that a muffled sound may be heard outside the room; but with the usual hard, unyielding walls of which buildings are, perforce, constructed, about 96 per cent. of the energy is reflected as waves travelling back into the room. The reflection is never so distinct—there is never so definite a beam—as in the parallel case of reflection of light. It is this reverberation which, in its excess or deficiency, is the cause of considerable part of the faulty acoustics found in many churches and concert-halls. It is the purpose of this article to show how any one may calculate the means by which such buildings should be corrected.

Firstly, we must be clear on what we regard as desirable in buildings from the acoustical point of view. In order that an auditor may hear each note distinctly, it is necessary that the sound should rise to a sufficient and uniform intensity in all parts of the building, and then rapidly decay in order to make room for the next note. For a sound produced with a given intensity this condition depends on (1) the volume of the room; (2) the proportion of sound energy which the walls can absorb. While considerable reflection by the walls adds to the general intensity in the room produced by the note, it prevents the rapid decay which is necessary to keep successive notes clear of each other in the auditors' ears. In a large hall a distinct echo may be produced when the time between the arrival of the original waves and the reflected waves exceeds a sixteenth of a second. For the present we will suppose that there is uniformity of intensity in the room; the causes of the concentration of the sound in certain places, and of 'dead spaces' in others, will be dealt with later.

A certain amount of reverberation or overlap is desirable when music is being performed, but an excess produces a smudgy presentation, while a deficiency in this respect results in an equally undesirable deadness in the hall. For any particular hall, consensus of musical opinion will determine the desirable 'time of reverberation' between the moment a tone ceases to be produced and the moment it is no longer audible. This time depends on the pitch of the tone—because the reflecting power of materials is not the same for tones of different pitches, and the sensitiveness of the ear varies with pitch—but not on the position of the source of sound nor of the auditor. The correction of halls for bad acoustics consists first and foremost in making the actual time of reverberation agree with the desirable time. From a knowledge of the materials and dimensions of the walls, one can, following the late Prof. Sabine, of Harvard, who first raised this subject out of the mystery which surrounded it, calculate, without making an actual test, the reverberation time to be expected in the hall from a source of standard power and of average pitch (middle C). The formula for this time, t, was found by Sabine to be: $t = .05 \times \frac{V}{A}$ where V = volume of hall and A = total absorption of sound by the walls and objects of the hall, the second and foot being taken as units of time and length respectively. In an existing hall, the volume can hardly be varied, but we can alter A. In order to calculate this quantity, we take this object or section of wall and multiply its area by the absorption coefficient of the material of which it is made. This 'absorption coefficient' is the fraction of the incident energy which passes into the material, *i.e.*, is not reflected. A list of absorption coefficients is given below:*

Open window	per sq. ft.	1.00
Acoustic plaster†	,,	.30
Cabot quilting†	,,	.60
Carpets, heavy	,,	.25
Concrete	,,	.17
Curtains, chenille	,,	.23
Curtains in heavy folds ...	,,	.5 to 1.0
Glass	,,	.027
Hair-felt, 1-in. thick ...	,,	.50
Marble	,,	.03
Plaster on wood	,,	.034
,, on tile	,,	.025
Wood sheathing	,,	.06
,, ,, varnished ...	,,	.03
Audience	per head	4.7
Seat, or pew, wood	per seat	.1
,, upholstered ...	,,	1.0 to 2.0

In order to find the acceptable time of reverberation, statistics are being compiled of halls and churches, which are judged by musicians to be acoustically good. It appears that this acceptable time varies as the cube root of the volume. Those concerned will be rendering a public service if they make known the details of buildings in which they habitually perform and which, in their opinion, possess unusually good acoustics. According to the data at present available, the acceptable time is given by the formulæ:

$$t = 1 + (\cdot 022 \times \sqrt[3]{V}) \text{ for sparsely-filled hall,}$$

or

$$t = \cdot 5 + (\cdot 02 \times \sqrt[3]{V}) \text{ for hall nearly full.}$$

The person who desires to correct a hall or church need only, therefore, apply one or other of these formulæ with that given earlier. Having calculated what time of reverberation would be acceptable, he must alter the total absorption A until the value of t given by Sabine's formula agrees with the acceptable value.

The method may best be shown by a concrete example.

There is at University College, London, an oblong room known as the Great Hall, in which, unless the hall is full, the acoustics leaves much to be desired. The volume being 170,000 cu. ft., the formulæ indicate a desirable reverberation of 2.23 (small

* This table is compiled partly from results obtained by the writer and partly from those of F. R. Watson. The latter are for American materials, but until further work is available in this country they may be used for the calculation of t, in which an accuracy of five per cent. is sufficient.

† Materials of special absorbent quality marketed by the May Cons. Co., Chelsea.

audience) and 1.60 secs. (full). Absorption units are made up as follows:

		Units.
Wood.	—Floor, rear of platform, and doors, 3,170 sq. ft. @ .06 =	193
Glass.	—Windows, 1,290 sq. ft. @ .027 =	35
Plaster.	—Walls, less windows and doors, 8,660 sq. ft. @ .025 =	217
„	—Ceiling 2,980 sq. ft. @ .034 =	100
Seats.	—(Wood) for 900, @ .10 each =	90
Audience.	—For 300 add 300 × 4.7 and take away 300 seats - Total approx.	2,000
	For full audience add 900 × 4.7 less seats Total approx.	4,785

Whence the actual time of reverberation =

$$\frac{.05 \times 170{,}000}{2000} = 4.25 \text{ (}\tfrac{1}{3}\text{ aud.)}$$

„ „. $$\frac{.05 \times 170{,}000}{4785} = 1.77 \text{ (full)}$$

By comparison with the acceptable times calculated above, we see that the hall is too reverberant for music, even when full: as a matter of observation, it is never tolerable for speech. It is proposed to increase the capacity of the hall, and at the same time to remedy the acoustics, by (*a*) adding a gallery, (*b*) adding a timber roof, (*c*) increasing the accommodation by a half. It will be noted in the table given, that the audience makes a good absorber. In its absence, the reverberations will be undesirably increased, unless the absorption can be made up by other means. In order to do this, whenever possible, heavily upholstered seats should be quoted for in concert-halls. When wooden chairs or pews are in use, the time of reverberation should be corrected for the *average* audience expected. In this hall the extra units will be formed as follows:

	Units.
Wood.—Gallery, 2,000; ceiling, 3,000 sq. ft.; 500 extra seats, making ...	455
Plaster.—Less 60 units; making, in all, 395 extra units.	

Adding these to the previous 545, and adding in the audience, Sabine's formula gives 2.2 secs. ($\frac{1}{3}$ aud.) and 1.3 secs. (full) as the times for the new Great Hall. These are shorter than the acceptable times given by the latter formulæ, so that the hall will be rather 'dead' for music, but this particular hall is used mainly for speaking, hence the longer reverberation which will be given to it. Had it been a concert-hall, the roof probably would have been left in plaster, which is less absorbent.

Another way of allowing for uncertainty in the number of the audience is to provide carpets, thick curtains, &c., on the platform; these can be removed or drawn aside when a large audience is present or more reverberation is wanted. It should be noted that speech, and to a lesser extent song, requires a room more dead than does music. There are grades even in the latter, although, as far as the writer is aware, no statistics have been collected as to differentiation of instruments in this respect, though personally he feels that instruments of sustained tone require a more reverberant auditorium than percussion instruments and the pianoforte.*

* Lifschitz has recently published in the *Physical Review*, results showing a slightly longer optimum reverberation for a pianoforte than for strings, in a hall which he tested.

In a cruciform church it is preferable to treat the chancel and transepts as complete rooms, making the former, if anything, a trifle more reverberant, if, as usual, it holds the choir and organ.

Having corrected our reverberation we must now consider what intensity of sound should be given out by the source, and whether the resulting intensity in the room will be uniformly distributed. The first question must be dismissed in a few words. Obviously we cannot lay down a law for the intensity produced by our instruments, as it has to vary from *pp* to *ff* in the same room. In order to make our *pp*'s distinctly audible, and our *ff*'s not cataclysmic, we must proportion our *mezzo-forte* to the size of the room. Theory indicates that the power of the source should vary as the square of the cube root of the volume of the room. This is not the same law as that for the time of reverberation, but if we have the latter correct the former is of less importance.

Although the amount of reverberation in a room is independent of the shape of the walls, yet the intensity of sound received by an auditor in different parts of the hall is not. Large curved surfaces at the back of the hall or in the ceiling tend to focus the sound to certain parts to the detriment of others, just as curved mirrors focus light. If in such a building, for example, an organ-pipe be blown at one point, a listener walking about will perceive marked oases and deserts in the sound received. These defects occur if the surfaces are large compared with the wave-length, and unbroken, and good reflectors (therefore poor absorbers) of sound. When such a curved surface lies close behind the sound—forms, for example, the apsidal east end of a church or the shell-shaped recess for the stage in certain concert-halls—it can be of advantage in helping to give the emitted sound a uniform wave-front; but such surfaces *behind* the auditors are usually detrimental, and when located should be broken up by embossed ornamental work or covered with absorbent material. Echoes from high ceilings can be mitigated in the same way.

The position of the source of sound is of considerable importance in rooms possessing large, smooth reflecting surfaces. As far as possible every auditor should receive sound direct, and not have to rely on that which has been reflected or bent round corners. In a large hall, to avoid echoes, the paths by which the direct sound and the once-reflected sound can reach the audience should be of equal length; hence it is as well to raise the platform or stage above the ground level, and for orchestral performances, at any rate, the central raised band-stand possesses advantages over the stage at one end of the hall. When the latter is adopted, a shell-shaped or concave recess of reflecting material should be built behind the performers to act as a mirror or 'sound-board' to throw out the music on a more or less plane front. If the reflector consist of wood sheathing against the wall, it is well to have a space between, supporting the wood on studs at intervals. This system then acts like the sounding board of a pianoforte, being forced into vibration in sympathy with the emitted sounds. Such 'resonance' raises the general intensity without increasing the reverberation, but it is liable to distort the sound. Some judgment is necessary in the choice of absorbents, as materials like felt possess widely different qualities in respect of different pitches. Such a substance may remove the lower tones from a note on the organ, leaving the harmonics,

and so make that particular stop much 'brighter' than the organ-builder intended. The harder surfaces like plaster and wood do not produce such marked distortion.

Churches, and especially cathedrals, have unusually high roofs and, with the choir in the chancel, this prevents the adoption of the equal-path idea. The usual position of the organ is not one which would commend itself to acoustic theory : it is frequently tucked away in a side chapel, so that the majority of the pipes can be heard only by diffraction or by reflection from the opposite wall of the building. As the organ cannot be placed at the east end, theory would indicate as the best position either the west gallery, with the choir in front, or the ancient position over the rood-loft, with the choir in the chancel. The heavy screen required for the latter position reduces the effectiveness of the choir in old churches, but with modern methods of construction the organ could be placed on massive girders across the chancel arch, a light open screen below allowing the sound from the choir to penetrate to the audience without interfering appreciably with the view of the east end. This position certainly best satisfies the principles of acoustics.

It is hoped that the indications given here will enable an organist or conductor to suggest a remedy for defective acoustics in his church or concert-hall, at any rate to the extent of getting rid of excessive reverberation or deadness. The question of remedial treatment for defective acoustics due to focussing of sound by curved surfaces has not been considered in such detail ; it is rather a problem for the expert.

THE HALLÉ ORCHESTRA

Sir Hamilton Harty's speech at the Annual Meeting of the Hallé Society contained so much of interest that we reprint a couple of extracts. Dealing with the much-discussed dropping of certain works in last season's concerts, Sir Hamilton said :

> During the Season we felt ourselves obliged to delete a few works which had previously been announced for performance in the prospectus of the concerts. Even to an experienced musician there are certain works whose effect cannot be properly estimated until they are heard and rehearsed. In the case of the 'Sinfonia Domestica,' which was one of the works omitted, there were two reasons why we decided not to perform it. I am ashamed of neither of them, and would act in the same way again. It is impossible to give a good performance of any work unless those taking part are enthusiastic about it from a musical point of view. It cannot be expected that the audience will feel interested and pleased when the performers are disappointed and bored, and when the work was rehearsed the orchestra were unanimous with me in their opinion that whatever the merits of the work, they did not feel that enthusiasm for the Symphony which was necessary to a good performance. When this was reported to the Committee they came to the opinion that under the circumstances they were not justified in spending the money on extra rehearsals without which the work could not have been given at all. With regard to the 'Pastoral' Symphony by our distinguished English composer, Vaughan Williams, the circumstances were different, and were explained in a letter to the *Manchester Guardian*, which stated clearly the grounds on which the work was dropped out. There was no attempt to criticise this work from a musical standpoint. I am anxious that this should be made clear, as there has been a certain amount of misunderstanding on the subject. The letter simply stated that the object of the Committee, and I may say of myself, is to give music which will make the widest possible appeal, so long as it is good music, and without presuming to enter into a discussion as to the value of this Symphony as music, we were convinced that its idiom and characteristics would appeal to only a certain section of our audience. In other words, the concerts are given for the majority of the Hallé audience, not for a minority.

This policy strikes us as being a bit timid for Lancashire. How are new and unfamiliar works to get a hearing if the desires of that 'certain section' are to be consistently disregarded? True, all programmes should be designed to suit the taste of the majority ; but the application of this principle should be general, not particular. If the example of the Hallé Orchestra were followed everywhere, the Vaughan Williams 'Pastoral' Symphony, and all other contemporary music of the kind that is not likely to make the 'widest possible appeal' (at all events, on a first hearing), would never be performed. When founding these concerts, did Hallé frame his programmes with no regard to the minority? As to the Strauss work, one hardly expects a tacit confession that the Symphony was entirely unfamiliar to both conductor and orchestra. And is the public to expect performers to do first-rate work only when they are 'enthusiastic' about the music? On the whole, these arguments show the wisdom of the old saw, 'Never give your reasons.'

Sir Hamilton is more convincing in his remarks on the action of the Musicians' Union concerning the broadcasting of concerts. This is not the only instance we have heard of recently, in which the policy of the Union led to a reduction of employment. Sir Hamilton said :

> The decision not to broadcast these concerts will be a disappointment to many who have come to look forward to hearing by this means our Thursday concerts, and I think it is only right to explain a little more clearly why this decision was forced upon the Committee. No one who appreciates the great expense of giving orchestral concerts in the style to which our audiences have become accustomed could ever imagine that these concerts pay for themselves, and it has been only by making the fullest use of outside sources of income that calls on the guarantors have been avoided. The fees, for instance, paid to the Society by the B.B.C. for permission to broadcast their concerts have been a considerable help, and it was hoped to continue this arrangement. The Union to which orchestral musicians belong, however, took the attitude that the musicians taking part in these concerts should be paid an extra fee when broadcast. The B.B.C., on the other hand, refused to countenance any such arrangement, and as neither side would depart from their principles in this matter, the Society was unable to make an agreement with the B.B.C. for a continuance of their useful collaboration. I am not going into the question at present of the rights and wrongs of this controversy. There are some things which ought to be said, however, with regard to the broader aspects of the question, and I propose to put them before you in a brief form. Keeping a first-class orchestra in being in this country is a difficult and anxious business, and only possible when all concerned pull together with friendliness and goodwill. The case is very different abroad, where the State and municipalities contribute largely to the support of music, and subsidize their leading orchestras ; or in America, whose citizens are enthusiastic and lavish in their financial aid. Here, however, in England, the available funds are meagre, and there is not one of our orchestras which does not lead a more or less precarious existence. Any action, therefore, which

limits the available sources of support is a cruel and short-sighted one. This is peculiarly true in the case of the Hallé Society, which is in many ways a unique and ideal organization. I should like to emphasise as strongly as I can the fact that every penny made by the Society goes back without deduction to those concerned in the performance of the music. It is, therefore, impossible to look upon the Society as in any way a profit-making concern. It exists entirely for the propagation of good music, and for the support of musicians. It is the only organization I know whose total available funds are considerably less than the Pension Fund which has been accumulated for those musicians to whom it gives employment. The total available funds of the Society are, as stated in the printed report, £11,346, while the Pension Fund stands at £16,116. It would be perfectly simple, of course, to make regular calls on the guarantors until the funds were exhausted, but it does not need much insight to see that this would mean the quick extinction of the Society, as a means of giving employment to musicians who now profit by its activities. The fees paid to players in the Hallé Orchestra are in excess of those received by most other orchestral musicians in this country, and, finally, the reputation of the Orchestra is such that to be a member of it lends a certain prestige to even the most celebrated artists in this branch of the musical profession. I would not like it to be supposed that I am attacking the Musicians' Union in principle, for I am convinced that it is a desirable thing in itself, and that it has done a very great deal to improve the lot of the average orchestral musician. But, for the reasons I have stated, our English concert orchestras—and, surely, the Hallé Orchestra in particular—should not be hampered in any efforts that are made to give them a little permanence and solidity. The Musicians' Union is good for orchestral musicians without doubt, and it would be a pity if, through a mistaken policy, its influence were to decrease, but I have felt recently that it is in danger of destroying the very source of employment for many of its members by too much interference in a ticklish and difficult business—the business of giving orchestral concerts. The Hallé Society is like an aged and overworked goose which does its very best to produce as many golden eggs as its interior mechanism will allow, but too many inexpert attempts to increase the size of the eggs and the rate of delivery will only result in the speedy death of the exhausted and bewildered bird. With all respect to the aims and ideals of the Musicians' Union and its members, I wish to say something to them which is between an appeal and a warning—*Leave the orchestral societies alone, especially the Hallé Society, or before long you will force them out of existence, and they will cease to be a source of profit to anyone at all.* The members of the Hallé Orchestra, for their part, have always responded so unhesitatingly, and in such a friendly spirit, to any extra demands made upon their musical skill and insight, that I feel sure they will give an equally intelligent and sympathetic consideration to the problem I have just outlined.

A novel experiment is being carried out at the Ipswich Public Libraries, with a view to fostering interest in operatic music, and also making the library more widely known. With the help of the Gramophone Company, complete performances of three popular modern works—'La Bohème,' 'Cavalleria Rusticana,' and 'I Pagliacci'—are being given in a small garden at the Central Library. They are being very well attended, and in order that the audience may follow the action, a member of the staff tells briefly, between each record, what is happening on the stage.

The Vacation Course of the Training School for Music Teachers (73, High Street, Marylebone) will be held at Calder Girls' School, Seascale, Cumberland, from August 3 to 31. It includes a course for leaders of community singing.

A NOTE ON GRIEG

By Eric H. Thiman

There are one or two composers of whom it may be said that their position in the musical world has suffered from their popularity. This is so in the case of Mendelssohn, the extreme popularity of the 'Songs without Words,' and 'Elijah,' for instance, having blinded the eyes of the musical world to the beauty of the 'Hebrides' Overture, the chamber music, and other of his best works. Particularly is this so in the case of Grieg. Grieg is generally regarded only as the composer of the 'Peer Gynt' Suite and a few negligible trifles for pianoforte which may be heard any evening in a thousand suburban drawing rooms, his more important works, in which there is often a much greater amount of real beauty, being in very considerable danger of total neglect.

But not only has Grieg suffered from the popularity of much of his music; he has also suffered from foolish remarks made about him in various so-called critical works, these remarks generally taking the form of blaming him for not being other than he was. Thus, while it was known that Grieg was more successful in small forms than in large, yet his short pieces were criticised for not being sonatas and symphonies. This is as sensible a procedure as criticising Beethoven's Symphonies because they are not short lyric pieces. Parry rather loftily remarks that 'the intellectual processes of concentrated development are not in his [Grieg's] line.' Even if this statement were entirely true (and to those with a knowledge of the 'Holberg' Suite, 'In Autumn,' the first movement of the Sonata Op. 45, and other works, it is easy to doubt it), it is not fair to make it a reproach to the composer because his sympathies were largely with shorter and more lyric forms than the symphony. There are many other desirable qualities in musical composition besides 'the intellectual processes of concentrated development,' and some of these qualities, such as a gift for melody, harmonic originality, and rhythmic interest are present in a great degree in Grieg's music.

Further, why should it be assumed that a big canvas is the only one on which great works of art can be formed, and why should it be assumed that nobility and grandeur of utterance are the essential qualities of great music? Let us have nobility by all means, but it is not an indispensable quality to good music. Scarlatti never attempted nobility, and we may search Couperin and Rameau for it and not easily find it. Yet these men take a very honourable place among composers. And, turning to Bach's French Suites, are not these as beautiful as anything he ever wrote? There is surely in music room for the miniature as well as for the symphony, and to blame a composer of miniatures for not being a composer of symphonies is clearly a cardinal error.

Nevertheless, although Grieg is chiefly known by his smaller works, he is not by any means a composer of miniatures alone. How often have the three Violin Sonatas, the 'Cello Sonata, and the String Quartet been heard on the concert platform in London lately? How many concert-goers have heard the Overture 'In Autumn,' the 'Holberg' Suite, 'Bergliot,' and 'Olaf Trygvason' within the last few years? Why do pianists so consistently neglect the fine Ballade and the best of the Lyric Pieces? To these questions it is not easy to find satisfactory answers. Nevertheless, this almost total neglect of Grieg's larger works is very unfair to him, and it is time the balance was righted.

Mention is made of the Violin Sonatas, and it is difficult to see why these are so infrequently played. The Sonata in F has a capital first and last movement; that in C minor has a fine and virile first movement as loftily conceived as some of the best of Brahms, and the beautiful melody which is the principal theme of the slow movement is not easily forgotten. Singers are notoriously conservative in their outlook, but violinists seem nearly as bad. There are, naturally, many exceptions, but it is only too often that one hears the usual group of hyphenated arrangements which are unnecessary in any case, and much more so when they are so consistently played. What a delightful change it would be to hear one of the Sonatas instead! They are not particularly difficult, either for violin or pianoforte, and are very grateful to play and listen to. Perhaps some enterprising violinist will look into the matter.

Bülow, in a memorable phrase, referred to Grieg as the Chopin of the North, and this statement is generally considered an exaggeration, but, as a fact, it is truer than such sayings generally are. Grieg has all Chopin's delicacy, refinement, and pianistic effectiveness, without that luxuriance of ornamentation which sometimes mars Chopin's work. On the other hand, there are the obvious facts that Grieg's emotional range is not so wide as that of the Polish composer, and that his harmonic warmth, original and delightful though it be, is apt to pall a little when heard to excess. Still, there are probably few who have not felt that Chopin's distinctive style becomes monotonous with a surfeit of his music, such as is usually provided by a recital devoted exclusively to his works. There is little actual similarity in the quality of the music of the two men, but their points of resemblance lie in the fact that in both cases their best work was done for the pianoforte, and that in their treatment of that instrument both attained great artistic success and popularity.

Mention of Grieg's pianoforte music brings to mind the neglect of his fine Ballade. This is one of the most distinctly Norwegian of all his pianoforte pieces, and is written with a keen sense of pianistic effect. It is not, except for the last movement, of great difficulty, and with its vivid rhythms, harmonic interest, and national colouring, should be as popular as it is good. Next to 'Peer Gynt' and the Pianoforte Concerto, Grieg's fame at present largely rests on his Lyric Pieces. Some of these numbers have justly become very popular among amateur pianists; but even so, there are perhaps a score which are very rarely played, and there are even a few, such as the Notturno, the exquisite 'An der Wiege,' and the charming 'Waldesstille,' which need not be disdained even by the concert pianist. Indeed, a group of the lesser-known of these pieces would make a delightful item in many a pianoforte recital, and might well take the place of the usual and hackneyed Chopin group, without which most pianists appear to think a pianoforte recital incomplete.

There is one aspect of Grieg's music which is sometimes lost sight of, namely, his influence over a composer who is gradually coming into his own. It would be perhaps an exaggeration to say that Delius is influenced entirely by Grieg, but nobody can doubt the large part that the later characteristics of Grieg have played in forming Delius's distinctive style. To anyone who studies Grieg's Op. 66 the similarity is obvious, and in at least one of Delius's orchestral pieces—for instance, 'On hearing the first cuckoo in spring'—Grieg's influence can be easily felt. Indeed, so closely does Delius use Grieg's shifting ninths and elevenths, and so obvious is the use of a Norwegian folk-song which Grieg has used in his Op. 66, that this piece might almost have been written by Grieg himself. So rich and modern are the harmonies in this set of folk-song arrangements, that they are almost a revelation to anyone who is acquainted only with the music of Grieg's earlier periods.

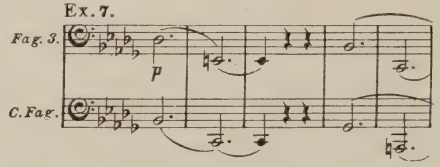
Let us give the 'Peer Gynt' Suite and the Pianoforte Concerto a rest, and let us hear instead some of the orchestral and choral music, some of the songs, and some of the fine and neglected chamber and pianoforte music. It may then be found that Grieg is a greater composer than is generally imagined.

ORCHESTRAL NOTATION

By Tom S. Wotton

(*Continued from July Number, page 642.*)

The ordinary practice of writing the double-bassoon part is to note it an octave higher than the real sounds, in the same way as that of the double-bass. But Wagner and Debussy elected to mark the actual notes. At the commencement of 'Siegfried' there may be good reason for this:

Ex. 7.

Here, the 'Motive of Thought' given to the third bassoon and double-bassoon, is evidently intended for the second and third bassoons, should the latter possess the low A, as Wagner requested at the head of his score, and therefore probably the real sounds are advisable.*

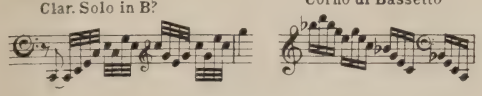
But in 'Parsifal' there does not appear to be any reason why the part of the double-bassoon should appear at its actual pitch. In these days of crowded scores, unnecessary leger lines are inadvisable, for the sake of clarity. A stave with four or five lines above or below takes up more than its fair amount of space, which may mean that other, and possibly more important, parts are unduly compressed. In his 'Images' for orchestra, Debussy, in the first ('Gigues'), notes the double-bassoon in the ordinary way. But in the other two, 'Iberia' and 'Rondes de Printemps,' he adopts the Wagnerian method, having a foot-note to the latter that the part of the *contrebasson* is written at its actual pitch.

Although the treatises, with the exception of that of Hofmann, are silent on the point, there are *three* ways of noting the part of the bass clarinet: the 'French,' when it is written throughout in the treble clef, the real sounds (for a B♭ instrument) being a ninth below; the 'German,' when it is written mainly in the bass clef, with the treble one for the highest register, in *both* cases the real sounds being a second below; and what might be termed the 'Russian' method. In this, notes in the bass clef have the 'German' significance, those in the treble that of the 'French.' Or perhaps it would be better to say that the Russians

* As the low A is employed fairly frequently throughout the entire 'Ring,' it is strange that Wagner marks the alternative double-bassoon for only half-a-dozen bars in 'Siegfried.' For the first complete performance of the work in 1876, in the list of instruments employed, a double-bassoon is found as well as the three ordinary instruments.

use the same notation for the bass clarinet as Mozart employed for his solo clarinet in No. 9, and for his bassett horn in No. 23 of 'Titus'—*i.e.*, when the part is in the bass clef it is marked an octave too low :

Ex. 8. (a) Clar. Solo in B♭ (b) Corno di Bassetto

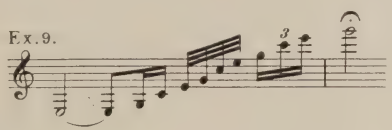


Like Mozart's two instruments, Russian clarinets descend to C, instead of E or E♭.* The only non-Russian composers who employ the method, as far as I am aware, are Liszt (from whom the Russians may have copied) and Puccini, but neither of them consistently. The former uses it in his 'Berg' and 'Dante' Symphonies, but employs the 'French' plan in 'Tasso' and the 'German' in 'Mazeppa.' The latter practises it in 'Manon Lescaut' and 'Tosca,' while he has the 'French' notation in 'La Bohème' and 'Madama Butterfly.'

The upper limit of a bass clarinet does not, strictly speaking, here concern us. But it is of interest, since it illustrates a point too often forgotten in the study of Instrumentation.†

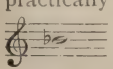
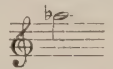
Meyerbeer, as we all know, was the first to employ the bass clarinet, in Act 5 of 'Les Huguenots,' and in the published score the fifth bar of the solo stands thus :

Ex. 9.



But in the second edition of Berlioz's treatise (from which the English translation is derived) the *arpeggio* appears as :

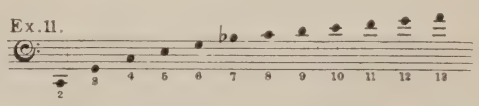
Ex. 10.

The modification, we may be certain, emanated from Meyerbeer himself. In Berlioz's Ex. 62 (taken from the same opera) the clarinet and bassoon parts do not agree with those in the engraved score, but we know from Deldevez's 'L'Art du Chef d'Orchestre' that the composer altered them in his manuscript after the publication of the work. Though Deldevez does not mention any change in the bass clarinet part, that too must have been made by Meyerbeer, since Berlioz would hardly have ventured to make any alteration. The former evidently discovered what Forsyth and Widor have since pointed out, that the top fifth of the compass is practically useless. The upward range should finish at  (real sound). On the other hand, in Teuchert & Haupt's 'Musik-Instrumentenkunde' (1911), Edmund Weissbach, then clarinettist at Dresden Opera House, gives without comment $c^{\prime\prime\prime}$ as the highest written note, which means that the highest real sound is an octave above that given by Widor. And indeed Wagner, in 'Tristan' (p. 251), employing the 'German' system, nearly touches this height by marking  the real sound being of course a second below.*

The explanation of the discrepancy is not (as some would have it) owing to the fact that Weissbach is a performer, while the other two are (presumably) merely listeners, but because the German bass clarinet is of smaller bore than that of French make. This may affect the richness of the chalumeau register, but it must undoubtedly improve the quality of the high notes.

Such differences in the makes of various instruments account for much of the apparently contradictory information contained in the text-books. The idiosyncrasies of particular players and the custom of particular orchestras will explain the rest. We want a modern Burney to produce a completely trustworthy work on Instrumentation; someone, who would make a tour over Europe and the United States, visiting the principal orchestras, and studying the make of their instruments, their method of production, their custom and tradition. As it is, on certain points the information supplied is apt to be parochial, and resolves itself into the practice or opinion of a single performer in some particular orchestra.

Why there should be a jump of an octave in clarinet parts, when the clef is changed, it were hard to say. But we find the same peculiarity in horn parts, and perhaps it is not without some bearing on the question that the first clarinettists were horn-players. But with the latter the principle is the contrary to that of the former. In spite of the treatises (with the exception of that of Berlioz), it is the notes in the treble clef that are written an octave too high, and not those in the bass that are too low. A little consideration will show that this is so. If we take the typical horn in C (which of course invariably means a horn in C *basso*), the real sounds, omitting the first harmonic, are :

Ex. 11.

Since the *tessitura* of the first horn for ordinary orchestral purposes lay between the fourth and twelfth harmonics, it was undoubtedly convenient, in order to avoid either the use of leger lines or changes of clef, to write the part an octave higher in the treble clef. When the low notes were required, and the use of the bass clef imperative, there was no reason for writing them other than at their proper pitch. On the same stave, the second horn would conform to the same rule as the first.† But on a stave to itself it might with advantage remain at its proper pitch, as in our next example.

In 'Dinorah,' Meyerbeer, for the Huntsman's Song in Act 3, and for the preceding Entr'acte, has five horns—two valve horns in F, two natural ones in C, and 'Un 2e Cor à 3 Pistons en Ut,' noted throughout in the bass clef. Here is its part for the

* Many modern bass clarinets possess a low E♭ key to enable them to take the lowest real sound of the instrument in A, which is seldom used, its part being transposed by the performer.

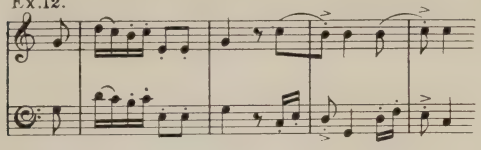
† 'Instrumentation' is here used in its exact sense of writing for the separate instruments; 'Orchestration' being the art of combining them. It is a pity that in English the two terms are to all intents and purposes synonymous. The French differentiate between them, as witness the full title of the treatise of Berlioz. Of Gevaert's two volumes on the orchestra, the first is called 'Traité d'Instrumentation,' and the second 'Cours méthodique d'Orchestration.

* It is worthy of note that Weissbach prefers the 'French' notation, and transcribes the Wagnerian examples into it.

† Rarely we find the two clefs on one stave. But this was merely a temporary expedient, and the part of the second horn was confined as a rule to holding notes, which would not tend to confusion.

opening bars of the song, with that of the second natural horn above it :

Ex.12.



For the first bar the two horns are in unison, and as the part in the bass clef represents the actual sounds, it is clear that it is the use of the treble clef that constitutes the divergence from the normal. Yet we have the text-books talking of the 'curious custom,' or some such expression, of writing horn-notes in the bass clef an octave too low. Probably in the year 2325 musical historians will draw attention to the 'quaint practice' of Meyerbeer and Wagner of writing their parts for tenor voices at their true pitch.

In some works by d'Indy, Florent Schmitt, and others the bass clef merely continues that of the treble downwards, without any break of an octave. This question of the value of the bass clef in horn music is, I believe, one of those on which Widor suggests a congress of musicians should decide. In theory, such a gathering to formulate the principles that should govern notation is an excellent idea. But in practice, it is doubtful whether any good would come of it. The congress would be attended by a number of amiable gentlemen, with a hankering after notoriety, and a selection of fantastic schemes, while the men who mattered would sit quietly at home and note the bass clarinet according to the 'French,' 'German,' or 'Russian' methods, just as the spirit moved them.

(*To be concluded.*)

The Musician's Bookshelf

'Sullivan.' By Henry Saxe Wyndham. ('Masters of Music.')

[Kegan Paul, 7*s.* 6*d.*]

It is curious how little that is interesting has been written about the most popular of English composers. No one with a good critical pen has yet thought fit to discuss Sullivan, either as man or musician, in a really adequate way. Mr. E. J. Dent could do it, of course. He would not suffer from that suspiciousness towards high spirits which darkens the pages on Sullivan in Dr. Ernest Walker's 'History'—pages which justly enough contemn the 'serious' works, but are blindly (or deafly) unjust to Sullivan's gay charm. Then 'Grove,' too, misses the mark pretty badly :

> If his vocal works have gained Sir Arthur Sullivan the applause of the public, it is in his orchestral music that his name will live among musicians.

Mr. Wyndham's new book is based mostly on the works of Lawrence and Findon, and on the Lives of Grove (Graves) and of Gilbert (Dark and Grey). It is non-critical, for 'the inevitable query as to his ultimate place among British musicians cannot, we think, be answered properly yet' (p. 245). The author, pretending to no expertness in the art, abstains from musical analysis. Still, in spite of his disclaimers, rudimentary forms of appreciation creep in. Although on one page he 'leaves to others better fitted the task of nicely discriminating between Sullivan's various claims to a place upon Britain's Roll of Fame,' on another 'the best in Sullivan' is declared 'equal to the best in any man from Purcell to Stravinsky.'

The book has this much usefulness, that it sets down a good number of biographical facts in a handy form. It professes no more to be intimate than critical. We cannot say we take away from it any impression of Sullivan the man. What gift or charm had he, that without any advantage of birth he was already in his young days gaily sailing in the reaches of smart society? Whatever it was, Mr. Wyndham never inquires. In fact, he lacks the curiosity proper to a biographer, or else his gentlemanly respect for the sacredness of private life unfits him for the task.

Here is his account of the Great Dissolution—the sundering of Gilbert from Sullivan, which was an English historical event to rank with the fall of a ministry. Admit that there is something positively comic in the biographer's withdrawal at the crisis of his tale :

> We now come to the period when there was an eclipse, profoundly regrettable in every way, in the cordial relationship that had existed between Gilbert, Sullivan, and d'Oyly Carte. We do not propose to delve deeply into the matter. That has been done in other accounts, and it will suffice to say that if there were perchance an error of judgment on either side, it was all amply atoned for when the reconciliation took place a short time after. In the meantime a much more important event to the biographer of Sullivan took place :

and we come to the Cambridge Circus Opera House and 'Ivanhoe.' Mr. Wyndham pries so far into his hero's private affairs as to admit him to have been an impenitent gambler. But this was, after all, only a *pêche mignonne* (*sic*, p. 248)—a peach that 'stirs a responsive echo in the breasts of millions of his fellow-countrymen, not afflicted by the curse of priggishness.' C.

'Singers' Difficulties : How to overcome them.' By Kate Emil-Behnke.

[Cassell, 6*s.*]

This is a book which may be read with profit by any intelligent student of singing. It deals in a practical and intelligible manner with some of the most serious of the many difficulties encountered by singers, and shows how they may be overcome by scientific treatment. The opening chapter—Science and Sensation—is a plea for scientific voice-training as opposed to traditional or empirical methods. The writer suggests that methods of training which suited the past, with its infinitely simpler music, may well be inadequate now :

> Traditional Italian methods, perfect for the interpretation of the music of Scarlatti, Pergolese, Buononcini, &c., are by their very nature not suited for the ever increasing complexities of modern music, sung in English and German, particularly in view of vocal difficulties which are characteristic of English and German singers, viz., contracted throat, retracted tongue, rigid jaw, inflexible mouth, lack of nasal resonance, and absence of head tones.

It is urged that the fact that success is frequently achieved on traditional lines in no way weakens the arguments for the employment of scientific methods in the teaching of singing. Moreover, we are reminded, the vocal art must move with the times :

To cling to methods that were adequate for the demands of infinitely simpler phrasing, incomparably lighter orchestration and fewer instruments, is to emulate Canute. Instead of resisting the attempt to place the study of singing on a sure foundation, on the bed-rock of physiological knowledge, teachers and singers should keep open minds and welcome every light that science can throw upon what is surely the most complex and subtle of all the arts.

Generous reference is naturally made to the valuable research work with the laryngoscope carried out by the author's father.

In the chapter on 'Breathing' we learn that the writer was probably the first to study the movements of breathing in relation to voice-use by means of the X-rays. Reproductions are given of three skiagrams taken in the course of these investigations, showing position before inspiration, correct inspiration, and faulty (upper-chest) inspiration. This much-discussed subject is treated very clearly and sanely, and is supplemented by a number of simple exercises.

Much helpful advice will be found in the chapter on 'The Open Throat,' and the importance of a correct condition of the soft palate, the jaw, and the tongue is made clear. Exercises for the soft palate and tongue are given.

A careful study of the chapter on 'Resonance,' with its simple but illuminating experiments, should do much to disabuse the young student of the idea that a big tone is necessarily a carrying one. It should also convince him of the importance of acquiring absolute freedom of all the movable parts of the mouth :

. . . it will be understood why nations, such as the Italian and French, who move their mouths flexibly and generously, produce resonant, carrying tone, characterised in particular by nasal resonance and 'head' tones, whilst the English, who do not open their mouths or make use of the movable parts thereof, are either characterised by 'throatiness' or by 'white,' lifeless, cold, empty tone.

Referring to English as spoken by the Welsh, the writer says :

Their flexible use of the mouth in speaking produces pure vowels, and therefore sweet, clear, sympathetic tone, rich in co-vibrations. I have heard exquisitely pure, polished, resonant tone from Welsh colliers that might be envied by our best English opera and oratorio singers.

Flexibility and sustained singing are considered together; for each, it is suggested, if studied independently of the other, is apt to present difficulties which would be avoided by more balanced training. It is wisely pointed out that

. . . the mastery of vocal flexibility should not be regarded solely as a means to rendering florid passages, but as an important factor in developing that suppleness of muscles which enables sustained music to be sung with true beauty, because the capacity to sustain without the 'grip' which means a 'hard' tone, or, on the other hand, the looseness which means a 'wobbly' tone, is only achieved by *elasticity*.

Discussing 'Difficulties of Language,' some hard things are said :

English is spoken so badly . . . that the student of singing really has to learn his language anew. . . . The smudgy, sloppy speech which is heard everywhere in England would not be tolerated in any walk of life in France. The average Englishman will consequently have months of work to do before he arrives at the point where the average foreigner starts when he commences vocal training.

The author deals adequately with Attack, Nasal Resonance, Registers, and Position, and devotes a special chapter to the tenor voice. Altogether, this is a most helpful, practical handling of a difficult subject, and the book should prove a trustworthy guide to all who use it intelligently. G. G.

'Aids to Elementary Violin Playing.' By Jeffrey Pulver.

[*The Strad* Library, 5*s*.]

This is a capital little book, full of sound and helpful advice. The contents are a slight modification of a series of articles that appeared in the columns of *The Strad*, and are very easy to follow. In a short prefatory note the author says :

The book is intended only for students who for some reason or other cannot obtain good tuition, for those who once learned a little and are now plodding on alone and unaided, and perhaps for some of our younger teachers.

The Introduction gives useful hints on the selection and care of the instrument. Mr. Pulver's advice on the importance of keeping it clean and free from resin might have been even more emphatic, for there are many self-taught players who apparently believe that the more resin on the belly of the violin the better the tone.

The first half of the book deals chiefly with the left hand, and the remainder is largely concerned with bowing. All the exercises are well graded, and the author has been careful to avoid harassing or hurrying the student in any way. Each difficulty is dealt with singly, without haste, and as simply as possible. Indeed, a feature of the book is its extreme simplicity. The aspirant is not taken beyond the third position, and any attempt at the higher positions without a teacher is not recommended.

The need for constant self-criticism and checking is emphasised, and from time to time there is a helpful page of retrospection. A typical example is p. 39, which even the beginner who is receiving good tuition might well keep open before him. It would save both pupil and teacher many a bad half-hour.

It is refreshing to read Mr. Pulver's opinion on the systematic practice of scales. He says :

As far as my own personal experience goes . . . the case in favour of the scales is fully made out. There can be no better aid to the left-hand technique, no better help to ear-training, than these most essential successions of tones and semitones. . . . And the practice of the scales need not be altogether uninteresting and monotonous.

How often we find a student wrestling with passages in a study given him in place of the scales which he should have had at his fingers' ends had the good technical foundation been well laid by steady and systematic scale-practice from the beginning! There is no royal road to good technique—an oft-forgotten truism—and the student who is prepared to accept the author's advice to work slowly and thoroughly will arrive at the end of Mr. Pulver's book with as good a grounding and working knowledge of the violin as is possible without expert assistance.

A misprint in the fingering of an early exercise on p. 17, Ex. H, second bar (obvious to any but the beginner for whom the study is written), calls for notice. The second quaver should be A on the open string, and not third finger as printed. D. G.

'The Instruments of the Orchestra.' By John E. Borland.

[Novello, 1*s.* 6*d.*]

This little book, one of the Novello Music Primers and Educational Series, should find many readers, if we may judge from the frequency with which we are asked to recommend a work of the sort. It is not a guide to orchestration, but is intended rather for the listener. The technique of the various instruments is touched on, but only in so far as it concerns the production and control of the tone. Dr. Borland wisely confines himself to essentials, thus making his book specially suitable for use in schools. The illustrations are notably good. Instead of the indifferent drawings, often not to scale (and sometimes even inaccurate in detail), which frequently serve in guides to the orchestra, there are excellent reproductions of photographs, with the proportionate sizes of the instruments clearly indicated. There are also numerous music-type illustrations, showing typical passages, the notation of certain wind instruments, the relative positions of the brass wind in chordal passages, the effect of transpositions, the compass of the instruments, the tuning of the string family, &c.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Directory of British Music Industries, 1926.' Pp. 642. Federation of British Music Industries, 2*s.* 6*d.*

'The Life of William Jackson (of Masham), the Miller Musician.' By J. Sutcliffe Smith. Pp. 139. A. W. Angus, Leeds, 5*s.*

'Études sur le Rythme Grégorien.' Par Dom J. Jeannin. Etienne Gloppe, Lyon, 20*fr.*

'Carlo Gesualdo, Prince of Venosa, Musician and Murderer.' By Cecil Gray and Philip Heseltine. Pp. xiv., 145. Kegan Paul, 7*s.* 6*d.*

'Haydn.' By Michel Brenet. Translated by C. Leonard Leese, with a Commentary by Sir W. H. Hadow. Pp. xii., 143. Oxford University Press, 6*s.*

'Alessandro Scarlatti, "il Palermitano" (la Patria e la Famiglia.' By Ulisse Prota-Giurleo, Naples. Issued by the Author. Pp. 42.

'La Musique Grecque.' Par Théodore Reinach. Pp. 208. Payot, Paris, 5*fr.*

'The Spell of Music.' By J. A. Fuller-Maitland. Pp. 108. John Murray, 3*s.* 6*d.*

'The Spirit of Music: How to find it and how to share it.' By Edward Dickinson. Pp. 218. Charles Scribner.

'Œuvres inédites de Beethoven.' Published with an Introduction by Georges de Saint-Foix. Publications of the Société Française de Musicologie. Vol. 2, 30*s.* London: Harold Reeves

'Vom Volkslied bis zur Atonalmusik.' By Franz Landé. Pp. 69. Leipsic: Verlag von Carl Merseburger.

'Was wissen wir über Musik?' By Erika Kickton. Pp. 32. Leipsic: Verlag von Carl Merseburger.

'Die akustischen Rätsel der Geige.' By Prof. Dr. Karl Fuhr. Pp. 187. Leipsic: Verlag von Carl Merseburger.

'The Music of Spanish History to 1600.' By J. B. Trend. Pp. 288. Hispanic Society of America, 12*s.* 6*d.*

Gramophone Notes

By 'Discus'

COLUMBIA

Two further records from 'Parsifal' show a marked improvement on the Prelude, noticed last month. The new ones are of Klingsor's 'Magic Garden' and 'Flower Maidens'—the damsels, as usual in recording, being represented by instruments. The new process gets a good show in these records—ample power and plenty of colour. I reckon them among the best things the Company has done. The orchestra is the Philharmonic, and the conductor Bruno Walter (L1746-7).

From these richnesses we come down to small forces of the restaurant type. The J. H. Squire Celeste Octet plays Järnefelt's Præludium and a Scottish Fantasia by Mulder. The Præludium suffers from an obtrusive pianoforte part. The chunky chords, even at their softest, refuse to blend with the strings. The Octet is better suited in the Scottish Fantasia (9096).

An unusually good band of its kind is that of the Gleneagles Hotel, conducted by Henry R. Hall. It is excellently recorded playing a capital Fantasia on Scottish airs by Mulder (9099).

Yet another good little orchestra is Jacques Jacobs's Ensemble, heard in a couple of Edward German's 'Nell Gwynn' Dances (3972). There should be a welcome for records such as the three just noticed. When one comes to look into it, we are not given enough light music of really good quality—the kind of thing that provides a common meeting ground for the trained musician and the mere man who likes a tune. Generally there is far too much 'space to let' between the classics and the fox-trot. There is plenty of material to fill it, and I believe the filling would be profitable. None the less, I was glad to come back to a classic, and (my luck being in) one of the best and purest—Schubert's 'Death and the Maiden' Quartet, played by the London String Quartet. True, there were a few stray flies in the ointment: several lapses from intonation of so pronounced a character as to suggest a mishap somewhere in the recording. I cannot believe the L.S.Q. would fail so badly in this particular way. Apart from these few bad bits the recording is first-rate, and the delicate passages, both in regard to playing and reproduction, are beyond all praise. If anything could make a Schubert convert, it would surely be this lovely work. It is worth a stack of the over-rated songs with their yearnings and tears (L1751-4).

The Salisbury Singers are unequal in the two items recorded on No. 3975. Their phrasing is very short in an over-harmonized version by Ivimey of 'Drink to me only.' The ending is too drawn out also. Beale's 'Come let us join the roundelay' is better material, and capitally sung.

Among the best of recent solo records is that of Edgar Coyle in Lidgey's 'Now is my Chloris,' the old song 'Earl Bristol's Farewell,' and a couple by Quilter—'Take, oh take those lips away' and 'Hey ho, the wind and the rain.' Here is musical, unforced singing, and diction that is uncommonly good (9097).

H.M.V.

Among recent developments one of the most striking is the recording of long stretches of opera in which the main feature is the ensemble. I doubt if anything better has been done in this way than the Revolutionary Scene from 'Boris Godunov,' with a strong cast of five soloists, and a capital chorus, conducted by Albert Coates. The interest of the ordinary vocal 'star' in hackneyed arias is as nothing compared with such records as this. With very little exercise of the imagination one can visualise the scene, and enjoy the music almost as well as at first hand. Indeed, I am inclined to think that some day when we shall be able to turn on all the essential portions of an opera, with records that will run for twenty minutes instead of five, the way to enjoy such works will be to take it thus, free from the distractions and conventions of the theatre. For the comfort of those to whom a performance without some outstanding solo singing is a thing of naught, I add that there is rich satisfaction for them in the work of that fine bass Edward Halland (1090-1).

'Finlandia' is rather unevenly recorded (Albert Hall Orchestra, under Sir Landon Ronald). The long, open section for brass hangs, and the drums upset the tuning at times. The best parts are excellent, but on the whole this record shows a decline from the standard lately reached (D1089).

I have never been present at a performance of 'Rosenkavalier,' but good judges find such delight in it that I am willing to believe it the masterpiece they say it is. Yet I should never have thought so if my judgment had to depend on the set of records just issued, played by the Tivoli Orchestra (augmented), and conducted by Strauss himself. Much of the playing is poor, and it is perhaps owing to this shortcoming that the usual touch of Straussian commonplace is underlined. It is a pity the services of a first-rate orchestra were not utilised. The odd side in four records is filled by the 'Midsummer Night's Dream' *Scherzo*, played by the Albert Hall Orchestra, conducted by Sir Landon Ronald. A reviewer in a contemporary thinks the juxtaposition of the *Scherzo* and the 'Rosenkavalier' shows 'a spirit of almost malevolent humour,' the implication being that poor Mendelssohn is thereby shown up. The association is certainly piquant, but, so far as the showing up is concerned, I feel the boot is on the other leg (D1094-7).

A jolly military band record is that of the Coldstreams playing Ansell's 'Private Ortheris,' a well-constructed and effective pot-pourri (B2299).

The same band is heard also in 'The Lost Chord' and 'The Distant Shore'—good examples of the cornet solo type of performance (B2313).

The latest organ record shows the pedal part coming out well, and so holds out hopes for the future. It is of Dubois's 'Grand Chœur' in B flat, and the Bridal Chorus from 'Lohengrin,' played by Herbert Dawson at Kingsway Hall. But is there room for Wagner transcriptions on organ records? Surely not, seeing how wide is the field of fine orchestral records of that composer. And in any case, why bother about such an unrepresentative sample as this feeble chorus, which is tolerable only when well sung (B2307).

A stimulating affair (provided your room is not too small) is a record of a hornpipe and reel on the Irish pipes, played by Liam Walsh. Here is a rhythm so compelling and unflagging that one sits still with difficulty (B2308).

One of the pick of recent pianoforte records is that of Backhaus in Chopin's Waltz in D flat and Study in C, and Liszt's 'Waldesrauschen' (DB929).

Isolde Menges plays Fauré's well-known Berceuse rather quickly for my taste, though it may be all right for a really modern baby: and a few high notes are a trifle shrill. She is first-rate in a Spanish Dance of Sarasate (D1099).

Liszt's Rhapsodies are a severe test from which the gramophone does not emerge scatheless. No player seems to be able to avoid hard hitting when dealing with them, least of all Arthur de Greef. His handling of No. 12 is a bit noisy, but otherwise makes a good record (D1093).

Anne Thursfield sings Debussy's 'Mandoline' and Martini's 'L'amour est un enfant trompeur,' being particularly good in the former (E428).

Marcel Journet's fine voice and style are well exemplified in 'Quand la flamme de l'amour,' from Bizet's 'Fair Maid of Perth,' and 'Devant la maison,' from Berlioz's 'Faust.' A capital record this, with humour and diablerie, and some richly fruity hiccups in the Bizet (DA759). He is capital, too, in 'La Calunnia è un Venticello,' from 'The Barber of Seville,' and 'Vous qui faites l'endormie,' from Gounod's 'Faust' (DB921).

Expressive, but with no more than fair diction, is Eric Marshall's singing of Elgar's 'Speak, music' and Cyril Scott's 'Immortality' (E425).

Diction, however, is a strong point in the record of Leonard Gowing's performance of Löhr's 'So fair a flower' and Dvorák's 'Songs my mother taught me.' But the Löhr song is given too palpable a falsetto high note at the end, and both songs (especially the second) are marred by too much *portamento* (B2300).

The tremolo seems to be established in Gerhardt's singing, unfortunately, but her ending of Schubert's 'Gretchen am Spinnrade' is beautiful. The long notes in 'Auf dem Wasser zu singen' are a shade flat. Paula Hegner's accompanying is delightful (DB916).

Tudor Davies is happier in Elgar's 'The River' than in Liszt's 'Loreley' (which is surely a woman's song). He is inclined to be laboured, and his production sounds tight (D1098).

Galli-Curci is not always at her best in a record of the Mad Scene from Ambroise Thomas's 'Hamlet.' There is over-nasal quality at times, and the highest notes seem to have lost a trifle of their former ease (DB927).

Why does John McCormack descend to such rubbish as 'Just a cottage small' and 'Mother, my dear'? Of course, we all know the answer, but the fault is merely explained, not excused. And he sings the songs in such a way as to abate not a jot of their miserable banality. His tone is so bad that it would put any less famous singer out of court at once (DA765).

VOCALION

If Saint-Saëns's 'Phaeton' had to be recorded, it seems a pity it could not have been helped by the new recording. It necessarily sounds feeble in tone and colour, despite the clarity as a whole. The players are the Æolian Orchestra, conducted by Stanley Chapple (K05238).

A record of the Life Guards Band in a selection from 'The Country Girl' revives pleasant memories (K05239). Good of its kind, too, is the record of the same band in a 'Traviata' selection (K05243).

Samuel Kutcher in chamber music is so good that his solo playing, as recorded in X9803, is somewhat disappointing. He plays Kreisler's 'Liebeslied' and a Poem by Fibich-Kubelik with rather mechanical rhythm and very little variety of any kind.

We have a contrast in Albert Sandler's playing of Kreisler's 'Tambourin Chinois' and Saint-Saëns's 'Le Cygne.' In the first is abundance of life, but signs of carelessness and a slapdash kind of technique. He is not dead in tune in 'Le Cygne.' Mr. Sandler probably brings down the house when soloising with his hotel orchestra, but his playing, judged by this record, will hardly stand close scrutiny (X9818).

The violoncello is a variable instrument for recording purposes, so the somewhat muffled tone in Jacques van Lier's performance of Mazzano's 'Arioso' and Florembassi's 'Arlequin Triste' must not hastily be ascribed to the player (X9819).

York Bowen plays capitally in Chopin's B flat minor Scherzo, but, as in another record mentioned above, the old recording is a drawback. We miss the range of tone and power given by the new process (K05237).

Dvorák's 'Songs my mother taught me' ought to be sung by women only, yet this month we have two tenors singing it. Only a woman's voice can give the right mood, and very few tenors have the necessary ease in the top notes. Frank Titterton breaks the phrasing overmuch, too. He commits the same fault in 'I'll sing thee songs of Araby,' but otherwise his performance in this is much better (X9817).

Malcolm McEachern's words are less clear than usual in Sanderson's poor 'Land of delight,' but his low C at the end will be held by many to cover any amount of shortcomings. He is better in every way in the same composer's 'Up from Somerset' (K05241).

Clear diction is a notable feature in Ernest Butcher's singing of Arundale's 'Parson and Me' and Henty's 'The Lazy Shepherd,' but it is a pity this excellent humorous singer seems to be developing a habit of making the ends of his songs over-strenuous with hangings around high notes (K05235).

Who would have expected to hear again 'Silver threads among the gold'? Clara Serena sings it with Besly's 'The Second Minuet.' Revivals are very much in the air to-day, but one would have thought Danks's old ballad was dead beyond revival. Miss Serena's voice reproduces well, and the words are clear (K05240).

'Love's old sweet song' is another ditty we could very well do without, and Ethel Hook's singing of it is not calculated to reconcile us to its being dug up. But is there anything too bad for performance by vocal soloists? Thank heaven, our instrumentalists of similar standing never stoop to such depths! With 'Love's old sweet song' is Johnson's 'Sweet and low' (K05236).

It is announced that negotiations are completed for a visit to London next summer of the Philadelphia Orchestra, under Leopold Stokowski, in the course of a European tour.

The Duke of Connaught attended the dinner given by the Musicians' Company, on July 13, to celebrate the Weber Centenary.

Messager's 'Mirette' was recently performed by the Sterling Mackinlay company at King George's Hall.

Player-Piano Notes

ÆOLIAN

Duo-Art.—Pianoforte transcriptions of orchestral works are notoriously unsatisfactory; hence it is worth noting that an outstanding roll this month is that of Lamond's playing of his arrangement of the second movement of Tchaikovsky's E minor Symphony (520). That there are losses is inevitable, but both transcription and performance constitute a real feat.

Ignaz Friedman gives us a pleasant performance of Chopin's Nocturne in G minor, Op. 37 (6954), despite the fact that his chord-playing tends to become irritating with the left hand always a little behind the right—noticeably in the middle section.

There are two rolls by Nadia Reisenberg—Blumenfeld's 'Moment of Despair,' Op. 21 (6783), and Moszkowski's 'Spring,' Op. 57 (6919). Both are well played, though the melody in the last-named might have been given with more point. Although this is not Moszkowski at his best, it is good to hear.

Chopin's Nocturne in A flat, Op. 32, is given a good average performance by Rudolph Ganz (6966).

Clarence Führman is heard in Moszkowski's Melodie in G flat, Op. 10 (6959), and the familiar 'Polichinelle' of Rachmaninov, Op. 3, No. 4 (0729). Both performances suffer from the same fault. The pianist himself probably calls it by that blessed word *rubato*, but, carried to such lengths as here, it is sheer distortion of time-values. The Rachmaninov is the worse treated of the two.

Some soloists—whatever their instrument—seem to be unwilling, or unable, to give a performance of any work as its composer meant it to be played. Long notes are cut short, short notes made even shorter, pauses added, semiquaver passages rushed, and phrases badly chopped. If only the players themselves were concerned the effect would not be so disturbing, but there must be hundreds of young aspirants who take such performances as examples, with disastrous results.

Another example of this fault is a roll by Anis Fuleihan of Chopin's Valse in F minor, Op. 69, No. 2 (3128).

The dance rolls received for review are all good, though they are, as usual, almost devoid of originality.

Hand-played.—Chopin is very much to the fore this month. His Nocturne in B, Op. 62, is well played by Ignaz Friedman (A913E), and Josef Hoffman gives us (with less brilliance than we expect from him) the Polonaise (Military), Op. 40. A delightful performance is that by Paderewski of his Nocturne in B flat, Op. 16 (A907F).

Metrostyle.—A feast of good things here. One that will give the player plenty of scope is 'Erzählung am Klavier,' Op. 5, No. 2, by Scharwenka. This is highly enjoyable, and well edited (T30265C).

Another attractive roll is Tchaikovsky's 'November,' Op. 37A, No. 2 (T30266B).

Cyril Scott's 'Danse Nègre,' Op. 58, No. 5, makes a very good roll, though should the player slavishly follow the tempo line the result would be as bad as some of the *rubato* performances mentioned above (L30262A).

In Richter's 'Valse de Concert,' Op. 5, No. 2, the roll-editor seems to have run riot with the line. However, the piece makes capital hearing (T30261C).

Balfour Gardiner's 'Shepherd Fennel's Dance' is as jolly as ever, and makes a highly effective roll (T24698C).

Finally, there is the G minor Prelude and Fugue from Part 1 of the '48' (T24688A).

There are several dance rolls, all good, though, as usual, very much alike; and one excellent march roll, arranged by Aubrey Winter, 'Martial Moments' (T24679C).

Song Rolls.—This is a good batch. A well-played roll is by Charles Blackmore of Vaughan Williams's 'Linden Lea' (26675). There is a misprint in the words of the last verse: it shou!d be '*d*read a peevish master,' not '*t*read.'

Very delightful are the two rolls of 'When we were very young,' by Fraser-Simson. On 26667 there are 'Happiness,' 'Missing,' and 'In the fashion,' and on 26668, 'Halfway down,' 'Hoppity,' and 'Growing up.' Children of all ages will enjoy these. The player is Maud Atkins.

On roll 26674 is Arthur Somervell's arrangement of 'All through the night,' played by Wilfred Harris.

HUPFELD

Animatic (Hand-played).—Backhaus is heard to great advantage in an Etude by Hans Seeling (50422). He gives us also a brilliant performance of Chopin's Allegro de Concert, Op. 46 (50528).

Two rolls are taken up by Leander Scheigel's Suite, Op. 4. On the first roll (57991), a long and rather superficial Allegro is followed by a Scherzo. Repeated hearings of the latter leave one still in the dark as to the time and rhythm of the opening bars, and again when the same passage recurs later in the movement. Either the artist is at fault or something untoward happened in the cutting of the roll. The player—W. Rehberg—is so good generally that one hesitates to place the fault at his door. The Adagio and Finale make another roll (57992). Both are rather too long for the interest of the music.

H. Klinger gives us very pleasant performances of Archy Rosenthal's Valse-Prelude (59516) and Moszkowski's Arabeske, Op. 15 (59245). The latter seems to call for a somewhat quicker pace than that marked.

Max Pauer's playing of Schumann's 'Kinderszenen' (Nos. 8-13) would be even better with a less spread treatment of chords (A50406).

Gabrilowitsch is somewhat disappointing in Chopin's Nocturne, Op. 37, No. 2 (A50102).

Schumann's 'Jugend-Album,' Op. 68 (58418), suffers many time-distortions at the hands of Felix Wernow, and he produces the same disjointed effect in an arrangement of Kreisler's 'Alt-Wiener Tanzweisen' ('Liebeslied') (58411).

A capital roll is of Herbert Fryer's performance of his own 'Kleiner Tanz.' The tempo marked seems a little on the slow side, by the way (57801).

Repeated notes are not a strong point on the roll of Hermann Scholtz's Menuett, Op. 62, No. 1, played by an unnamed artist (59243).

A much better roll is that of the 'Rosamunde' Ballet music, though Alfred Gründfeltz's performance hardly does justice to the grace of the original (50388).

Otto Weinrich does not succeed in making Grieg's melancholy 'Improvisata' No. 1, Op. 29, of interest throughout—probably the composer's fault (51395).

In Cyril Scott's 'Vesperale' (59093) and 'Cherry Ripe' (50268) the chord-playing is curiously clumsy at times, and the pedalling so blurred as to suggest a defect in the roll. 'Cherry Ripe,' by the way, is misleadingly described as 'Altenglischer Volkslied,' and the harmonization is such as to suggest that the fruit has got an unpleasantly long way past the ripe stage.

There are so many delightful things of Dvorák's that it is a pity Theo. Blumer should have chosen such a poor specimen as the Walzer, Op. 54, No. 1 (59154).

D. G.

New Music

SONGS

H. H. Bancroft's 'Phillis the fair,' if it fails to get its full effect, fails in spite of many good points. It has a strong vocal line, and its pianoforte part is effective, yet somehow the song never 'fires.' This may be because one tires of the two-bar phrases which persist without relief from start to finish, or, more likely perhaps, because the musical climax occurs early in the stanza, so that the glow dies down before the end is reached, leaving a slight sense of disappointment. Of Ivy Frances Klein's two numbers, which come from the same house (Augener), 'A Pedlar' is the more successful: the poem asks but little, and rhythmical vitality carries the setting through. With Bunyan it is a different matter. 'The Shepherd Boy,' small as it is in size, is a big poem in other ways, and makes the easy tunefulness and suave rhythm of the music seem unbearably trivial. 'I had a dove,' by the same composer, published together with 'Dirge,' by Murdoch, begins well, but hesitates and is lost in the middle, where some rather weak modulations destroy the feeling of unity. It was a good idea to base 'Dirge' on a long pedal point, with the effective monotony of a repeated rhythmical figure, but great skill was required to keep the monotony interesting, and things seem rather to hang in the second stanza; it is, however, a sincere and thoughtful song. 'The Foolish Lover,' from the same composer and publisher, has not the touch of distinction that an interesting idea gives to 'Dirge': the material is not striking, and the poem demands a dramatic power and climax which the music does not possess.

New settings of the old tunes to 'Mary of Argyle' and 'MacGregor's Gathering,' by Percy Kahn, come from Winthrop Rogers. The composer has written effective accompaniments, giving support where it is needed, and keeping the rhythm taut when the singer might let it sag. Musically the settings are not particularly distinguished, but, as it is, they will probably be more useful than they would have been if they had aimed higher and been less practically effective. 'Song Memories,' by the same composer (Enoch), is very weak — a conventional shop-ballad of the poorest type, both in words and in music; it is difficult to see why it should ever have been written, why it should ever have been published, or why it should ever be sung.

A good, straightforward song is Edward German's 'London Town' (Novello), with that touch of character that this composer, even at his lightest, always has. It is not easy to say where it lies, but there is generally something in the cut of the phrases, and in the general atmosphere of clean craftsmanship which give distinction to German's music. The same publishers issue two sacred songs by Eric H. Thiman, 'Jesus, the very thought of Thee' and 'The God of Love my Shepherd is,' which show a

restraint and musicianship that have often been absent from songs of this type. There is a touch of facility, however, somewhere about this music, noticeable chiefly in the second number, and the 'modal flavour' seems out of place in compositions which quite clearly have their origins in a climate different from that of the English folk-song: the opening phrase of 'The God of Love,' moreover, is overworked. One hears it no less than ten times in a short song, and grows tired of it. There is repetition too in the other number, but less of it, and the material has more distinction, so that it bears it better. There is a piece of padding on page 4 which is unfortunately below the level, but apart from that, this is a very sound, sincere, and well-written work, and is sure of a welcome. Both the songs could be effectively sung with organ accompaniment. The second is especially suitable to that instrument. The same publishers send a reprint of 'The Smiling Hours,' a contralto or baritone air from 'Hercules,' the sort of plum you can pull out of any Handel pie. It wants nimble singing and clear phrasing, and will make a good study as well as an enjoyable solo. Good as it is, well-proportioned, and with that power of line that Handel had, it is the sort of thing he produced in quantity out of his technique. 'From rosy bowers,' written 'in his sickness,' 'the last song that Mr. Purcell sett,' makes the Handel air seem very matter-of-fact; the vitality of Purcell's imagination is tremendous, and it is a good thing to have this song brought to one's notice again. Augener's re-issue it, in a volume of Purcell songs edited by Edmondstoune Duncan, and it is also published singly.

Patrick Hadley's setting of a scene from 'The Woodlanders,' which has recently been heard in London, is now issued by the Oxford University Press, its accompaniment arranged for pianoforte from the original score for flute, violin, viola, and pianoforte. It loses in the adaptation, because the texture is finely suitable to the original combination, but less so to the 'percussion' instrument. Moreover, the contrapuntal writing and imitative effects are less easy to make when one has only two hands and one keyboard. When this is said, however, enough remains to make it a striking song: the emotional warmth is so clearly there, and it has real impulse behind it. It is unfortunate that the first phrase, out of which the whole thing is made, should be so reminiscent of 'The bonny blue bell.' It would be quite appropriate as an allusive reference, if this were not too fanciful; but it does not strengthen the song; and even if it is merely a chance resemblance, the listener cannot escape it. However this may be, it is a good song, deserving of good performance. Robin Milford's 'On his mistress' depends for its effect on a broad, flowing melody, and skilful accentuation of the words. The accompaniment is of plain texture, but with variety, and a good strong bass. But why, oh! why will composers nowadays write consecutive octaves between bass and melody? It isn't an unpleasant sound, but the effect is just miserably weak and fatuous: it has been felt to be silly and unsatisfactory ever since music became a civilized language, and it will always be so, let things develop as they may, and one cannot imagine why serious musicians allow themselves the liberty. E. L. Lodge, in two songs from the same publishers (Oxford University Press), is concerned with creating an atmosphere. In 'Mantle of Blue' it is 'Celtic twilight' and 'the peering of things across the half-door,' which somehow is beginning to get very stale; in 'Mistletoe' it is de la Mare's far more self-critical, far less miasmic starlight. The composer senses the difference, and adapts his music to it, so that 'Mistletoe' is stronger stuff than the other song. It will need extremely sensitive, careful handling, but, given this, should be very successful. Hubert Foss's 'The Sergeant's Song,' one of the best numbers of his song-cycle to Hardy's poems, is now issued singly by the Oxford University Press.

The touch of a very competent hand is felt in Healey Willan's. Song Album No. 2 (Frederick Harris Co.), and over and above this there is a keen sense of poetry, and restraint—Dr. Willan can pull out the Irish stop without adding the tremulant. 'Cashel of Munster' is a most attractive song: its modal feeling somehow seems quite unaffected, and the accompaniment is beautifully managed. A good song, too, is the last number, 'A Fairy Tale,' with a strong tune, and plenty of rhythmical interest. 'To an isle in the water' has charm, but loses effect because the consecutive sevenths device, out of which the pianoforte part is largely made, has become rather commonplace. 'Innisfree'—yet another setting!—is hardly so successful as some of the other numbers: the atmosphere of this strange poem, which is perilously near being terribly precious, is apt to affect composers who set it, and the music here is less firmly handled and self-controlled than that of other examples. A new song cycle by Sir Landon Ronald, 'Songs of Remembrance,' to words by Arthur L. Salmon and others, is published by Enoch.

It is often amusing to guess the name of the composer from the look of music on a page, and if one were to try this with Wilhelm Kienzl's songs, they would, some of them, certainly be put down to Richard Strauss; and in deeper ways—in method, harmonic outlook, and the general lie of the vocal phrases—they are greatly indebted to that composer. In their style, with heavy romantic colouring and that characteristic 'sweep,' the songs are undeniably efficient; but the beauty is more readily felt when the music is less obviously influenced, as in 'Ich hab keine mutter.' This is a sincere and beautiful little song, with a simple melodic line which conveys much more than elaborate 'studio-pieces,' such as 'Über Vater's Grab'—which one can hardly take seriously, so much is it like a parody of Strauss. 'An den Schlummer,' again simple and melodious, is another attractive song; whilst 'Barenspass,' more rhythmically energetic, shows a welcome sense of fun. All the songs, as one would expect of Op. 106, show skilful and effective workmanship, the lighter numbers being more individual, and musically more interesting. The seven songs are published singly, without English translations, by L. Döblinger (Bernhard Herzmansky, Leipsic).

Medtner's Op. 45, a set of four big songs, comes from T. H. Zimmermann (Riga and Berlin), and perhaps best of all is the first number, 'Elegie.' Out of a quietly beautiful beginning the music works through a powerful climax to a quiet ending, the whole thing growing and developing logically and strongly. There is full sense of the poem's possibilities, and real intensity of imagination. Another fine number is 'Das Nachtlied,' the third of the set. Here, as in all the songs, Medtner makes big demands on the singer and the pianist, especially the latter;

but the interest of the music justifies it, and the difficulties are quite manageable. Less difficult but not so distinguished are three songs by Inga Liebich, which are published by Norsk Musikforlag, Kristiania. Tennyson's 'Break, break' is set to music which seems too suave for the poem. A Danish translation of the words is called 'Barcarolle,' and this is rather the feeling of the music, so that one wonders whether the composer has got a mistaken idea of the poem from the translation. There is, moreover, an unaccountable mistake in the printing of the English words. The composer is happier in a setting of Leopold de Diaz's 'Le Clavecin,' for the music here has an undeniable charm, and a gentle swaying figure in the accompaniment is used with good effect. The interest is largely harmonic: the vocal part is quasi-recitative, based on the slow-moving harmonies, and having no real melodic line of its own. This almost inevitably means that the charm is not likely to be an enduring one. But it is a sensitive little work. 'Les Jardins de Atahualpa' is of similar style, but here is an unwelcome touch of the commonplace, and a definite weakness in the shape of a long series of semitonally-rising sevenths. Well below the level of all these songs are P. A. Tirindelli's 'Tre Liriche' (Carlo Schmidl, Trieste). 'Non sono che una bambola,' a waltz-song, derives a certain faint charm from its rhythm and easy melodiousness, but has no more ponderable distinction. 'La Tua Villa' is quieter, with a similar vein of tunefulness and a flavour of Puccini; it is quite effective—the Italian equivalent of 'An old-fashioned house in an old-fashioned town,' though here it is 'Piccolo villa sulla riva del mare.' 'Il segno della Croce' shows the same characteristics; only a change of sentiment from villa to bambino. The songs are not of any real value, but are probably useful enough in their way. None of the items dealt with in this paragraph, excepting Inga Liebich's 'Break, break,' has an English version.

A most interesting set of Hungarian folk-songs from Transylvania, arranged by Zoltán Kodály, is published at Budapest by Rozsavolgyi es Tarsa, and in London by the Oxford University Press. The interpreter of folk-song is always faced with the problem of implications; often in simple melodies there is a high concentration of feeling, and the singer or arranger must either work very simply, in the hope of letting the overtones sound clearly, or he may attempt to extract the inner meanings and re-express them in his own language. The latter is Kodály's way, and it is done with tremendous energy, command, sense of the dramatic, and many moments of beauty. In every number there are striking touches of imaginative setting, like the little accompaniment figure in No. 6, which so aptly illustrates the knocking by the children on the gravestone. 'Weeping Willow,' No. 9, in vol. 2, is a particularly beautiful example in the quieter style, and the same volume contains the bitter but highly effective 'The Heartless Wife.' The danger of the method is that by saying too much of what is implied, one may repel (Rosing used to do it in his terribly dramatic way of singing 'Lord Rendal'): at any rate, the arranger may overload, and one does feel in the bigger numbers of Kodály's examples that things have got beyond legitimate latitude. The settings become rhapsodies, based on folk-songs, but grown into a quite different sort of thing: and one remembers how very much more effectively, though quietly, some of Bartók's simple arrangements set off tunes which are quite well able to speak for themselves. This is a personal feeling, however, and there is no doubt about the skill and effectiveness of the settings in the present two volumes, which ought to receive careful attention. Lastly, published by M. P. Belaiev (agents, Hawkes), is Glazounov's 'Romance de Nina,' from 'Le Bal Masqué,' a smoothly written, well-behaved, rather uninteresting song. It is musicianly, however, and good phrasing, for which it offers ample scope, might make an agreeable item of it.

T. A.

VIOLIN MUSIC

A Suite in five movements, by Bartovsky (Bosworth), for violin and pianoforte, demands a degree of technical ability which its intrinsic musical worth does not fully justify. Its utility appears to be rather that of the study, providing various little problems the practice of which is of distinct benefit to the student.

Absolute independence of the fingers is, of course, a most desirable thing, and M. D. C. Dounis offers it in the second volume of his 'Violin-Playing on a Scientific Basis' (*The Strad* edition), which can be had for the small sum of *7s. 6d.* It is cheap at the price. The principle is one which has already been applied, but it is here expanded very considerably. Its usefulness is beyond question, as are also its dangers. Under the supervision of the instructor, nothing but good can come of this practice. Without an instructor, nineteen modifications of a one-bar study and the twenty-three simple variants of another, are apt to produce staleness of the muscles and weariness of the soul. Moderation is advisable in the best of things.

B. V.

A 'CELLO METHOD

A new method for the violoncello (not 'violincello, as appears on the title-page), by O. Wittenbecher (Bosworth Edition), is obviously the work of one who knows his job. But like many experts Wittenbecher appears to be under-rating the difficulties of the student who starts *ab ovo*. The indications and directions are too copious if the beginner has the advantage of a capable teacher's advice; too few if the method is intended for self-tuition. The general directions are in four languages: German, English, French, and Italian. At the beginning, however, there is an introduction in German and English, setting forth not only the history of the instrument, but elements of music and a short dictionary of musical names. This is to the point and, of course, is an exceedingly necessary part of the study of the violoncello. But surely it is better to make a knowledge of elementary theory keep pace with progress in the technique of the instrument. By the way, *portamento* is bewilderingly rendered in German as *getragen abgestossen!* Apart from these matters the method is wholly commendable, and Wittenbecher takes the student in hand at the beginning and guides him gently but firmly towards efficiency. There are various little pieces for relaxation, some arranged for two 'cellos, others with a pianoforte accompaniment which must be sought elsewhere.

B. V.

CHURCH MUSIC

Some further issues, with Latin words, of works by Byrd and other writers of the polyphonic school, appear under the editorship of H. B. Collins (Chester). Byrd's 'Ave Maria'—an Offertory for Feasts of the Blessed Virgin—is a short, expressive little work for five voices (second tenor or baritone). The same composer's 'Beata es,' suitable for similar occasions, can also be sung as a Motet at any time. It is for the same arrangement of voices, and is not difficult. Christopher Tye's Motet, 'Rubum quem viderat Moyses,' is for use at the Feast of the Circumcision or at Candlemas. The counterpoint is vigorous and straightforward in style, and provides no serious problems for the average well-balanced choir. It is for five voices—treble, alto or first tenor, second tenor, baritone, and bass. A short Motet for Christmas Day, by Robert Cooper, 'Gloria in excelsis Deo,' is a brilliant little work for three trebles and alto. It is not difficult, and, well sung, should prove decidedly effective. It will interest some to compare two settings of 'Dum transisset Sabbatum' (second Responsory at Matins on Easter Sunday). Tallis's Motet is for five voices (second tenor or baritone), with the plainsong in the treble. That by Robert Johnson is for S.A.T.B., with the tenor singing the plainsong. In each case the difficulties are only moderate. Another admirable example of five-part writing is the setting, by Peter Philips, of 'Alma Redemptoris Mater.' It is for S.S.A.T.B., and gives scope for variety of treatment.

Recent additions to the Year-Book Press series of anthems and Church music include two Motets—'The voice of joy and health,' for S.A.T.B., by Giuseppe Jannaconi (1741-1816), and 'O come, Thou Spirit divinest,' by John Amner (organist, Ely Cathedral, 1610-41). The former is planned on broad, simple lines, and contains no subtleties and very little real counterpoint; the latter, for two sopranos and tenor, is a brief but interesting little contrapuntal setting of some words by an anonymous writer. Both are edited by Noel Ponsonby.

Included in the same publishers' series of unison and part-songs, edited by Martin Akerman, are E. T. Chapman's setting of 'Let all the world in every corner sing,' and C. S. Lang's carol, 'Tres Magi de gentibus,' words translated from the Latin text, 15th century. These are apparently written for school use. The former is a simple, dignified setting for treble and men's voices, mainly in unison or two-part harmony. For the carol, the composer has written a stately tune for unison voices, with a brief refrain at the close of each verse for eight-part chorus. Both these effectively-written works are provided with an excellent organ part.

G. G.

Occasional Notes

The Three Choirs Festival, to be held under the direction of Sir Ivor Atkins, at Worcester, on September 5-10, is more than ever an Elgar Festival. This strengthening of a tradition that has grown spontaneously is to be applauded, for nowhere do Elgar's oratorios find a better setting than in these Western Cathedrals, and in few places are they so well performed. Both 'The Apostles' and 'The Kingdom' are to be given, and the Festival programme also includes the 'Enigma' Variations and 'For the Fallen.' Other choral works are Berlioz's Te Deum, Holst's short Festival Te Deum, 'Peace,' from Parry's 'War and Peace,' Ethel Smyth's 'A Canticle of Spring,' Charles Wood's 'A Dirge for Two Veterans,' Beethoven's Mass in D, 'Elijah,' and 'The Messiah.' The London Symphony Orchestra has been engaged. Sir Herbert Brewer and Dr. Percy Hull will share the organist's duties. The following are the singers: sopranos — Beatrice Beaufort, Agnes Nicholls, Dorothy Silk, and Elsie Suddaby; contraltos — Muriel Brunskill, Astra Desmond, Olga Haley, and Millicent Russell; tenors—John Coates, Edward Roberts, and Steuart Wilson; baritones and basses — Norman Allin, Howard Fry, Herbert Heyner, Robert Radford, and Horace Stevens.

Regularly, every midsummer since the war, lying rumour has told us that there were to be no more 'Proms,' and just as regularly August has found this peculiarly London institution confounding the prophets. The present season opens on August 14, and the concerts will run on pretty much the usual lines, with the evenings allotted as they have been for some years past. The programme book arrives too near our press day for detailed discussion, but two points catch our eye. First, eight of the Beethoven Symphonies are to be played with the chronological order upside down, beginning with No. 8 and ending with No. 1. The Ninth is omitted—an odd decision, surely. It is so frequently done without the choral *Finale* that no exception would be taken to such a truncated method. No. 1 might well have been omitted, for after all its interest is little more than historic. The pleasant slow movement is all that an average audience wants to hear to-day, whereas the Ninth is too rarely performed.

The other point noted is that the organ solos are dropped. We presume that this is due to economic reasons, for there is no question as to the popularity of the solos last season. Whatever the cause, the matter is one for regret. Many of the general musical public welcomed the prospect of the organ taking a recognised place as a concert solo instrument (as it does in America and in France), if only for the reason that an opportunity would be given of hearing the greater (and eventually, perhaps, some of the less familiar) works of Bach, played on their proper instrument. At present the non-churchgoing musician rarely hears them save in a transcribed form, which inevitably robs them of certain qualities and effects that only the organ can supply. Meanwhile, the renovated instrument at Queen's Hall becomes again little more than a mere tap for the supply of *religioso* backgrounds to Largos, Solemn Melodies, and Bach-Gounod concoctions.

As a slight set-off to this, we see that the organ is to be used for solo purposes at the symphony concert on October 23. Our spirits are again dashed, however, by the fact that no British player is considered to be good enough for the occasion.

Apropos of the 'Proms' the irrepressible Robert Lorenz had a capital little article in the *Daily Telegraph* of July 10, in which he suggested and prophesied various developments. Among other features that he thinks will, or should, find a place in the 'Prom' programmes are chamber music and organ recitals from 7.30 to 8. In regard to the first, Mr. Midgley wrote objecting on the ground that chamber music

(Continued on page 727.)

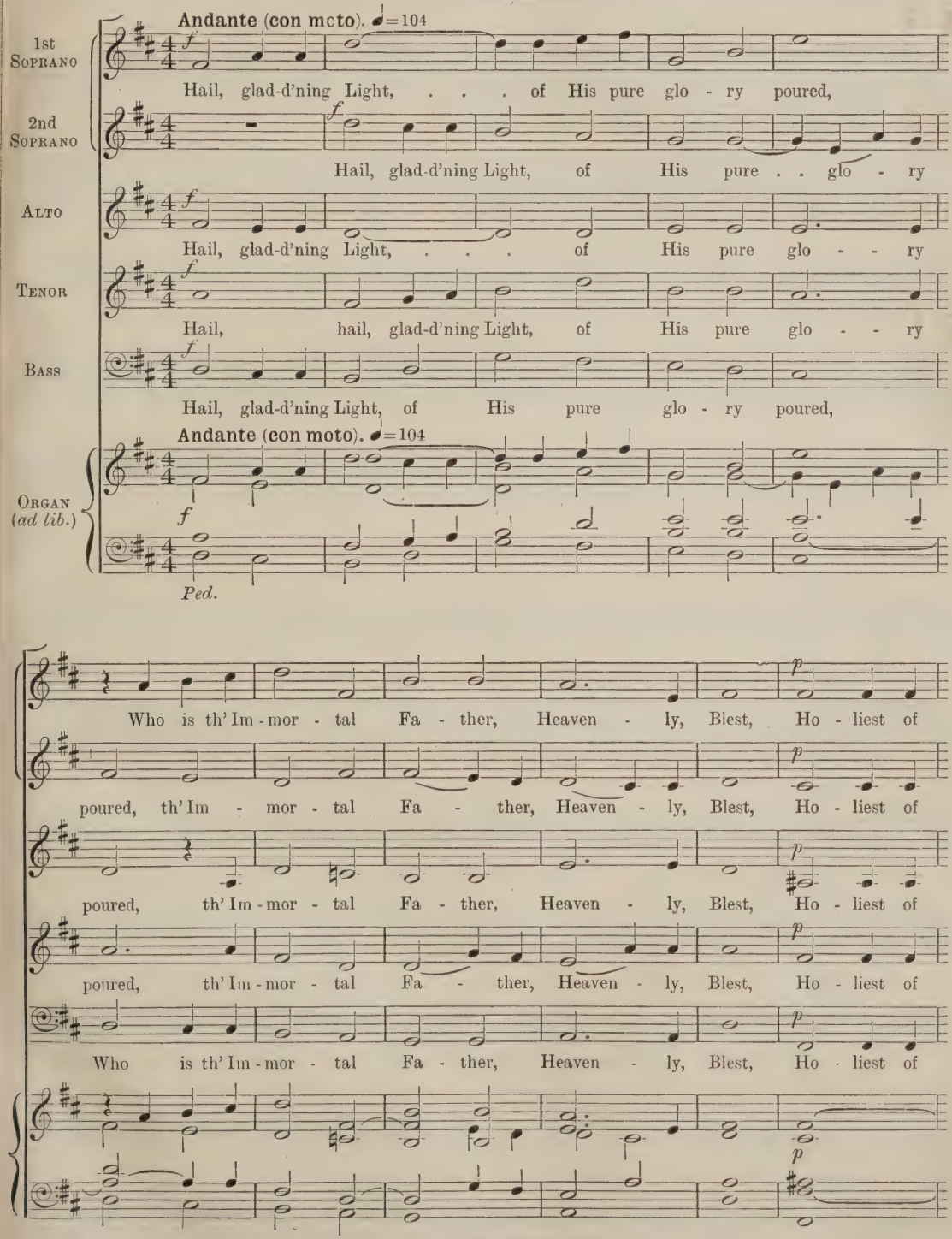
Hail, gladdening Light

UNACCOMPANIED ANTHEM FOR EVENSONG

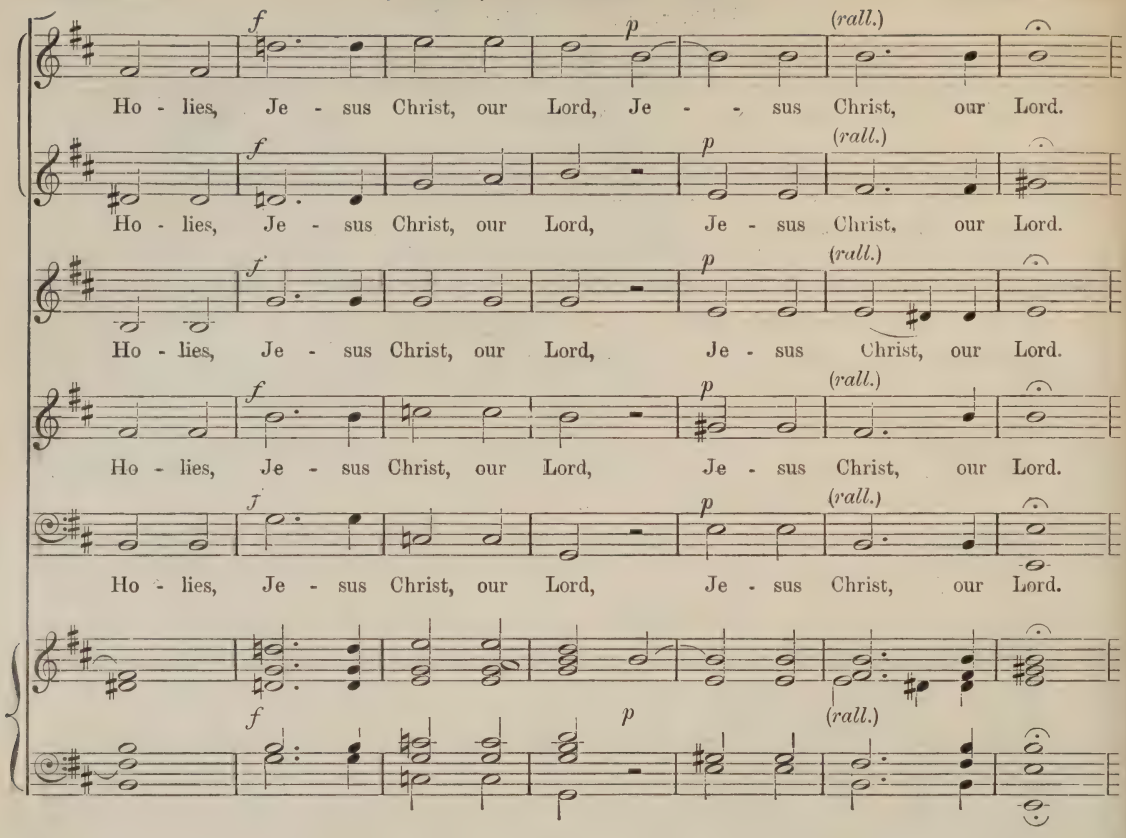
Words by JOHN KEBLE

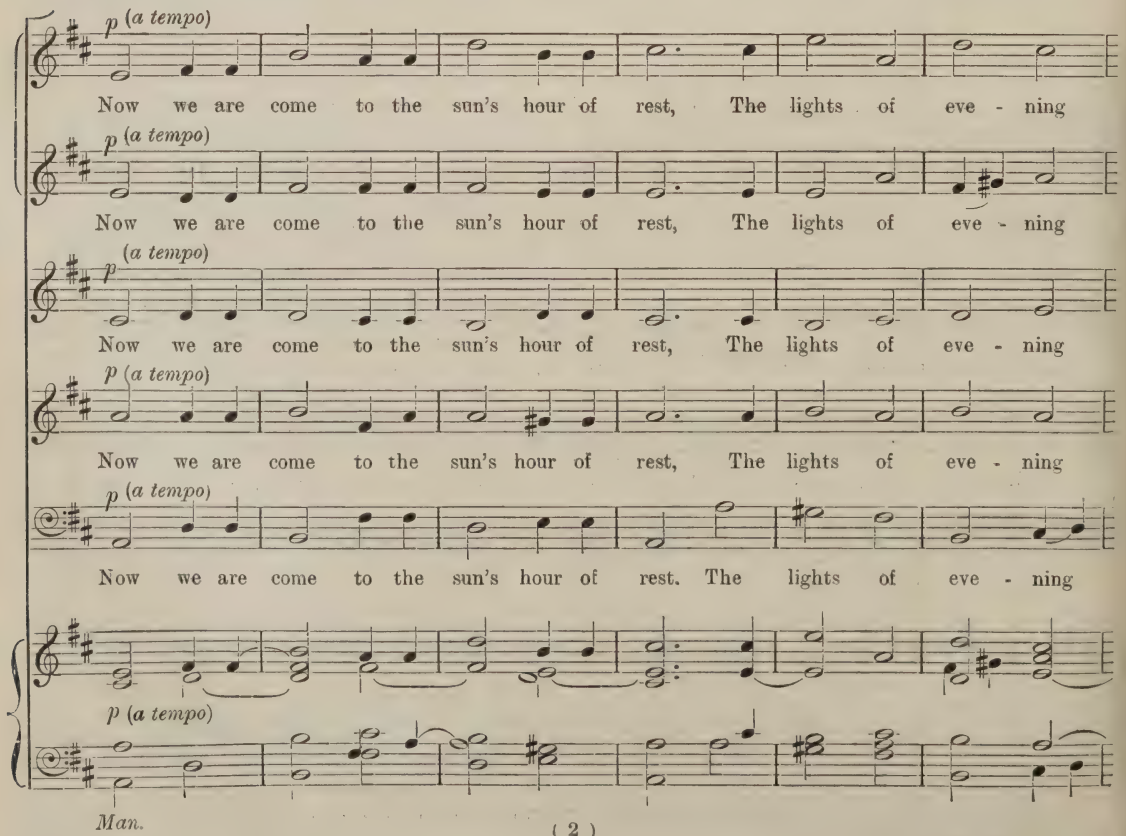
Music by T. A. WALMISLEY
(Composed in 1844)
Edited by JOHN E. WEST

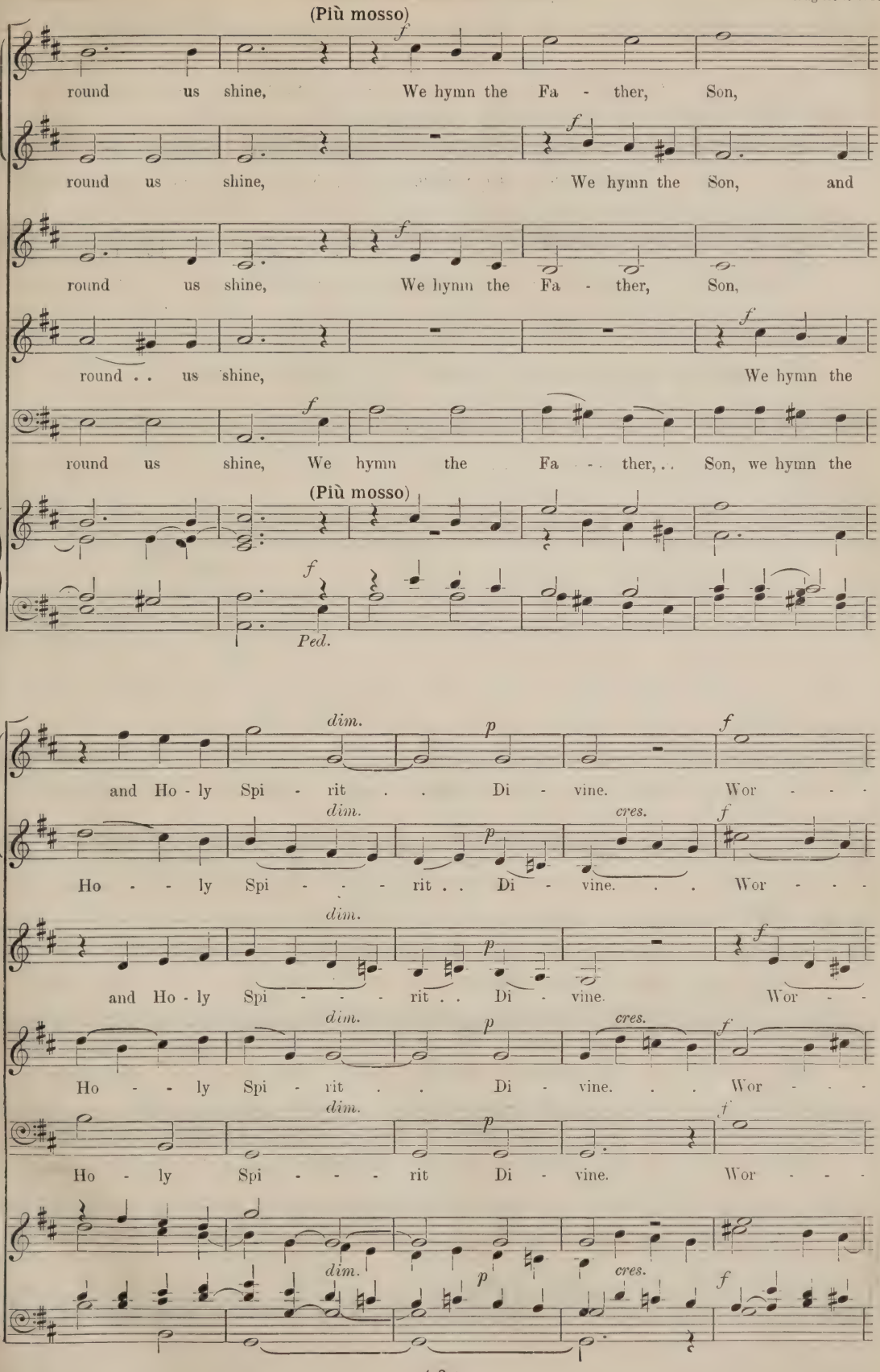
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

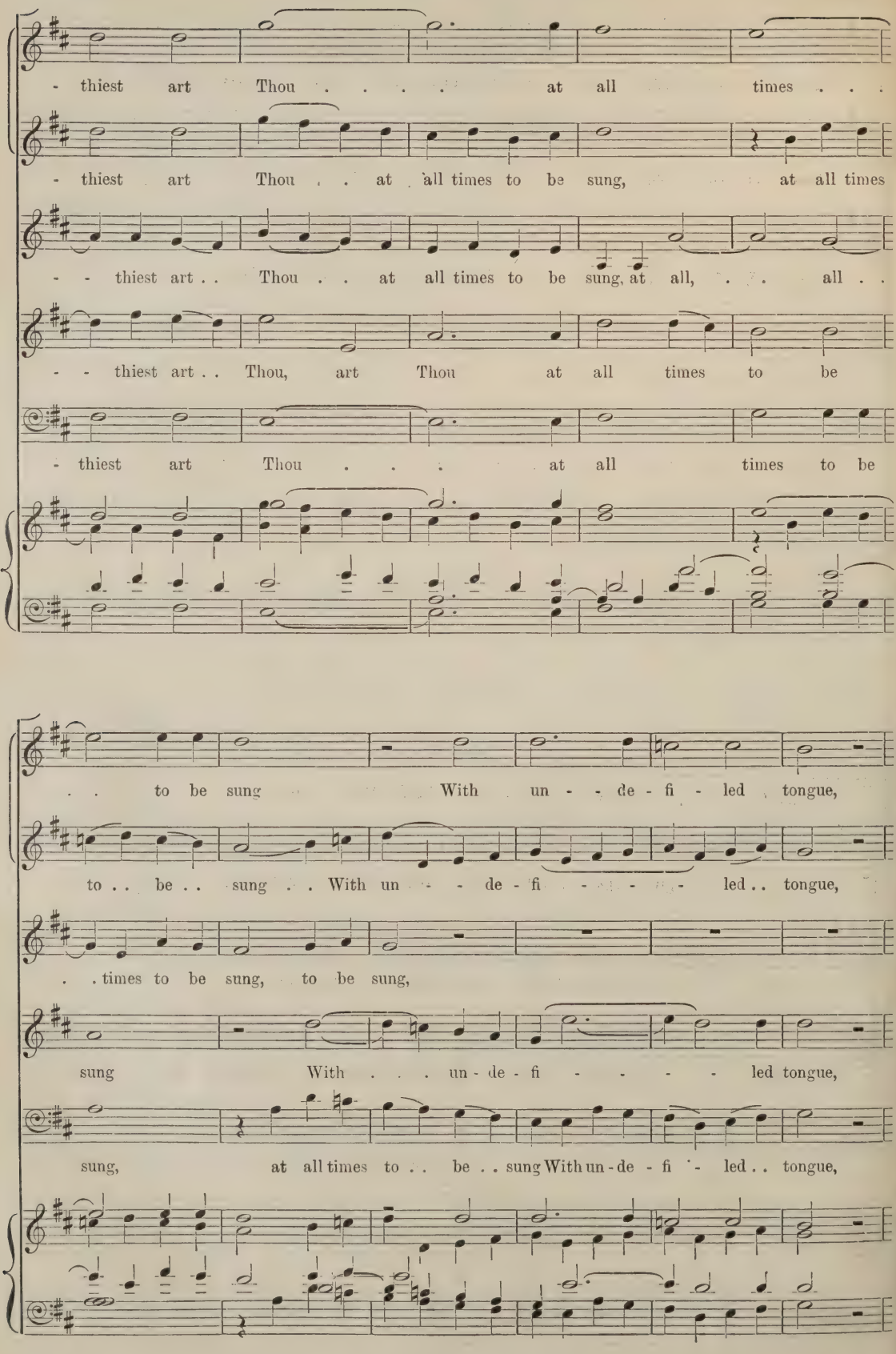

Andante (con moto). ♩=104
1st Soprano
2nd Soprano
Alto
Tenor
Bass
Organ (ad lib.)
Hail, glad-d'ning Light, . . . of His pure glo - ry poured,
Hail, glad-d'ning Light, of His pure . . glo - ry
Hail, glad-d'ning Light, . . . of His pure glo - - ry
Hail, hail, glad-d'ning Light, of His pure glo - - ry
Hail, glad-d'ning Light, of His pure glo - ry poured,
Andante (con moto). ♩=104
Ped.
Who is th' Im - mor - tal Fa - ther, Heaven - ly, Blest, Ho - liest of
poured, th' Im - mor - tal Fa - ther, Heaven - ly, Blest, Ho - liest of
poured, th' Im - mor - tal Fa - ther, Heaven - ly, Blest, Ho - liest of
poured, th' Im - mor - tal Fa - ther, Heaven - ly, Blest, Ho - liest of
Who is th' Im - mor - tal Fa - ther, Heaven - ly, Blest, Ho - liest of

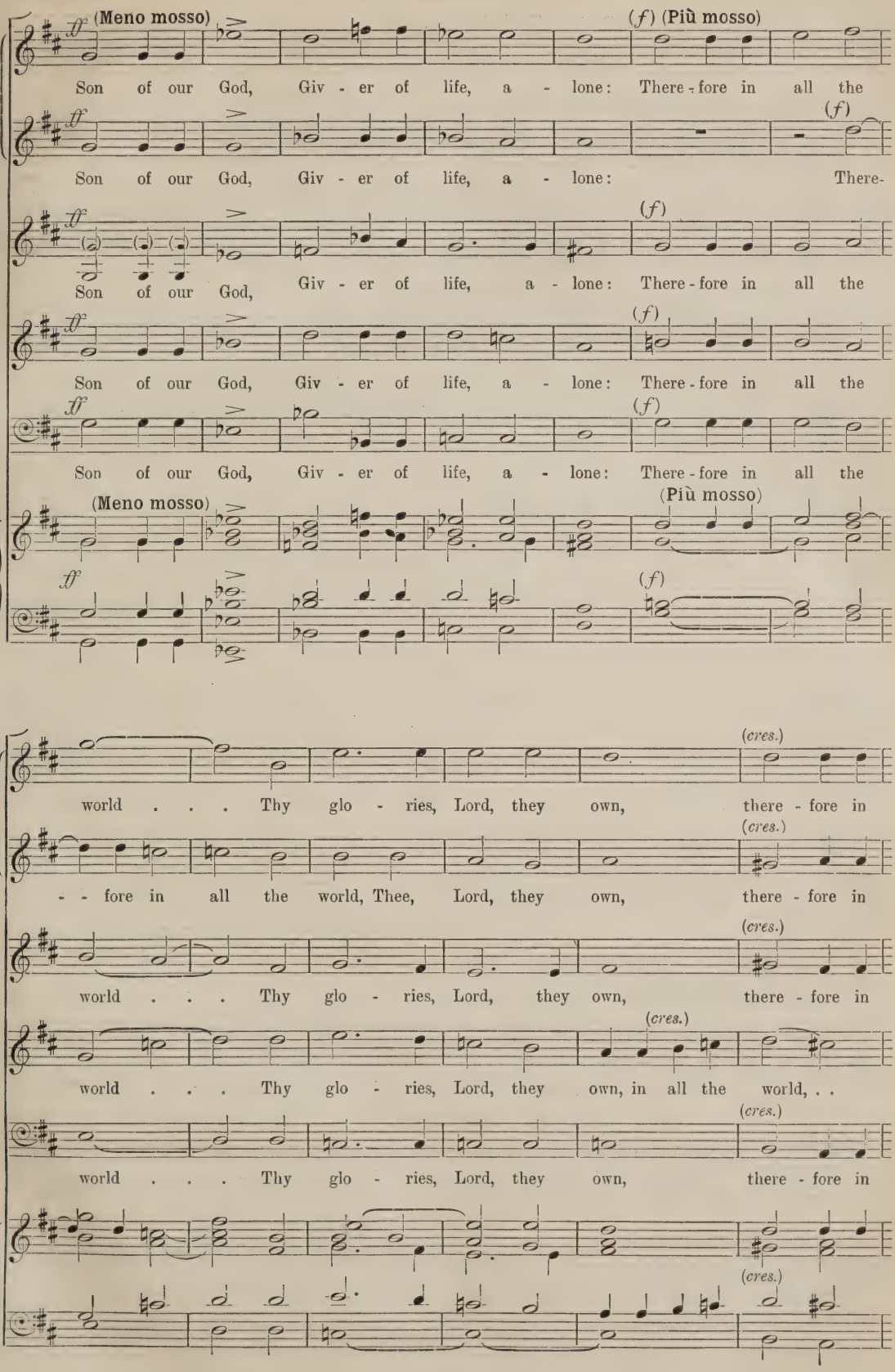
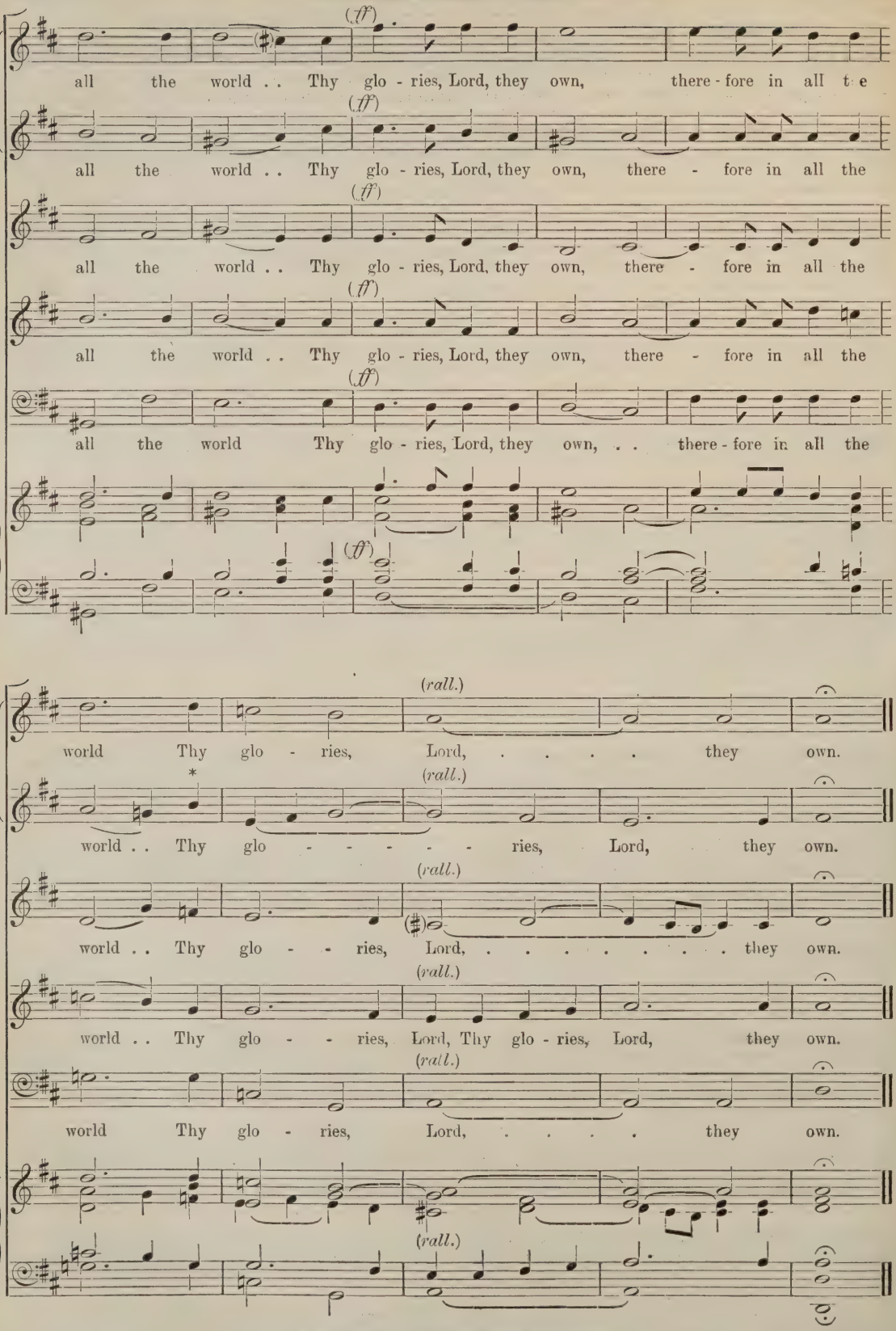
This Anthem was originally printed, without accompaniment, in Hullah's *Vocal Scores*. The Organ part now added is for use when found necessary.


f
p
(rall.)
Ho - lies, Je - sus Christ, our Lord, Je - sus Christ, our Lord.
Ho - lies, Je - sus Christ, our Lord, Je - sus Christ, our Lord.
Ho - lies, Je - sus Christ, our Lord, Je - sus Christ, our Lord.
Ho - lies, Je - sus Christ, our Lord, Je - sus Christ, our Lord.
Ho - lies, Je - sus Christ, our Lord, Je - sus Christ, our Lord.


p (a tempo)
Now we are come to the sun's hour of rest, The lights of eve - ning
Now we are come to the sun's hour of rest, The lights of eve - ning
Now we are come to the sun's hour of rest, The lights of eve - ning
Now we are come to the sun's hour of rest, The lights of eve - ning
Now we are come to the sun's hour of rest. The lights of eve - ning
Man.


(Più mosso)
round us shine, We hymn the Fa - ther, Son,
round us shine, We hymn the Son, and
round us shine, We hymn the Fa - ther, Son,
round . . us shine, We hymn the
round us shine, We hymn the Fa - - ther, . . Son, we hymn the
(Più mosso)
Ped.
and Ho - ly Spi - rit . . Di - vine. Wor - - -
Ho - - ly Spi - - - rit . . Di - vine. . . Wor - - -
and Ho - ly Spi - - - rit . . Di - vine. Wor - -
Ho - - ly Spi - rit . . Di - vine. . . Wor - - -
Ho - ly Spi - - - rit Di - vine. Wor - - -


- thiest art Thou . . . . at all times . . .
- thiest art Thou . . at all times to be sung, at all times
- - thiest art . . Thou . . at all times to be sung, at all, . . all . .
- - thiest art . . Thou, art Thou at all times to be
- thiest art Thou . . . at all times to be
. . to be sung With un - - de - fi - led tongue,
to . . be . . sung . . With un - - de - fi - - - - led . . tongue,
. . times to be sung, to be sung,
sung With . . . un - de - fi - - - - led tongue,
sung, at all times to . . be . . sung With un - de - fi - led . . tongue,


(Meno mosso)
(f) (Più mosso)
Son of our God, Giv - er of life, a - lone: There - fore in all the
Son of our God, Giv - er of life, a - lone: There-
Son of our God, Giv - er of life, a - lone: There - fore in all the
Son of our God, Giv - er of life, a - lone: There - fore in all the
Son of our God, Giv - er of life, a - lone: There - fore in all the
(Meno mosso)
(Più mosso)
(cres.)
world . . . Thy glo - ries, Lord, they own, there - fore in
- - fore in all the world, Thee, Lord, they own, there - fore in
world . . . Thy glo - ries, Lord, they own, there - fore in
world . . . Thy glo - ries, Lord, they own, in all the world, . .
world . . . Thy glo - ries, Lord, they own, there - fore in

(ff)
all the world . . Thy glo - ries, Lord, they own, there - fore in all t e
(ff)
all the world . . Thy glo - ries, Lord, they own, there - fore in all the
(ff)
all the world . . Thy glo - ries, Lord, they own, there - fore in all the
(ff)
all the world . . Thy glo - ries, Lord, they own, there - fore in all the
(ff)
all the world Thy glo - ries, Lord, they own, . . there - fore in all the
(ff)
(rall.)
world Thy glo - ries, Lord, ... they own.
*
(rall.)
world . . Thy glo - - - - - ries, Lord, they own.
(rall.)
world . . Thy glo - - ries, Lord, ... they own.
(rall.)
world . . Thy glo - - ries, Lord, Thy glo - ries, Lord, they own.
(rall.)
world Thy glo - ries, Lord, ... they own.
(rall.)

* This note, B, is printed as G in Hullah's *Vocal Scores*, probably in error.

(*Continued from page 720.*)

requires a totally different type of hall, audience, and atmosphere; he thought, too, that the ordinary 'Prom' habitué would be driven away. We do not think there is much in these objections. After all, at the 'Proms,' and also at the Symphony Concerts, violin and pianoforte solos (sometimes as intimate in character as chamber music) are frequently heard, without suffering appreciably from the large hall. As our contributor 'Feste' pointed out some years ago when advocating the introduction of an occasional chamber work in orchestral concerts, such music provides far better relief than a vocal operatic aria in which the full orchestra plays a prominent part, besides being as a rule superior in quality. The fact is, in a long symphony concert the ear has a surfeit of the orchestra, and there is real need for a few short items in which the band has no part. We believe the success of the English Singers at last season's 'Proms' was due not only to their delightful singing, but also to the refreshing contrast they provided. And the orchestra itself gains from this relief, of course. (By the way, the English Singers also do not appear in this year's programmes.)

As to Mr. Midgley's fear that Promenaders would be driven away by chamber music, everything depends on the choice of work. Nobody would suggest, for example, one of the later Quartets of Beethoven; nor would it be advisable to play complete works, unless they are short. Now that detached movements of symphonies are played, there ought to be little objection to the use of separate movements from quartets. The Léner and other players have long since been in the habit of making gramophone records of detached movements. There is a further point to be considered. The average orchestral audience knows little of chamber music; here is an opportunity of making converts, and eventually increasing the public for this highest of all types of music.

In the matter of the 7.30 to 8 organ recitals, we part company with Mr. Lorenz, especially as he suggests that many organists would gladly do the work for a merely nominal fee. A recital given while the crowd is assembling is a slight on both instrument and player. If organ solos are to be heard in the concert-room, they should be accorded a recognised place in the programme, and the performer should be paid an adequate fee.

A Prague reader takes us to task roundly for our remarks on Shakespeare in modern language. He is just reading the 'Merry Wives,' and finds only about a third of it is intelligible. Hence his enthusiastic support of Mr. Jack Hylton's plea for translating the Bard into the language of to-day. For example, he says:

> Would not the words 'Pardon me for intruding upon you without warning' do as well as 'I make bold to press with so little preparation upon you'?

They would probably do as well, so far as he is concerned. But is a mere prosaic sentence of this kind a fair test? What would become of the poetry that is found on practically every page of Shakespeare, whether in prose or verse? What does our Prague friend suggest for the countless passages of the type of:

> She never told her love, but let concealment, like a worm i' the bud, feed on her damask cheek?

He accuses us of 'hero-worshipping conservatism' (we gladly plead guilty in this connection), adding that it is out of place 'in a musical journal which lends an ear to Bolshevik radicalism.' 'Why [he goes on, warming up], why not advocate a reading of "The Vision of Piers Plowman" in the original?' —and suggests that we should try it. As it happens, we tried it, with pleasure, many years ago, and advocate it strongly. We admit, however, that 'Piers' would suffer little from being modernized. But there is nothing in Shakespeare that need give much trouble to an intelligent reader. Our correspondent seems to overlook the value, poetry, and interest of all kinds that belong to the original forms of literary masterpieces. It will be a bad day for the English language (and for the English character) when the only form of literary expression understanded of the people is that of the easy-going journalistic type.

If an old poet is worth reading, he is worth taking trouble over. Let those whose brains reel at such frightful complexities as 'I make bold to press with so little preparation upon you,' give it up, and take to literature that is within their mental grasp.

Similarly, the music of the great composers needs no translation into the idiom of the dance band in order to make its message understandable and palatable to the normal mind. If a masterpiece is beyond us, our job is to climb up to it, not demand that it shall be dragged down to us.

As we were not present at Mr. Henry Cowell's recent pianoforte recital, we express no opinion on his playing with his forearm, plucking the pianoforte strings direct, and other novel effects. But we are interested in some of the titles of his pianoforte compositions, which certainly go one better than Scriabin. They raise the usual speculations concerning programme music. For example, how many of the audience, unassisted by the titles, would have been able to distinguish between 'The Banshee,' 'The Cauldron of Fire,' 'Anger Dance' and 'Dance Obsequious'; 'Exuberance' and 'Exultation'; and 'The Æolian Harp' and 'The Harp of Life'? The two oddest titles, however, were 'Vestiges' and 'Advertisement.'

We learn from an Australian paper that 'Phonograph records of the "Hallelujah Chorus" and Mozart's twelfth Mass, sung by Dame Clara Butt,' were used during a service at St. Peter's Church, Rockley, near Lithgow. The paper describes them, with good ground, as 'innovations.'

If ever a distinction of the kind was well earned, it is the knighthood just conferred on Dr. Henry Coward. Hearty congratulations to Sir Henry!

By the way, we see that a Lancashire paper announced the bestowal of the honour thus:

> Dr. Coward receives a knighthood, though he has spent nearly all his life in Sheffield.

With poignant recollections of Sheffield on several wet days, we feel disposed to substitute 'because' for 'though.'

Wireless Notes

By 'Ariel'

The debate between Sir Landon Ronald and Mr. Jack Hylton provided good sport and some enjoyable music—but, inevitably, it was inconclusive. I doubt if the predilections of a single listener were altered as a result. And, after all, why should they be? There is room for both classical music and the fox-trot. I believe this view is held by most musicians, their only objection to present-day dance music being based on the maltreatment of the classics at the hand of certain dance 'composers.' On the other hand, the dance music enthusiasts are usually much less tolerant, and are ready to raise a chorus of protest against any programme that contains a large proportion of classical music.

I fancy both Sir Landon and Mr. Hylton might have chosen more convincing examples. Thus, the 'Unfinished' Symphony, popular and attractive as it is, contains some weak spots, and the complacent second subject is overworked. Such a piece as the 'Meistersinger' Overture, or the *Scherzo* of the Ninth Symphony, would have backed up Sir Landon's claims far better; moreover, they would have given the best possible answer to Mr. Hylton's absurd statement that rhythm, melody, and harmony were not combined until 'symphonised syncopation' took the job in hand. Many other remarks of Mr. Hylton were pathetically futile—for example, his explanation of syncopation, and his quasi-defence of it as being something that is found in the works of classical composers. Bless his innocent heart! no musician objects to syncopation in dance music or anywhere else, so long as it is used with taste and discretion. What we *do* kick at is the over-use of it to such a degree that it loses its effectiveness as a momentary departure from the normal rhythm, and becomes irritating. In other words, Mr. Hylton and his confrères are making a rule of what should be an exception. Again, their syncopation is rarely more than elementary. In real subtlety, variety, and skill it can be beaten hollow by countless passages from such composers as Brahms and Beethoven (especially in their chamber music).

Going back to the choice of illustrations: Sir Landon no doubt pleased a good many of his listeners by playing the 'Blue Danube' Waltz. But there were plenty of Ronaldites who found the old Waltz decidedly worn. The best that could be said for it was that it was excellent to dance to. However, the Waltz by Irving Berlin with which Mr. Hylton hit back was far worse, because (1) it was poor for dancing purposes; (2) sickeningly monotonous and unwholesome in style; and (3) some of it was so *pianissimo* and attenuated that a couple or two waltzing would have drowned it. As for the fox-trot which Mr. Hylton said would make it impossible for us to keep our toes still, it was, so far as at least one circle of listeners was concerned, a dead failure. Nary a toe stirred—except a couple that moved doorwards after the fox-trot had hiccupped its way for a minute or two.

Mr. Hylton's wind-up with his specially scored version of Sir Landon's 'Down in the Forest,' was a good touch. It contained some amusing effects, and I was sorry we had no opportunity of hearing Sir Landon's opinion of it. Personally, I preferred it to the original version sung immediately before, partly because (despite Mr. Hylton's eulogy) it is not a first-rate song, and also because the lady who sang it wobbled and lost pitch, and Sir Landon himself overhit the pianoforte in accompanying.

To sum up, the evening left me more than ever convinced of two things: (1) that the modern dance band, in sonority, variety, and possibilities in every direction save that of grandeur, is a marvellous little force; and (2) that the music written for this almost perfect combination is usually beneath contempt in its poverty of idea. Practically all its effects are those of colour, and must soon be exhausted. (The slithering and slobbering of the saxophones, for example, has long since ceased to amuse.) Its rhythmic devices are, as I have said, confined to one or two of the more obvious types of syncopation, so there is no increase, or even sustaining, of interest to be looked for there. The harmony is usually sugary, and of a type that wears badly. Of thematic invention and development there is hardly a trace. This weakness was never so forcibly exposed as during the debate, when the extracts from Schubert, Schumann, Gounod, &c., gave us instances of exactly the reverse—*i.e.*, thematic interest so vital that the composer could safely continue one kind of tone-colour and balance for a longish time at a stretch. No wonder the Hyltons and Berlins are busy hunting among the classics for a supply of the material they are unable to invent for themselves! Here, then, is an instrumental combination so rich in possibilities that it is to be hoped some of our composers will try their hands on it, and not only for dance-music purposes. I suggest that the B.B.C. should give us another debate of the kind. But next time I hope the disputants will avoid the unnecessary warmth that crept into their arguments—especially Sir Landon's. There is no need for acrimony. Both sides have good cases, and much more convincing arguments and examples might be brought forward than were used on July 20.

LUNGS AND THE MAN: ANIMALS AND NATURAL BREATHING

By Sterling Mackinlay

Many men and most women breathe wrongly. Why do they not learn right breathing from the animals? In the matter of breathing, animals start life with one great advantage over human beings: they have no inherited defects to overcome by force of will. Animals have never worn clothes, except to oblige human beings in the circus or elsewhere. Thus they have never known what it is to have artificial pressure applied to the ribs. As a result they have always breathed deeply and naturally, with the lower or floating ribs moving freely outwards and back again. One need only look at the dog in one's home or at the horse out of doors to see the truth of this statement. Further, a visit to the Zoological Gardens will show that rib-breathing is the universal method of the animal kingdom.

Mankind on the other hand, has to fight against wrong methods, which have been inherited from a long line of waist-loving ancestors. To obtain a waist by natural exercises is admirable, for those who admire waists. To obtain one by artificial methods is a very different matter. Gone is the tight-lacing of the Victorian era, but high breathing which was the evil effect of restriction, remains as an inherited tendency. It is noticeable more especially in what used to be called the weaker sex. The difficulty is

that the athletic exercises of the present day do not involve deep breathing. High-breathing results in a certain lightness of the lower part of the body, and thus the modern craze for dancing helps to retard the disappearance of a method which has no other advantage and a great many disadvantages from the health point of view.

As soon as the lower ribs are subjected to the slightest compression, the method of breathing begins to be altered. When the waist is encompassed with rigid armour, whether it be of steel or of whalebone, the lower ribs become immovable and natural breathing ceases to exist altogether. Man places himself on a lower level than the animals in a matter which is of the highest possible importance. He is deliberately discarding the proper method of carrying on a physical function upon which his existence is entirely dependent.

Man can exist without food for many days, without liquid for many hours, but without air he cannot exist many minutes. Medical specialists are constantly putting their patients upon diets. It may be doubted whether a single food or drink can be mentioned which has not at some time fallen under the doctor's ban. ('My dear Sir, rank poison in your case!') Air alone has come through the ordeal of Harley Street without sentence of banishment being pronounced.

When the proper rib movement of filling the lungs is interfered with, only two alternatives remain, both of them bad. To breathe entirely downwards subjects the internal organs to pressures which were never intended, and if indigestion is the only aftermath, one may be congratulated. To breathe entirely upwards involves the constant effort of raising the chest, and reduces lung expansion to a minimum. Can it be wondered at, if a weak chest and lung trouble are the resultant penalties?

How rarely do animals get consumption compared with human beings! When they do suffer from this malady, it is not because they breathe wrongly. It comes often from lack of that fresh air which is the birthright of us all. Many human beings with a tendency to consumption have been cured by singing or elocution lessons; no other medicine has been necessary. Have professional singers developed consumption? Such an occurrence is practically unknown. Happy is he who sings at his play, but thrice happy is he who breathes as nature intended, for his is the priceless gift of Health.

'THE COMPLETE ORGAN RECITALIST'

A work bearing the above title is shortly to be issued. The editor, Mr. Herbert Westerby, has secured the co-operation of over thirty contributors well known in the organ world, and the result should be a volume of great interest and value. The articles will deal with the historical and educational aspects of organ playing; sundry departments of recital work; various styles of recital music; training for recital work; famous organs and organists, English and American, &c. The first issue of the book will be by subscription, particulars of which, with prospectus, are to be had from Mr. Westerby at 57, Bexley Road, S.E.9. We understand that members of organists' associations, and of the I.S.M., may obtain the work at a special low price of 7*s.* 6*d.* until September 4. The ordinary subscription rate will be 10*s.* (closing on October 4). After the subscription is closed the price will be 12*s.* 6*d.* It should be added that Editor and contributors have given their services, and the proceeds will be devoted to the Organists' Benevolent League.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

PASSED ASSOCIATESHIP, JULY, 1926

Barnes, C. A. E., London.
Barrington, E. J. W., Horsham.
Bell, E. A., Hull.
Birtchnell, E. E., London.
Blake, L. J., London.
Bornet, P., Lincoln.
Bowyer, W. H., Blackburn.
Brocklesby, J. H., Rotherham.
Brown, C. E., Malvern Link.
Chown, C. E., Northampton.
Clegg, Miss A., Todmorden.
Curtis, Miss V. F. M., London.
Etchells, A. E., Manchester.
Fuller, Miss M. C., Swansea.
Hayward, D. S., London.
*Knight, C. H., London.
Lee, F. R. M., Edinburgh.
†Maybrey, W. J., Twickenham.
Nolan, S., Nottingham.
Parkin, W., Wakefield.
Pease, A. R. H., Southsea.
Rodgers, J. M., Manchester.
Rogers, D. G., Ware.
Runeckles, E. J. F., Stowmarket.
Sharpe, H. D., Liverpool.
Sealey, F. C. R., London.
Sturman, G. W., Woodhall Spa, Lincs.
Sykes, J. A., Bristol.
Thomas, G. A., London.
Tubbs, W. J., London.
Willis, R. E., Ipswich.

* Lafontaine Prize. † Sawyer Prize.

ALAN W. SHINDLER, *Registrar.*

PASSED FELLOWSHIP, JULY, 1926

Ansell, G. E., London.
*Beckett, T. W., London.
Bevers, F., Batley, Yorks.
Brown, A. G. Y., Tadcaster.
Bull, A. J., Tonbridge.
Bullock, B., Stoke-on-Trent.
Bunney, A. W., London.
Chadwick, F., Huddersfield.
Cheveaux, L. N., Bury St. Edmunds.
Daniels, E. H., Gloucester.
Grant, W., Bolton.
Hamer, H. S., Leeds.
†Hart, C. T., Bury St. Edmunds.
Higgins, G. J., Bristol.
Hopkins, D. E., London.
Hunt, J. E., London.
Madge, W. J., London.
Metzler, G. J., London.
Monteath, C. E., Denstone College.
Osmond, C. E., Salisbury.
Peasgood, O. H., London.
Ramsey, C. E., Colchester.
Rhodes, G., Scarborough.
Sutton, E. B., Southsea.
Tomblings, P. B., Tonbridge.
Williams, A. B., Doncaster.

* Lafontaine Prize. † Turpin Prize.

ALAN W. SHINDLER (*Registrar*).

The reports of the Examining Board are appended:

FELLOWSHIP PAPER-WORK

The value of the work was very much better than usual; it it was for the most part distinctly musical, and though correct in the main, it was not nearly so mechanical. There was too much avoidance of the obvious, as if candidates were suspicious of a trap: *e.g.*, (*a*) In the free counterpoint, a bass was given consisting of two bars in F major, followed by exactly the same two bars in A minor. A large proportion of workers failed to see any connection; (*b*) In the orchestration, an orchestra including three horns was specified. The opening phrase of the passage to be scored simply begged to be put on the three horns. The majority of workers found a much more elaborate and less effective solution.

Few candidates, to our regret, attempted the vocal polyphony, and of those who did, none realised that the basis of 16th-century counterpoint is rhythmical combination.

The questions were answered fully and well, and the fugue—a matter of *stretti*—was very fair, but the orchestration was too elaborate, and was unsatisfactory in the way the bass was treated. Few candidates realised that in a large 'spread' pianoforte chord the lowest note is the 'true' bass.

P. C. BUCK (*Chairman*).
G. J. BENNETT.
C. H. KITSON.

FELLOWSHIP ORGAN-WORK

The greatly increased number of passes is sufficient evidence of a welcome improvement in the playing of the candidates. Yet this number would have been augmented considerably if certain candidates had taken the trouble to look at the key-signature in the tests, and had played correctly the bass given to be harmonized, the theme for extemporisation, and the melody. It is amazing that a candidate for an important examination will mis-read two bars of the simplest music, both as to key and time,

and even extemporise on it for some minutes without finding out his mistake; or that he will play half through a sight-test in the wrong key, and, having at last found it, will lose it again before the end. It is, perhaps, within the bounds of possibility that some hopelessly bad player could do this, but when a candidate plays his pieces with fluency and accuracy, and then commits some needless errors of this sort, one finds it difficult to understand his musical outlook. The best features of the playing were accuracy, the selection of appropriate stops, and neatness in the management of the organ. The weak side of it lay, as usual, in the rhythm and phrasing. Many candidates have not yet realised that vitality in music is in direct proportion to a sense of beat.

W. G. Alcock (*Chairman*).
Edward C. Bairstow.
Alan Gray.

ASSOCIATESHIP PAPER-WORK

The strict counterpoint papers show some tendency to improve, but much of the work done is still poor. There were better workings in the free counterpoint, though more attention should be given to the maintenance of the figure and style suggested in the opening bars. A marked improvement was shown in the treatment of pianoforte accompaniments and in the harmonization of the melody. An increasing use of appropriate figures and a better sense of pianoforte idioms produced workings which showed musicianship. It was very encouraging to notice the real advance made in the harmonization test. The added parts were interesting, and revealed greater freedom and individuality.

The attention of candidates must again be drawn to the importance of the ear-tests. There were often surprising failures.

Ivor Atkins (*Chairman*).
A. Eaglefield Hull.
H. Davan Wetton.

ASSOCIATESHIP ORGAN-WORK

Inaccuracy again marred much of the playing for the Associateship. The chief errors were distorted note-values; a general lack of precision; poor phrasing and part-playing, especially in the opening of the first group of pieces. Indefinite pedal was still prevalent, particularly in Group 4. It is a matter of surprise that so many candidates reproduced such a poor idea of the composers' rhythmical intentions. Instances of exaggerated *tempi* were frequent, and often imperilled not only the security of the rhythm, but the shape of phrasing.

Many candidates also failed to realise the standard required, and to grasp the spirit and style of the pieces, which seems to indicate a state of mind too fully occupied in negotiating purely technical difficulties.

Registration still continues a source of anxiety to candidates and examiners. Rarely was there shown that security of control and management which must be associated with good organ playing. The Bach Trio was usually conceived as a solo, and the selection of stops was often injudicious—*e.g.*, the oboe and gamba neither blend well nor contrast well. Further, it is unwise to make a sustained demand upon the slender resources of the tremulant.

The vocal score was generally better. The test was not difficult, and in the expectation of a higher standard of accuracy the examiners were not disappointed. But the weakness in transposition and accompaniment deserves strong comment. Seeing that most candidates may reasonably expect, now that descants are so popular, to be called upon to perform such tests in the ordinary course of their duties, the results were little short of disastrous. Many were unable to recognize the modulations in either test. Of the first hundred candidates, eighty-four failed to secure pass marks in transposition, and ninety-two failed in accompaniment. Such results are a reflection upon the standard of the general musicianship of these candidates, and they are urged, for their own sakes, to effect a speedy improvement in these subjects.

Henry G. Ley (*Chairman*).
Harold E. Darke.
E. S. Roper.

NEW COLLEGE CHAPEL, OXFORD

Messrs. Rushworth & Dreaper have rebuilt the organ at New College Chapel, Oxford, and have installed electric blowing in place of the old hydraulic plant. Portions of the organ are of great antiquity, the earliest parts having been built by Robert Dallam (1602-65). Dallam's organ was rebuilt by Samuel Green (1740-96), and a further reconstruction by 'Father' Willis took place in 1875. As now rebuilt the instrument is a four-manual of forty-seven stops. There is a fine Pedal organ of nine stops—Open Diapason, Violone, Bourdon, and Ophicleide, 16-ft.; Octave, Principal, Bass Flute, and Clarion, 8-ft.; and a three-rank Mixture. Of the ten Choir stops, five are enclosed. The Great organ contains twelve stops, and the Swell twelve. There are twenty thumb pistons for the manuals, four reversible pistons for coupling purposes, and six composition pedals for the Pedal organ. The wind-pressures are from 3½-in. to 15-in.

THE GREGORIAN ASSOCIATION

The fifty-sixth annual Festival took place on June 17, beginning with a celebration of the Holy Communion at St. John's, Great Marlborough Street, at noon, when the men's choir of the Association sang the 'Missa de Angelis.' Evensong was sung at Westminster Abbey by a choir of five hundred. Fauxbourdons by Gibbons and Causton were used for the Canticles, and the anthem was Vittoria's 'Jesu, dulcis memoria.' The service throughout was finely rendered, and there was a crowded congregation. In the absence, through illness, of Mr. Francis Burgess, Mr. F. Eames conducted. Mr. Herrick Edwards was, as usual, the accompanist, and Mr. Sydney H. Nicholson prefaced the service with a recital.

MORE RECORDS OF LONG CHOIR SERVICE

Apropos of recent paragraphs on this subject, Mr. Howard J. Hadley, of Worcester, sends the following particulars of long service at Angel Street Congregational Church, Worcester: Choirmaster and organist, thirty-eight years; three members of the choir have done over forty years' service (46, 44, and 41); seven have passed the thirty years' total (38, 37, 36, 35, 34, 33, 32); and there are three mere youngsters who have been members for over twenty years. Our correspondent works out the average of each group, and even gives the total in hundreds—calculations for which we have not space. The list is one of which the choirmaster, Mr. Leonard G. Winter, and his forces may well be proud.

DR. DAVAN WETTON

After thirty years in the position of organist and director of music at the Foundling Hospital, Dr. Davan Wetton has retired, his term of office ceasing with the removal of the institution from London. The boys and girls of the Hospital showed their affectionate esteem by presenting him with three silver ash-trays, purchased out of pennies contributed from their pocket-money. Dr. Wetton has since accepted the post of organist and choirmaster at Christ Church, Lancaster Gate.

NEW ORGAN FOR MELBOURNE TOWN HALL

The Agent-General for Victoria is inviting tenders from British organ builders for a concert organ for Melbourne Town Hall, to replace the instrument recently destroyed by fire. The new organ is to be a four-manual, of eighty-nine stops and thirty-one couplers. The proposed specification is available at the Victoria Office, Melbourne Place, Strand. Tenders from British firms should be deposited with the Agent-General, at the above address, not later than September 20.

PURCELL COMMEMORATION AT WESTMINSTER ABBEY

The celebration of the Festival of St. Peter at Westminster Abbey ended on July 5 with a special Evensong to Purcell's music. Under Mr. Sydney H. Nicholson, the Abbey Special Choir collaborated with the regular choir in a number of the finest and most representative examples of Purcell's Church music. The anthems were 'My beloved spake,' 'Remember not, Lord,' 'Jehovah quam multi,' 'O Lord God of Hosts,' and 'My heart is inditing,' the magnificent Coronation Anthem for James II. The Magnificat and Nunc Dimittis in G minor were sung, and the processional hymn was 'Blessed city, heavenly Salem,' sung to an arrangement of the Hallelujah from 'O God, Thou art my God.'

PRESENTATION TO MR. F. R. FRYE

At the Cathedral Hall, Chelmsford, on June 21, the sub-Dean of Chelmsford Cathedral handed to Mr. F. R. Frye a clock, a cheque for £100, and an album of subscribers' names, as a mark of appreciation of Mr. Frye's completion of fifty years' service at St. Mary's Church (now the Cathedral).

FOUNDLING HOSPITAL

The King and Queen paid a visit to the Foundling Hospital on June 10, when Dr. Davan Wetton played to them on the historic organ and the children sang some anthems. Dr. Wetton was afterwards presented to Their Majesties, who expressed their appreciation of the recital.

The Holland Choirs Triennial Festival took place at Boston Parish Church on June 17, when fifteen choirs (mostly from village Churches) were present, totalling about three hundred and fifty voices. The anthem was Crotch's 'Comfort, O Lord,' and the hymns were from the 'English Hymnal.' The collection was for the Lincoln Cathedral Restoration Fund. Dr. Gordon Slater directed the music.

Mr. P. E. Sankey has resigned the office of hon. secretary and treasurer of the Plainsong and Mediæval Music Society, after twenty-three years' service. The Council has appointed as his successor the Rev. Dom Anselm Hughes, O.S.B., Pershore Abbey, Worcestershire. A circular, dealing with the Society's present and future activities, is being prepared, and a copy may be had on application to the hon. secretary.

Mr. John Newton lectured on 'Modal Music' at Holy Trinity Hall, Bournemouth, on June 12. Examples, sung by the choir of Christchurch Priory, included portions of Communion Service settings by Charles Wood, Martin Shaw, and Henry Ley, Faburdons by Morley, and hymns from the 'English Hymnal' and 'Songs of Syon.'

The choir and congregation of Lavender Hill Congregational Church have presented Mr. J. T. Corbin, J.P., with a gold watch, as a token of esteem and appreciation on the completion of forty years' work as their organist.

A new organ has been built by Messrs. Rushworth & Dreaper for Holy Trinity Church, Llandudno—a three-manual of thirty-nine speaking stops, fifteen manual pistons, and ten pedal pistons.

RECITALS

Dr. R. Walker-Robson, St. Mary-le-Bow, E.C.—Passacaglia in D minor, *Reger;* Arabesque in G, *Debussy;* 'Ronde des Princesses,' *Stravinsky;* Fantasia and Fugue in C minor, *Liszt.*

Mr. H. C. J. Churchill, Purley Congregational Church—Trio in E flat (Sonata No. 1), *Bach;* Fugue in G (Sonata No. 3), *Rheinberger;* Sonata No. 1, *Harwood;* 'From Hebrid Seas,' *Julian Nesbitt.*

Mr. W. Wallace Thompson, St. James's, Garlick Hill, E.C.—Allegro marziale, *Frank Bridge;* Pièce Héroïque, *Franck;* Poem, *Julius Harrison.*

Mr. Frank E. Newman, St. Peter Mancroft, Norwich—Sonata No. 1, *Mendelssohn;* Two Sketches, *Schumann;* Choral Prelude on 'Ye holy angels bright,' *Darke;* Fugue, *Reubke.*

Mr. Charles Stott, Primitive Methodist Church, Silsden—Fugue, 'Ad nos,' *Liszt;* Variations on 'Hanover,' *Lemare;* Fantasia and Fugue in G minor, *Bach;* Thème varié, *Widor.*

Dr. Louis A. Hamand, Malvern Priory Church—'St. Anne' Fugue, *Bach;* Prelude, Fugue, and Variation, *Franck;* Allegretto grazioso (Symphony No. 6), *Tchaikovsky.*

Dr. W. G. Alcock, Andover Parish Church—Fantasia in F minor, *Mozart;* Basso Ostinato, *Arensky;* Fantasia and Fugue in G minor, *Bach;* Allegro Cantabile and Toccata (Symphony No. 5), *Widor.*

Mr. W. J. Lancaster, Bolton Parish Church—Concerto in B flat, *Handel;* Pièce Héroïque, *Franck;* Choral Prelude on 'Ye boundless realms of joy,' *Parry.*

Mr. Allan Fortune, Ingrow Parish Church—Nuptial March, *Guilmant;* Prelude on 'St. Peter' and Theme by Tallis, *Darke;* Two Preludes, *Scriabin.*

Miss Doris Marshall, St. Andrew's, Nottingham—Prologue, *Henniker;* Scherzo (Symphony No. 2), *Vierne;* Prelude in C, *Bach.*

Mr. W. Greenhouse Allt, St. Giles's Cathedral, Glasgow—Prelude on 'St. Michael,' *West;* Scherzo in F minor and Rêverie on 'University,' *Harvey Grace;* Sonata in the style of Handel, *Wolstenholme;* Psalm-Prelude No. 2, *Howells;* Pièce Héroïque, *Franck;* and a *Karg-Elert* programme.

Dr. Gordon Slater, Boston Parish Church—Chorale Prelude, 'Deck thyself, my soul, with gladness,' *Bach;* Prelude to 'The Dream of Gerontius'; Pastorale (Sonata No. 12), *Rheinberger;* Final (Symphony No. 3), *Vierne.*

Dr. Albert C. Tysoe, St. Hilda's, Whitby—Overture in D minor, *Handel;* Fantasia in E, *Wolstenholme;* Idyll, 'The Sea,' *W. Arnold Smith.*

Mr. Allan Brown, City Temple—Introduction and Fugue (Sonata), *Reubke;* Canon in B minor, *Schumann;* Fugue, 'Ad nos,' *Liszt.*

Master Horace W. King, St. Lawrence Jewry—Three Sketches, *Schumann;* Pastorale, *Franck;* Andantino, *Frank Bridge;* Toccata and Fugue in D minor, *Bach.*

Mr. W. Wolstenholme, St. Lawrence Jewry—Fantasia in G, *Bach;* Gavotte from 'Otho,' *Handel;* Prière and Toccata ('Suite Gothique'), *Boëllmann;* Two Ballads and Sketch, No. 3, *Wolstenholme.*

Mr. Cecil S. Richards, Hexham Abbey—Two Preludes, *Scriabin;* Fantasia Sonata (first two movements), *Rheinberger;* Toccata in D minor, *Reger;* Preludes on 'Southwell' and 'St. Mary,' *Wood.*

Mr. W. Wooding Starmer, East Grinstead Parish Church—Festival March, *Best;* 'In Paradisum,' *Dubois;* Fugue on B A C H, *Schumann;* Romance, *Starmer.*

Dr. Chastey Hector, Brighton Parish Church—Fugue in G, *Bach;* Introduction and Finale from Part 2 of 'The Apostles'; Cortège, *Debussy;* Tuba Tune, *Norman Cocker.*

Mr. Frederick J. Tarris, Chiswick Parish Church—Prelude and Fugue in C, *Bach;* Sonata No. 5, *Mendelssohn;* Bridal March, *Parry.*

Mr. Alban Hamer, Bloemfontein Cathedral—Preludes on 'Croft's 136th' and 'Eventide,' *Parry;* Adagio in F, *Mozart;* Allegretto Grazioso, *Brahms;* Toccata, *Capocci.*

Mr. George Ryan, St. Lawrence Jewry—Prelude in B minor, *Bach;* Scherzo in C minor, *Guilmant;* Toccata in F, *Widor.*

Mr. H. C. Warrilow, St. Lawrence Jewry—Triumphal March, *Karg-Elert;* Grand Chœur in G minor, *Hollins;* Pastorale in G, *Watling.*

APPOINTMENTS

Mr. Walter L. Booth, choirmaster, Cliff Town Congregational Church, Southend-on-Sea.

Miss Edna C. Howard, choirmaster and organist, Jackson's Lane Wesleyan Church, Highgate.

Mr. George Parker, choirmaster and organist, Parish Church, Leigh, Lancashire.

Mr. Godfrey Sceats, choirmaster and organist, Christ Church, Isle of Dogs, E.

Mr. Arthur M. Stacey, choirmaster and organist, St. Stephen's, Paddington.

Mr. Charles Stevens, choirmaster and organist, St. John the Evangelist, Waterloo Road, S.E.

Letters to the Editor

FOURTHS, FIFTHS, AND SIXTHS

SIR,—Dr. Froggatt looks on consecutives as a sort of musical Dr. Fell. He quotes a passage from a discussion at the Musical Association ; but the quotation by itself does not make my meaning clear. This may be my fault. May I put my view as shortly as the subject allows ?

In all art, incoherence is bad. In music, Form, including of course, Fugue and Canon, are studies of coherence, balance, and so on. They deal with coherence on the large scale. Coming down, it may not be too fanciful to say the ultimate elements of music classical to-day are chords, which link themselves into little groups of two, or sometimes three, which may be called doublets and triplets. As there is coherence between successive grouplets it is sometimes doubtful how a succession of chords should be analysed into grouplets. This is partly a question of metre.

Music is thus built up entirely of grouplets of two or three chords each. A discord and its resolution form a familiar grouplet. Many pairs of chords cannot combine into doublets ; the chords must be related, and the relation is generally discord-resolution ; or it depends on the cadence or half-cadence. What chords can be joined into grouplets is settled chiefly by cadence, which largely covers discord-resolution ; but the influence of scale comes in—often very strongly if the succession of chords is rapid—and the influence of sequence.

Taking common chords, many pairs will not form doublets, *e.g.*, Dominant-Subdominant, Supertonic-Tonic. The two chords do not combine into a coherent grouplet.

Most chords a second apart will not combine into doublets. They have no notes in common to bind them together. This is not a full explanation, for chords a third apart have two notes in common, but they do not make good doublets. I suggest the reason is that they are not cadential.

The notes that settle what a common chord is, are the 'root' and fifth ; and if these are the outer parts, so as to be very prominent, they call attention to the chord and define it. Thirds have no such effect, as each third may belong to two common chords.

In discussing consecutives we must distinguish between conjunct and disjunct, and remember that there are only two pairs of conjunct minor thirds, and one pair of major thirds in the major scale.

Consecutive perfect fifths are worst when conjunct. I suggest that it is the chords which do not form a good grouplet ; and people have blamed the fifths. If you invert the chords, they are not, in the first place, so easily recognisable. Then the evil is mitigated by scale influence, especially if the chords are fast—as, for instance, in the last movement of the third Sonata ; they then become a mixture of harmony and passing-chords. A real grouplet and its components must take some time, such as a big part of a second. If the chords do not run up and down the scale they may not sound well even fast. I wonder if every organist feels quite happy playing the episode before the pedal point in the G minor Fugue.

The tritone is a danger signal calling attention to the bad doublet, Subdominant-Dominant. The cadence and the scale influence condone this to some extent. The reverse progression has no cadential reason, and the scale seems to have less influence going down. Singers have some difficulty with 'Watchman, is the night far spent?' ; but a singer who does not listen properly to the accompaniment is uncertain of the last note but one of the 'Erl-King.'

The subject is difficult and demands space, but I would urge shortly that bad melodic progressions are bad because they suggest bad harmony. There may be many forbidden that are really quite correct. The counterpoint master has had much more influence than any other ; and, for example, a general forbiddance of consecutive fifths on apparently logical grounds may rule out perfectly good cases, and people thinking them wrong may have trained themselves to dislike them as bad grammar. Many object to 'One does his best,' or 'The eldest of the two came first,' because grammarians object to 'his' and 'eldest,' though not to 'first' ; but I submit both are perfect English.

It may be said that if there were anything in all this, it would have been obvious all along. But in early days people did not mind consecutives because the harmonic groundwork did not exist. It grew gradually, unnoticed, in many centuries. Later the subject was always a question of counterpoint, not harmony ; and when harmony was studied it was essentially a discussion of isolated chords. Then chords, suspensions, and resolutions came under discussion, but the resolution was merely a kind of tail to the chord. Pairs or triolets of chords as grouplets or elements of progressions, rhyming with corresponding grouplets or sets of grouplets or progressions in corresponding parts of the strophe, have never been discussed fully.

Lichtenberg, and later Lamb, pointed out that one need not remember what each book says, any more than one should remember every meal he eats. Whether you read a fact or a convincing argument, or eat a poached egg on toast, you should merely make it a part of you. I remember that as a boy I ate Pearsall on Consecutives, and bit Macfarren on Counterpoint, so I looked them up to see what I may have been absorbing. The idea of consecutive fifths as involving incoherence is in both, but not in the same way, nor as I have put it. But the idea cannot be as Dr. Froggatt assumes, quite new, unless it is quite wrong, as he thinks it is. If anywhere near the truth it will be found, perhaps only implicitly, pretty widespread. As an example I may cite Spalding's 'Tonal Counterpoint.'—

Yours, &c.

J. SWINBURNE.

Oxted, Surrey.

THE CINEMA ORGANIST

SIR,—In the report (appearing in the July issue of the *Musical Times*) of Mr. Quentin Maclean's lecture at the R.C.O., we are given to understand that the lecturer strongly condemned extemporisation as a general basis of film accompaniment. This is quite astounding, and many, like myself, will find it very difficult to understand Mr. Maclean's attitude. As a cinema solo organist of much longer and wider experience than Mr. Maclean, and also as one who has closely studied the question of cinema music for fourteen years, I have not the slightest hesitation in stating that not only is the extemporised film accompaniment a necessity, but it is also the one and only reason why the cinema organist can lay claim to be recognised as an independent and unique artist, and is one of the first and chief reasons for the introduction of the organ into the cinema.

If Mr. Maclean's objection to extemporisation is to be supported, the only conclusion that can be arrived at is that the cinema organist is a makeshift ; for either he is a support to an inadequate orchestra, or, as a solo player, a 'relief,' to carry on while the orchestra has rest and refreshment ; or again (in some provincial cinemas), he provides the whole accompaniment to the programme of films. In each case, the organ and organist are employed for the sake of economy, and, if the organist is confining himself entirely to printed music, he is doing nothing which cannot be more satisfactorily done by other means—*he is a makeshift.* But in the extemporised film accompaniment, the solo organist is not only providing something which cannot be as satisfactorily supplied by any other instrumentalist or combination of instrumentalists, *he is providing the only means of perfect synchronisation of film and music.* If by 'extemporisation' Mr. Maclean implies aimless wandering about the keyboards, all musicians will support his objection ; such procedure is not extemporisation, but merely killing time. Extemporisation is impromptu *composition* at the keyboards, with good harmony, logical form, good style, and melodic interest—to say nothing of contrapuntal device. It is purely by virtue of the properly extemporised film accompaniment that the cinema solo organist justifies his claim to consideration as a specialist.

The Royal College of Organists is, I am sure, not prepared to sponsor makeshifts, neither are our great teaching institutions prepared to provide training, in their curricula, for makeshifts. But when they realise that the cinema demands organists of specialised ability, whose

training should equip them for the *unique* features of their work, over and above the question of actual organ playing, then the R.C.O. and other leading institutions will be ready to take an active interest in this most important matter.

The practice of adapting existing music in film accompaniment can, at the best, be described as only a makeshift method, in which there is always bound to be a certain amount of incongruity; but, apart from a specially composed musical setting, it is the only possible method when employing a combination of players. Of the 'incidentals' composed for film accompaniment, fifty per cent. are absolute rubbish; the remainder may be indispensable to the cinema orchestral leader, but not so, by any means, to the solo organist. These pieces are specifically written to supply to the orchestra what the solo organist *ought* to be able to supply impromptu for himself.

If the whole question of cinema music is 'still in an experimental stage,' then experiments have been carried on for twenty years without any satisfactory result, and cinema organists, after something like ten years, are still experimenting—which seems rather ridiculous. We are, in fact, a long way past the experimental stage, and more than one musician is able to 'speak with authority' on the subject of cinema music. As for organists, exhibitors and managers are not prepared to pay a substantial salary to a man for experiments on their organs; but, on the contrary, are very much alive to the possibilities of the specialist as a box-office attraction (which is the only thing that matters to them). In proof of this (if proof it be), perhaps I may be permitted to mention that I have received during the last twelve months five offers at a salary of £20 weekly, and one of two hundred dollars weekly from America. Such salaries are not paid for makeshifts.

The extemporised film accompaniment by a competent organist, on the right type of organ, is the only method of securing an artistic and perfect synchronisation of film and music. It requires special study, and, finally, there are not, at the present moment, half a dozen organists in Great Britain who can do it.—Yours, &c.,

Douglas, Isle of Man. GEORGE TOOTELL
(formerly solo organist, Stoll Picture Theatre, Kingsway, London).

THE POSITION OF OPERA

SIR,—It is not quite fair to attribute the crowded audiences at Covent Garden this season in any large degree to the lure of Chaliapin and Jeritza. These two accounted, I believe, for not more than about eight performances in an eight weeks' season, and of the three works that can with reason be described as vehicles for these two singers, while it is safe to say that 'Thaïs' and the 'Jewels' are worthless trash, responsible critical opinion (not necessarily English critical opinion) is by no means agreed that 'Mefistofele' is worthless—nor would such a musician and artist as Toscanini subscribe to this opinion for one moment—and Chaliapin's performance, which I saw fourteen years ago at Milan, is one of the greatest pieces of dramatic art to be seen upon any stage, 'operatic' or otherwise. In no conceivable sense is it fair to class this marvellous artist, in spite of the aberrations he allows his press agent, with a mere purveyor of the cheapest, most vulgar, and crude of melodramatics like Jeritza, who, as Mr. Newman has often and most rightly said, is merely a bad film-actress—and I am told by some one present on an occasion when she was singing that the house was far from full.

Mr. Priestley, with his 'fat pawing pair,' is prehistoric and merely silly. The mountainous prime donne are as much a thing of the past as the 'Bayreuth bark' and Italy as the 'Land of Song.' On the whole, Wagner may be heartily congratulated on failing to incur the approval of the Mr. Priestleys; and a form of art that has attracted and drawn the very best of their powers from Mozart, Verdi, Wagner, Strauss, Debussy, Ravel, and Busoni is not to be dismissed with deprecatory gestures from journalists in the *Saturday Review*.—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens, N.W.1.

THE HANDEL FESTIVAL

SIR,—Your contributor 'J. G.,' in his article on the Handel Festival, has made a slip in his mention of Charles Lyall's cartoon, reversing the parts of Joseph Bennett and Ebenezer Prout. Bennett was the policeman, and Prout was doing the whitewashing. I have very vivid recollection of the picture, although I have lost my copy of it. I think it was the success of Franz's additional accompaniments to some of Handel's works that suggested to Prout the desirability of writing something similar for 'Samson.'

In later years, however, Prout's attitude as regards 'white-washing' changed. He told me he regretted having 'touched up' the above-named oratorio, 'although,' he added, 'I am bound to say my accompaniments were very effective.' I asked him if he really thought 'The people that walked in darkness' sounded better without Mozart's orchestration. He fidgetted a little in his chair, and replied that Mozart's work was very un-Handelian. I said: 'Professor Prout, you have not answered my question'; to which he replied, 'Then I didn't understand it' (a tarradiddle, I am afraid!). But although I repeated the question, I couldn't induce him to give a straight answer.—Yours, &c., ARTHUR T. FROGGATT.

5, Richmond Mansions, Denton Road, Twickenham.

[The error referred to in Dr. Froggatt's opening paragraph was corrected in the author's proof. Unfortunately, the proof went astray in the post, and arrived after our July issue had gone to press.—EDITOR.]

FRETS ON VIOLS

SIR,—Mr. Jeffrey Pulver, in 'The Viols in England,' reprinted from a lecture read before the Musical Association in 1920 (p. 19), says referring to his own viol:

> 'The marks of the old catgut frets may still be seen on the neck of this instrument. It was the custom to apply frets to all the instruments of this family, even when they were not used "Lyra-way," Playford saying that it was "a most sure and easie way for the first entring scholars, and after, to cut them off when they become perfect in the knowledge of all the several notes." Certain it is that the difficult divisions of Sympson could not be played decently with the frets in the way of free movement for the left hand.'

This passage recurs almost verbatim in the same author's 'Dictionary of Old English Music and Musical Instruments,' 1923 (p. 228). During the last forty years I have studied many 16th-, 17th-, and 18th-century treatises on viols in French, German, Italian, &c., including the well-known English ones. I have never seen a passage saying that viols were ever played without frets. As this is a fundamental point, may I ask Mr. Pulver if he will give chapter and verse for his quotation? It would be extremely interesting if its existence were proved.

When the viol is held and fingered in the correct manner, the frets are no impediment to the free movement of the left hand.—Yours, &c., ARNOLD DOLMETSCH.

'Jesses,' Haslemere, Surrey.

'ORCHESTRAL NOTATION'

SIR,—In the July *Musical Times* the author of 'Orchestral Notation' describes the different evidence as to how many of the lower harp strings are covered as conflicting. The number actually does vary; the older harps had the 35th (F) string in gut, but it is now generally found covered, as it gives a clearer tone. Incidentally, harmonics *can*—but probably never would—be played on the covered strings.—Yours, &c.,

Redcourt, (Miss) D. E. SHILLINGTON SCALES.
Adam's Road, Cambridge.

THE 'GENIUS' OF WILLIAM BAINES

SIR,—Never before have I been accused of modesty. I am sorry to have to dispel my friend, Mr. Denis Laughton's, illusion; but my references to the abilities of William Baines indicated no lack of faith in my own. If I failed to use the word 'genius,' it was because it was too vague for my purpose. Genius is the force within the architects who design the cathedral and the worms that undermine it. There is the genius of the tree which reaches to the light and the genius of the owl that avoids it. What distinguishes a musician, or any sort of man, from his fellows is not the genius which he cannot help, but his intelligence, his industry, and his will to public service without personal reward, and in these things William Baines was not deficient—within the limits of his 'genius.'

Since writing the article on Baines, Messrs. Banks & Son, of York, have been good enough to send four pianoforte pieces by the same composer—pieces not known to me when I wrote the article. While they add nothing to one's ideas of Baines, they are all worthy the attention of those pianists who believe that a true love of art begins at home. One of them, 'Little Imps,' is very attractive, and I confidently recommend it to Mr. White of British Columbia.—Yours, &c.,

RUTLAND BOUGHTON.

Tatsfield, Surrey.

GILES FARNABY

SIR,—I offer the following notes on Dr. Grattan Flood's article on Giles Farnaby in your July issue.

Of Farnaby's anthem, 'O my sonne Absolom,' the MS. (Add. 29,427, 23, British Museum) contains the alto part only. The anthem as a whole no longer exists. 'Rosasolis,' under Farnaby's name in the Fitzwilliam Book, is also found in Brit. Mus. Add. MS. 23,623, under Bull's name. The piece is practically the same, and the authorship is therefore doubtful. It is quite certain that the 'Meridian Almain' is by Bull, since it appears as one of a set by him in two reliable MSS., which are now at Oxford and Paris. Other pieces incorrectly ascribed to Farnaby are the 'Toye,' by Tomkins, and 'Bonny, sweet robin' by Bull.

It has been overlooked in connection with Farnaby's death that his works include a 'King's Hunt.' This piece is entirely distinct from those by Bull and Cosyn, and the authorship is not in doubt. It follows that Farnaby must have lived into the reign of James I., for whom the piece was composed, and he was doubtless alive when his new Psalm-tune was included in Barley's Psalter.—Yours, &c.,

Ewell. MARGARET H. GLYN.

COLOUR IN MUSIC

Sir,—I don't agree at all with Mr. Brent-Smith's remarks (in your July issue) about colour in music. I feel most strongly that D flat major *is* dark brown, that the March from 'Rheingold,' and other similar music, was written in that key for that very reason, and that it would *not* sound 'just as dark' in C major. As a composer himself, does not Mr. Brent-Smith feel that there is always one key, and one key only, whose tone-colour exactly fits the mood of any given composition?

Mr. Brent-Smith further says that it is permissible deliberately to invent new words 'provided that their meaning is obvious'; in support of which he quotes such words as Edward Lear's 'borascible.' May I ask what obvious meaning Mr. Brent-Smith attaches to the same author's 'runcible'? Surely the attractiveness of this adjective lies in its meaning nothing whatever, but sounding nice! Similarly, may not the language of music be enriched by the deliberate invention of new sounds—not because the composer finds existing sounds inadequate to express some profound emotion, but because of the sheer creative joy of producing something new and attractive?—Yours, &c.,

ROBERT S. ELKIN.

20, Kingly Street, Regent Street, W.1.

A CORRECTION.

SIR,—Mr. E. T. Sweeting, in his interesting article in the July *Musical Times*, mentions Mr. George Hopkins, now of Launceston, as a son of J. L. Hopkins. I think this is incorrect, and should be John Hopkins, late of Rochester Cathedral, a cousin of J. L. Hopkins, who died in 1873.—Yours, &c., F. GILBERT LAMB.

Hythe, Kent.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Violinist wishes to meet pianist and other string players to form trio or small orchestra.—L. N. B., c/o *Musical Times*.

Lady (pianist) wishes to meet violinist and 'cellist with view to forming trio. Exeter district.—A.R.C.M., L.R.A.M., c/o *Musical Times*.

Lady pianist wishes to meet proficient musicians for mutual practice. Manchester and district.—J. C., c/o *Musical Times*.

Pianist (gentleman) wishes to meet other instrumentalists for mutual practice.—F. T., c/o *Musical Times*.

'Cellist (learner) wishes to meet good pianist and violinists for progressive practice—solos, trios, and quartets. Croydon district.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Contralto wishes to meet good pianist for mutual practice of classical music. Kensington district.—M. H., c/o *Musical Times*.

Pianist wishes to meet vocalists and instrumentalists for accompaniment and mutual practice. Birmingham district.—E. F. F., c/o *Musical Times*.

'Cellist (medium ability) wishes to meet other string players for mutual practice in or near Ealing.—H., 17, Grange Road, Ealing, W.5.

Soprano wishes to meet advanced accompanist (able to read de Falla, Bantock, &c.) for mutual practice.—5, Exeter Road, E.17.

'Cellist (good player) wanted to complete quintet. Hove-Brighton district.—F. B. B., c/o *Musical Times*.

[We shall be glad to receive the address of 'J. C.' It has been mislaid.—EDITOR.]

Sixty Years Ago

From the *Musical Times* of August, 1866:

MR. ARTHUR S. SULLIVAN'S concert at St. James's Hall, on July 11, was in every respect a highly successful one. Appealing to the public as a composer, Mr. Sullivan was perfectly right to print his own name as often as he pleased in the programme, and to stand or fall by the result. We have already given our opinion on his Symphony—which, of course, occupied a conspicuous place in the concert—and of his Overture to the 'Sapphire Necklace,' we may say that there is very much to admire, and that, without contrasting it with mature works, it contains sufficient to show that Mr. Sullivan has power to advance to a high place provided that power be rightly directed in time. A great feature of the concert was Madame Goldschmidt's [Jenny Lind's] singing of two songs by the concert-giver, and her brilliant execution of Handel's 'Sweet bird' (with flute obbligato by Mr. Wells), which made us feel how little the lapse of time can weaken the charm of a real artist. Mr. Santley's song (also by Mr. Sullivan), 'O mistress mine,' is a clever composition, and was enthusiastically encored. Bach's Concerto in C minor, for two pianofortes, was played to perfection by Mlle. Mehlig and Mr. Franklin Taylor, and later in the evening Mlle. Mehlig performed Moscheles's 'Recollections of Ireland,' at the end of which the composer, who was present, received quite an ovation. The programme also included the duet, 'In such a night as this' (well sung by Miss Edith Wynne and Mr. Cummings) and the 'Brisk Dance,' two of the best pieces in Mr. Sullivan's Cantata, 'Kenilworth.' The concert was extremely well attended.

ROYAL ACADEMY OF MUSIC

The summer term, the third and last of the academic year, is always a busy one, for in addition to the customary routine of work and concerts, there are the added excitements of examinations and the opera week. The students' chamber concert, on June 24, was notable for some excellent string-quartet playing in the first movement of Brahms's Quartet in A minor, Op. 51, No. 2. There is no doubt that the general standard of chamber-music performance at the Academy is at the moment very high, and in this particular instance not only was the ensemble sedulously maintained, but the tone and conception of the performance were exceedingly well sustained from beginning to end. Very good, too, was Beethoven's Quintet in E flat, for pianoforte and wind instruments, in which the pianoforte was exceptionally well played. A word of praise is due to the horn player for his clever management of this always somewhat unruly instrument. An ex-student, Miss Dorothy Howell, was represented by her Phantasy for violin and pianoforte. It was pleasantly played, but is too long. Young composers, and for that matter those of more mature years, should ever keep before them the idea that 'Brevity is the soul of wit.' Two MS. songs by a student, Mr. Norman McLeod Steel, a victim of the war in the loss of his sight, were most pleasing, if only for the fact that they both betrayed imagination—an unusual asset with song-writers. Compact and to the point were four tiny songs with string quartet accompaniment, by Miss Olive Pull. They were intelligently sung by Miss Barbara Pett-Fraser.

The students of the dramatic class gave two performances on June 25 and 26. Good acting was shown in the quaintly-named playlet, 'Six who pass while the lentils boil,' especially outstanding being the Boy. The young lady who played this part has a distinct *flair* for the stage, her diction is good, and she knows what to do when she has nothing to say. 'The Wonder Hat' was also well acted, and the interest sustained throughout, but the less said of 'The Queen of Cornwall' the better. Young amateurs, indeed very few amateurs, are fitted to play tragedy, and generally succeed only in making themselves and the play ridiculous.

Great praise must be accorded the Academy opera students for their enterprise during the last twelve months, and if more attention is given to details, particularly details of production, a permanent nursery may be established that should go a long way to solve the difficulties of opera in English or, maybe, opera in England. Unfortunately production is the last feature that is ever considered by operatic managers in England, but at least it is satisfactory to realise that our leading and oldest musical educational institution is devoting some of its activities to instructing its operatic students in the way they should go. Last year, when the enterprise was initiated at the New Scala Theatre, a performance of Verdi's 'Falstaff' was given. This proved full of merit, and remarkable for the representations of the parts of Falstaff and Ford by Messrs. Arthur Fear and Roy Henderson. This year an even more ambitious programme had been attempted. On Monday, July 12, the week opened with Humperdinck's 'Hänsel and Gretel,' played three times, and each evening with a different caste—an excellent idea. The two children, Misses May Turtle and Lesley Duff, had conceived the spirit of their parts, and carried them out most successfully. Miss Turtle has a promising voice. Mr. Bruce Anderson, too, as the Broom-maker, was good, and has a good voice. The orchestra under the careful and capable direction of Mr. Julius Harrison did its share right well. The singers should not, however, devote themselves entirely to the audience; it spoils the general effect, and there is no need to imitate the faults of others, even if they are prime donne. On the following evening a triple bill was presented—a too ambitious adventure, perhaps, but it is as well to err on the right side. Dr. John Blow's attractive Masque, 'Venus and Adonis,' if a long way after Purcell, was very charming; and, moreover, it revealed that Mr. Arthur Fear's voice is improving. The performance would have been better for what the Americans call a little more 'pep.' 'Dross,' a melodrame by Paul Corder, gave the dramatic students a chance. It is doubtful if wordless plays at their best provide appetising fare, especially where they are as spun out as was 'Dross'; but the performance was well done, and Miss H. Coxhead mimed the Mother extremely well. The best of the three one-Act shows was 'Gianni Schicchi.' Everybody revelled in Puccini's clever opera.

An innovation at the Academy will be a Vacation Course for Teachers during the holidays. There will be a reception by the Principal at the Academy on September 13, and lectures by well-known professors on the four following days.

The following awards have been made: Sterndale Bennett Scholarship (pianoforte) to William Frederick Hartley (Dundee); Percy Cimbro Martin being commended. Piatti Prize (violoncello) to John Richards (Cardiff); Stanley E. Tizzard being highly commended. Matthew Phillimore Prize (pianoforte) to Francis G. Britton (London); Eric Brough being very highly commended. Frederick Westlake Memorial Prize (pianoforte) to Jean Wells (Doncaster); Muriel Warne being highly commended. Swansea Eisteddfod Prize (singing) to Wilfred Miles (South Wales); Edgar Thomas being highly commended. Mario Prize (singing) to Arthur Fear (Blaina); Glyndwr Jones being highly commended. Gilbert R. Betjemann Memorial Prize (singing) to Arthur Fear (Blaina); Dorothy Ryan and Léonore Weeple being very highly commended; Lesley Duff, Margaret Hale, and Lilian Ottman being commended. Charlotte Walters Prizes (elocution) to Martie Ball and Marian Spencer. Albert Hunt Shakespearean Prize (elocution) to Hilda Coxhead. Julia Leney Prize (harp) to Ceinwen Roberts. Henry R. Eyers Prize (sight-singing) to Eric Brough. Janet Duff Greet Prize (pianoforte, improvisation, &c.) to Dorothy Manley. Walter Macfarren Prizes (pianoforte) to Dorothy Folkard and Norman Franklin. Lionel Monckton Scholarship (composition) to Freda Patricia Robertson. Charles Lucas Prize (composition) to Ivor Richard Davies. Cuthbert Nunn Prize (composition) to Guirne Creith. Alexander Roller Memorial Prize (pianoforte) to Margaret Grummitt. Sir Edward Cooper Prize (quartet playing) to Phyllis McDonald, Hilda Parry, Winifred Copperwheat, and Joan Mulholland. Parepa-Rosa Prize (singing) to Wilfred Miles. Alfred J. Waley Prize (violin) to Phyllis McDonald. Messrs. Chappell & Co. Pianoforte Prize to Eric Brough. Pianoforte Advisory Board Prize to Dorothy Phillips. Messrs. Challen & Son Pianoforte Prize to Doris Hibbert. Blakiston Memorial Prize (pianoforte) to Phyllis Sellick. Anne E. LLoyd Exhibition (singing) to Lesley K. Duff.

ROYAL COLLEGE OF MUSIC

During the past month several performances of Wagner's 'Parsifal,' in its entirety, have been given in the Parry Memorial Theatre. This was an enterprise of considerable dimensions, demanding, as has been said, both courage and imagination, and it may be allowed that neither of these qualities was found wanting when the performers came to the crucial test of representation. The opera was produced by Mr. Cairns James, and Mr. H. Grunebaum and Mr. Adrian Boult shared the conductor's task, each directing two performances. The cast also was varied. Of the big characters, Parsifal and Gurnemanz were taken throughout by Mr. Trefor Jones and Mr. John Andrews, the part of Kundry alternately by Miss Carys Davies and Miss Odette de Foras, that of Amfortas by Mr. Karl Melene and Mr. H. Leyland-White, and that of Klingsor by Mr. Philip Warde and Mr. Charles Draper. The extent to which the resources of the College *personnel* were drawn upon may be gauged by the statement that stage, chorus, and orchestra absorbed very nearly two hundred performers.

The last Patrons' Fund Rehearsal of the term, held on July 16, was a composers' morning, when four new works were played through. The Royal College contributions were two songs by Rupert Erlebach, 'Ecstasy' and 'Beauty,' sung with admirable insight and musical feeling by Mr. Philip Warde, and a ballet suite, 'Drumstick's Dream,' by Anthony Collins; Reginald Redman represented the Guildhall School of Music with a tone-poem,

'Moods'; and the fourth work was another tone-poem, 'Countryside,' by William J. Fenney, who was educated at the Birmingham and Midland Institute. The titles of these compositions may be said sufficiently to indicate their scope and limits, but, seeing that complaints are often heard of the dearth of light music by British composers, it may confidently be hoped that givers of orchestral concerts will turn their attention to Mr. Collins's ballet suite.

TRINITY COLLEGE OF MUSIC

The term just ended has been a busy one. On June 26 the orchestral concert took place at Queen's Hall, under the direction of Mr. Joseph Ivimey, when the programme included Franck's Symphony in D minor. The singing of Mair Thomas and the violin playing of Miss José a'Beckett were worthy of high commendation.

The choir and chamber music concert at Æolian Hall on July 15 attracted an overflowing audience.

But the outstanding feature of the term's work was the three performances, by the Operatic Class, of Offenbach's 'Princess of Trebizonde,' at the New Scala Theatre. These were most enjoyable. The opportunity of hearing this sparkling music played by a first-rate and complete orchestra, combined with talented acting and singing, with stage effects adequately carried out, was taken full advantage of by the public, who filled the theatre.

It is pleasant to relate that two College students have been successful in University examinations: G. S. A. Bone, in the literary portion of the Mus. Bac., at Oxford, and A. W. Beecham, whose Exercise for Mus. Bac. has been approved at Durham. The Grosvenor Gooch Prizes for regularity and diligence, given each term, were awarded to Miss Irene Kohler and Mr. Ted Warburton.

Distributions of prizes and certificates gained at the Local Examinations were held during the past month at Folkestone, Golders Green, and Newbury. The two latter were attended by Prof. J. C. Bridge, who delivered an address on each occasion.

THE ASSOCIATED BOARD

The thirty-seventh annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at the Royal Academy of Music, York Gate, Marylebone Road, N.W., on July 13. Mr. Ernest Mathews took the chair. There was a large attendance.

The minutes of the previous meeting having been read and confirmed, the secretary read the Report for the year. The number of candidates in the United Kingdom was 8,840 in the Local Centre Examinations, and 46,448 in the 'School' Examinations. The exhibitions offered by the Board in the United Kingdom during the year were gained by Eileen L. Willmott, Gravesend (pianoforte); Leonard Isaacs, Manchester (pianoforte); Claudia James, Cardiff (violin); Valerie Tunbridge, Swansea (violin); Barbara M. Johnston, Liverpool (violoncello); Irene K. Hitch, London (singing). Exhibitions were also awarded in the Dominions and Colonies as follows: in Australia, Doris Woodland, Sydney (violin), and Margot Macgibbon, Melbourne; in New Zealand, Leah Haughton, Hawera (pianoforte); in Canada, Mary Graham, Winnipeg (violin); in India, Enid Blake, Bombay (pianoforte), and Irene Platel, Calcutta (pianoforte); in Ceylon, Madeleine de Zilwa (pianoforte), and in Jamaica, Edna F. Foster Kingston (pianoforte). Twenty-nine exhibitions previously gained have been renewed—twenty-two for a further period of one year, six for a further period of two terms, and one for a further period of one term.

The Chairman, in moving the adoption of the Report, said:

> 'In rising to move that the Report and audited balance sheet be received and adopted, I feel that before we go into any business there is one feeling that must dominate at least every one in this room who has seen the morning papers, and that is the death of Dr. Charles Wood, Professor of Music at Cambridge University and a member of the Board, who, I understand, as I have only just seen the paper, died yesterday. One of our greatest musicians, one who for an even longer time than the secretary has assisted the Associated Board, and who, for the last two years, has been a most valuable member to the Board. I am sure that it is your wish that we should pass the usual resolution, that is, by standing up.'

There were also other deaths which he greatly regretted to have to report, those of two honorary local representatives—Dr. Taylor (Stafford) and Mr. Basil Murray (Perth, W.A.)—and of two examiners—Mr. Herbert Sharpe and Mr. Arthur Thompson.

Although there was but a slight increase in entries as compared with previous years, the position considered broadly and in view of the difficulties caused by the uncertain industrial situation was very satisfactory. Certainly it had been a year of progress. After the much lamented death of Mr. Waring Davis, most efficient and zealous in his capacity of resident secretary in Canada for the past sixteen years, the Dominion had for organization purposes been divided into four districts, each in charge of a resident secretary directly responsible to the Central Office in London, and it was hoped that further advances would result from this decentralization. Again, the examinations held for the first time in India, in 1925, by Dr. Charles Macpherson, organist of St. Paul's Cathedral, had been most successful, and gave promise of considerable expansion in the future.

In conclusion the Chairman expressed the Board's great regret at having had to accept the resignation of Brig.-Gen. Sir Alfred G. Balfour, also its heartfelt gratitude to the honorary local representatives, whose enthusiastic co-operation was so essential to the furtherance of its work.

Mr. Raymond W. Ffennell seconded the motion, and the report and balance sheet were unanimously adopted.

A vote of thanks to Mr. Ernest Mathews for presiding, proposed by Sir Hugh Allen and seconded by Dr. John B. McEwen, terminated the proceedings.

UNIVERSITY OF MANCHESTER

RESULTS OF MUS.B. EXAMINATIONS, JUNE, 1926

The following satisfied the examiners:

First year: Samuel Chapman; Alan Rawsthorne.
Second year: Teasdale Griffiths; W. Harold Wolfenden.
Third year: George Parker.
External examiner, Dr. H. A. Harding.

SOCIETY OF WOMEN MUSICIANS

This Society held its fourteenth annual Composers' Conference on June 25 and 26. The speaker on the Friday evening was Miss Rebecca Clarke, whose subject was 'Some American Aspects of Music.' Dealing first with the American attitude towards music generally, Miss Clarke spoke of the immense keenness to hear music and the desire to have the best of everything, which, coupled with a lack of traditional taste, have made the Americans invest 'press notices' with a fictitious value. She also considered the prevailing idea that the more they paid the more they must be getting, to be a natural consequence of the pre-occupation of a young people with winning material prosperity; and she regarded the fact that so many towns had full orchestras as an instance of money's power. An orchestra was an expensive affair to maintain: *ergo*, to maintain an orchestra was one way of proving a town's prosperity. As features of special interest to the Society which she was addressing, Miss Clarke spoke of the ubiquitous Music Clubs which are largely run by women, and of the Coolidge Chamber Music Festivals, at Pittsfield, and Mrs. Coolidge's recent transference of the Festival to Washington, making reference to her munificence in the erection of a concert-hall (Jordan Hall) and a permanent endowment.

Turning to American music itself, she said that the focus of national attention being directed so predominantly to practical matters, it was not surprising to find the country up till the present more or less barren as

regards musical composition. Edward MacDowell had had a vision of a national music of his country, but neither he nor the more recent composers had succeeded in making this a reality. Kelly and Cadman had gone to Red Indian sources for inspiration, but so far there had been no development of a White American tradition. The strongest creative musical force in the country was to be found in the Jewish element. The Swiss Jew, Ernest Bloch, who had now settled in the States as an American citizen, was, in Miss Clarke's opinion, one of the most significant and powerful composers living.

Miss Edith Reed, Editor of *Music and Youth*, followed Miss Clarke's paper with a résumé of her own observations on American musical education, made during a recent stay of some months at Boston. She had been struck by the enthusiasm for music to which Miss Clarke had alluded, but had found ideas on musical education very superficial; and had been surprised at the dearth of choral music in schools, finding, however, a greater proportion of instrumental students than is usual in England. There was a great tendency to reinforce the aural appeal of music by introducing visible devices at musical entertainments—for instance, the use of colour as an adjunct to a performance.

At the second meeting of the Conference, three papers were read: the first on 'Song Writing,' by Mrs. Mary Sheldon, the second on 'The Study of Composition,' by Mrs. B. J. Dale, and the third on 'The Training of the Composer's Ear,' by Miss Dorothy Erhart.

London Concerts

EMORY GLEE CLUB

A band of young men from Dixie came over in June to make us aware—most of us for the first time—that there was a University at Atlanta, Ga. Emory University, established in 1914 by the Methodist Episcopal Church, South, consists of concrete, steel, and Georgia marble in the beautiful Druid Hills, six miles from the heart of Atlanta. It was on the campus of old Emory College, at Oxford, Ga. (named after the historic English University), that the Emory Glee Club was organized in 1917-18. Mr. George Baker is president, Dr. Malcolm H. Dewey is director—*i.e.*, conductor—and both are young. The Glee Club sang at Æolian Hall on June 23, and at Queen's Hall on July 7.

English Universities may be more historic, but they have not travelled so far. The longest journey of their glee clubs, that one remembers, is from Cambridge to the Coliseum. If Cambridge, or even Oxford, were to send a choir to Georgia, it might have something to teach to Emory—the existence of a number of splendid glees in the English language, for instance. Of choral singing it would probably have nothing on Emory, for undergraduate, recently-fledged voices are the same all the English-speaking world over. They are apt to do without the owners' control, refusing to blend in a chord, or to go where they are pitched. The Emory singers were probably doing all that could be done in this undisciplined field. Where tone was wanted they were wanting. Where music moved their neat movement showed that they had practised well. Undoubtedly they are the best student glee club that has ever visited us from the Southern States.

One thing they gave us that was certainly their own. They live in the land of 'negro spirituals' and have a right to commandeer them, enslave them in any chains of harmony that they think fit, and drag them from the cotton fields to the *café chantant*. So long as the preacher's back is turned and nobody is warning us that the negro song is holy, we must admit the utility of these things in keeping a light choral entertainment alive. Both audiences, smiling and unashamed, enjoyed these sophistications immensely, and were evidently glad that they took up so much of the programmes. M.

B.B.C. CHAMBER CONCERTS

The B.B.C. has lately taken to giving select chamber concerts at Chenil Galleries, broadcasting whatever it thought fit for the public ear and reserving the rest for its little gathering of the intelligentsia. Thus Pergolesi's 'Stabat Mater' was the public portion at a recent concert, and some careless bright things by young moderns were kept *in camera*. It has been suggested that this was not giving the public what it wanted, nor, considering that the 'Stabat Mater' was not particularly well done, what it ought to have. But let us not complain of the B.B. Company. Will the new Post Office régime give us chamber concerts at all? At a later concert the broadcast music included Eric Fogg's setting of the 'Ode to a Nightingale,' for baritone (Mr. Dale Smith), harp (Miss Sidonie Goossens), and string quartet (the Virtuoso). This was unimpeachable music, but continents away from Keats. Happy Mr. Fogg, who can play at magic carpets with such faith! There followed three 'Aquarelles' by John Foulds, whose particular form of magic is the quarter-tone. By using one he expressed an idea that could not have been got across in any other way. But this was a mere accessory to all that we liked in these well-made pieces. M.

COVENT GARDEN OPERA

The 1926 season of the London Opera Syndicate at Covent Garden was a decided advance on the first venture in 1925. The German performances were at least as good, and the Italian were better. Until the last week or so, the public support was enthusiastic.

The house nearly always looked well filled. But in the present conditions of opera-giving, that does not prove financial success. We must wait for a statement from Mr. Blois and his backers, on that head. To ordinary music-lovers the prices must have seemed high, and even prohibitive. The difficulty lies in the fact that Covent Garden for all its spaciousness contains too few seats.

Nothing new was performed this season. Boïto's 'Mephistopheles' and Wolf-Ferrari's 'Jewels of the Madonna' were the least familiar operas. There were personal reasons for their revival: Chaliapin sang in the former and Madame Jeritza in the latter.

Chaliapin is the most gifted and most engrossing of modern singers. Genius is not too strong a word for him. He is now slightly past his prime. He husbands his voice more than formerly, but it remains an organ of unmatched expressiveness. He is also, of course, an actor rich in vitality and in imaginative invention. Londoners went, frankly, to see him and not to hear Boïto, who all too certainly has few friends here. It must be admitted that Covent Garden merely tolerated him for Chaliapin's sake. Opera-goers lacked the historical background which would have explained Boïto's weaknesses, and had not the patience to look into the work for its points of interest and beauty. Apart from Chaliapin the performance was conventional, and the prolonged intervals made the evening drag. But we shall all remember for long Chaliapin's various Satanic phases. *O quanta qualia sunt illa Sabata!* Witches' Sabbaths, Grecian Sabbaths—Satan imperious, Satan bestial, Satan cynical and witty.

Chaliapin also sang Basilio in Rossini's scintillating 'Barber.' It was a richly considered, abounding bit of grotesqueness.

Musically the justification of the season lay in the large attention given to Mozart, Wagner, and Verdi. Wagner is, of course, an infallible attraction. We had 'The Ring,' 'Tristan,' and 'Mastersingers,' under Bruno Walter, who has become an established favourite. He is invaluable in such opera-producing as Covent Garden knows, for, while he lacks the very finest instincts, he knows his job and abounds in vitality. Opera needs a man whom nothing can depress.

The Wagner performances were much like those of last year, save for a decided improvement in the tenors (Krauss, Laubenthal, and Melchior). Schorr, the 1925 Wotan, was not here. The burly Schipper took his place. The German men still spit and hiss over their consonants. Their women are better—indeed, are as a body the best women singers of the day. We heard a wonderful series—Lehmann, Leider, Olczewska, Willer, Kappel, Schumann.

Wagnerians were, with justice, enthusiastic over 'The Ring.' Are there more than half-a-dozen opera houses in the world where it is done as well?

Bruno Walter also conducted 'Figaro' and 'Don Giovanni,' the former in German, the latter in Italian, but with cuts. German is the last language on earth fit for 'Figaro,' but the singing of the women was compensation—an exquisite compensation. Richard Mayr was a comfortable middle-aged Figaro. A small part was found for Mr. Norman Allin (who also sang as Hunding). There were other English singers heard here and there in the season—a welcome sign. We hope the Syndicate may see fit to extend such admissions as time goes on, for an Opera that is wholly a matter of importation is nothing to be really proud of.

'Don Giovanni' had not been sung here so well for many a year. The women were Mesdames Lehmann, Leider, and Schumann. A newcomer, Mariano Stabile (who also sang Iago and Falstaff), was Giovanni. He was welcome, being a finely-equipped singer and a very useful and confident, if not supremely distinguished, actor. Aquistapace was Leporello. It was a feat on the part of the Germans to do so well in Italian. But then they are, no question about it, serious workers. The intervals were long, the scenery old, and the stage too persistently dark. Hence it was a rather sombre 'Don Giovanni.' But what good music!

'Othello' and 'Falstaff' were conducted by a newcomer, Vincenzo Bellezza. Early in the season he proved to be impetuous, and we hoped that as he got used to things further qualities would display themselves. To the last M. Bellezza was impetuous. He lashed out, he made things hum, and he obtained the most handsome testimonials from organs of the daily Press. For our part, we cannot see that all opera-conducting can be embraced by mere violent impetuosity.

'Othello' was magnificently sung. The tenor, Zenatello, lacked, it is true, the merit of seeming easefulness. His Othello was on the rack. But his singing (allowing that in a part written for a giant, he was not a giant) was that of a master-artist. Madame Lehmann's Desdemona was her masterpiece. It proved her one of the greatest of singers. She struck both the heroic and the lyric chords.

We also had a scene from 'Othello' (Act 4) on the night of Melba's farewell, and very beautifully was it sung. There are quarters in which Melba is regarded with positive antipathy, so consistently has she, all through her brilliant career, left the nobler side of music disregarded. There has indeed been something like effrontery in her implication that the sweet carolling of the Jewel Song, from 'Faust,' and 'Coming through the Rye' is the whole of music. But now that she is leaving the scene let us pay her whole-hearted tribute for having at least done one thing—this sweet carolling of hers—supremely well.

A coming Queen of Song is obviously Madame Jeritza. How long will she reign? She has a fine voice which she uses unequally, and she knows how to excite public interest in her person. The writer has to admit he fails to be enchanted, in the lack of any spontaneity in her art. She is intensely self-conscious, and to a point that preoccupation with gesture often seems to distract her thought from singing. She never creates the illusion of having sunk herself in her part. But at the moment the public is beguiled.

Towards the end of the season we had a few French operas. 'Thaïs' (with Jeritza) was one of these. Others were 'Manon' and Ravel's 'L'Heure Espagnole,' in which a new soprano, Fanny Heldy, sang. Her singing was a diversion from the fruity and heavily-covered voices of the German women. Not that she was ever hard—she is too good an artist for that. But she consistently sang with a very bright, forward production, such as would infallibly make for hardness in an unskilful artist. Madame Heldy was a charming creature, and it was a delight to watch her successful skating on the thin ice of her method. In 'Manon' the tenor was Ansseau. He remains a rather wooden actor, but what a superb singer!

Verdi's wondrous 'Falstaff'—with Stabile doing well as an Italian mask, not a Shakespearean Falstaff at all—was the last opera of the season. C.

RUSSIAN BALLET

M. Diaghilev is to be congratulated on having found at His Majesty's Theatre a more appropriate home for his Ballet than the music-hall at which it had previously alighted. With a theatre all to itself, and a proper orchestra (conducted by no one less than Eugène Goossens), it was almost like a return to the palmy days of the Russian Ballet.

Not quite; for the Company has lost many of its leading lights, and, what is much more important, it shows the signs of having lost touch with any serious national life. It is no longer Russian and it is not quite French. Its territory, the land it knows and interprets, is now the lounge of the expensive hotel. Hence the clever futility of its recent productions.

Still they are clever. When we feel most ruffled by Diaghilev's Monegascan developments, let us have the justice to admit that there is still no one else at all like him—no other public entertainer who employs brains like his in the confection of frivolity.

The first new ballet of the season, Stravinsky's 'Wedding,' was indeed a thoroughly Russian affair, but it is not one of Diaghilev's recent pieces. The music, for choir, four pianofortes, and percussion, flouts Western civilisation. Western civilisation will probably return the compliment, for our musical functions provide no frame to fit the work. The Russian Ballet itself could not provide a frame. Apart from the music, the show was uninteresting and lacking in invention. (Only Mr. H. G. Wells rushed in to say how good it was.) But the music is a first-class curiosity—one of the documents of our hapless age. And Stravinsky has a fist—a will—a way with him. That comes home to you when, alongside him, M. Diaghilev sets up a minor idol such as Satie or Auric.

Auric's 'Sailors' is the best of the new French ballets. It is animated, in a marionette-like way. His new 'Pastorale' was full of strained cleverness without a moment of ease or charm. It is a ballet of a kinematograph troupe who invade a quiet countryside on a summer day. This is perhaps symbolic of the ugliness of the modern world's encroachments. Certainly one took away an impression of restlessness and disgust.

Constant Lambert's 'Romeo and Juliet' was a simpler affair. This ballet of behind-the-scenes is a playful little manifestation of high spirits, and as such, agreeable. The young composer has talent. Another night was given to the ineptitudes of Erik Satie. Not even M. Diaghilev was clever enough to foist Satie on us on this side of the Channel, where M. Cocteau is a voice in the wilderness. Happily, the Diaghilev repertory remains, and such things as 'Petroushka,' 'The Three-Cornered Hat,' 'The Good-Humoured Ladies,' and 'La Boutique Fantasque' were the mainstay of a highly-popular season. C.

SOME PIANISTS OF THE MONTH

Miss Rene Cook selected a Chopin programme for her recital at Grotrian Hall—somehow forgetting to include a Chopin 'atmosphere.' Technique and facility of finger were there, but too many of the attacks were extraordinarily slovenly and meaningless—a great pity, as Miss Cook is undoubtedly talented. Her tone was not helped by the pianoforte being somewhat out of tune.

Mr. Jeffry Reynolds played among other things Mozart's Concerto in C minor with the London Chamber Orchestra, conducted by Anthony Bernard. This was an entirely delightful performance, which one appreciated all the more after the rather noisy works by John Ireland and Stravinsky which Mr. Reynolds had previously played. In the Mozart there was a grateful absence of that smashing tone which so many of our younger pianists use, and which too often, instead of imparting vigour, merely makes an almost unbearable noise.

Miss Fanny Davies gave a Bach-Schumann recital at Wigmore Hall, opening with Bach's Chorale Prelude, 'Wachet auf,' arranged by Leonard Borwick, and finishing with Schumann's 'Carnival.' Miss Davies played with her customary vigour and artistry, but there was some left-handed heaviness at times.

Mr. Solomon has reduced pianoforte-playing to a certain pellucid perfection in which there is no note of passion. At his recital at Wigmore Hall he chose a more or less stereotyped programme, beginning with Busoni's arrangement of Bach's Chorale, 'Wachet auf,' and a spirited and sparkling D major Sonata by Haydn. Then came Beethoven's Sonata, Op. 31, No. 3, and Schumann's 'Carnival,' which had character and brilliance if it lacked warmth and abandon.

Miss Ania Dorfmann, though brilliant, by the use of exaggerated *rubato* destroyed the flowing movement of the Brahms-Handel Variations and Schumann's 'Carnival'; but a Scarlatti Sonata and a Gavotte by Arne were admirably rhythmical and full of charm.

At his recital at Grotrian Hall, Mr. Willibald Richter beautifully accompanied some new songs of his own, which displayed sincerity of expression and real musicianship. They were ably sung by Miss Lily Zachner.

Mr. Backer-Gröndahl's playing at Wigmore Hall proved to be of the robust if not 'cast-iron' order.

Miss Jessie Hall has a decided personality, and a keen sense of rhythm and tone-colour which enable her to give spirit and character to whatever she plays. Her programme at Æolian Hall was no light one. Beginning with Bach's French Suite in E, she went on to Schumann's Etudes Symphoniques, the 'Waldstein' Sonata, Prelude, Fugue, and Variation by Franck-Bauer, and ended with Albeniz.

Josef Hofmann is a great master of his craft, possessing that rare power of filling his audience with new life and vigour. He has appeared twice recently—the first time in a violin and pianoforte recital with Madame Lea Luboschutz, also a fine artist, in which they played three Sonatas—Grieg in F, César Franck in A, and the 'Kreutzer' of Beethoven—all old friends whom one was delighted to hear again. The fine style and perfect ensemble were memorable. At his own recital he made a great opening with the rarely-heard Schumann Sonata in F minor.

Perhaps the most notable feature of Miss Youra Guller's recital at Æolian Hall was her exceptionally pure, delicate, and restrained playing of Scarlatti, Couperin, and Dandrieu.

Miss Everal de Jersey has a very sensitive touch and the gift of creating atmosphere in no small degree. A large part of her programme at Grotrian Hall consisted of Medtner, Scriabin, Dohnànyi, and César Franck, who was represented by the Prelude, Aria, and Finale. The last-named seemed a little beyond her powers at present, but in the smaller things—particularly the eight Scriabin Preludes from Op. 11—she showed a real appreciation of tone-colour.

Mr. Orloff, at an earlier recital at Wigmore Hall, played a Fantaisie quasi Sonata by Liszt (a work composed after a reading of Dante), which is a turgid stream of blatant banality. It is extraordinary how many patrons of pianoforte recitals appear to love agility and hard hitting whether the result be music or no. This work was received with rapturous applause by a large proportion of Mr. Orloff's audience.

D'A.

STUDENTS IN OPERA

Both the Royal Academy and the Royal College invited us to operatic performances in the week ended July 17, and in each case we were unusually interested.

ROYAL ACADEMY OF MUSIC

The Academy students occupied the New Scala Theatre for the whole week, with three different bills, all of which Mr. Julius Harrison conducted. The students are fortunate in his operatic leadership, for Mr. Harrison possesses a fund of zest, and also has had much practical experience in conducting opera.

'Hänsel and Gretel' was sung three times with varying casts. We speak here of the opening night, July 12. The orchestra was rather small for Humperdinck's Wagnerian scoring, but then the students' voices were naturally rather small too. The Children were Miss May Turtle and Miss Lesley Duff. They must be given credit for acting with ease and grace, and at least for not forcing their young voices. In the more lightly accompanied passages we heard sweet tone but not enough of the words. The Mother (Miss Grace Reynolds), too, struck us as rather intimidated by the large scene. The Witch (Miss Dorothy Astra) fell to the temptation of forcing. Excellent was the performance of the Father by Mr. Bruce Anderson. Other parts were sung by Miss Valetta Jacopi and Miss Dorothy Hall. The orchestral playing was decidedly above the level of the singing. Details both in strings and wind proved that sensitive and skilled young artists were there.

The programme of the second night opened with the Masque, 'Venus and Adonis,' of Blow—a stately and beautiful old work, reminding us of Purcell, but without Purcell's melody. A large part was properly given here to a display of dancing, and so neat and skilful was it that one foresaw the day when we shall no longer depend on Muscovy for our ballet-dancers. Miss Joan Morris, as Cupid, both danced and sang. The singing of the Venus (Miss Freda Rich) must be reproached for shallow and unsteady tone. The Adonis, Mr. Arthur Fear, had a good voice insufficiently nuanced. Mr. Harrison had effectively re-scored Blow's music.

The Masque was followed by a piece of a novel description—a one-Act opera, 'Dross,' by Mr. Paul Corder, which was not sung but mutely mimed. The scenario is a French 18th-century peasant drama. An elderly pair, in the last stage of destitution, proudly refuse the help of a daughter who has gone to the bad. The money she surreptitiously leaves in their cottage is stolen by the brutal bailiff, but he enjoys its possession only a moment, for he is assassinated by his servants. Here we see the influence of the kinematographic art making itself felt in the academic world. The six performers showed a decided talent for the films, but on this stage they were made to drag out the expression of their emotions at unendurable length. The kinematographic suggestion was heightened by the music, which indulged in sentimental agitation by stereotyped means.

The evening ended with a lively success—Puccini's 'Gianni Schicchi,' the whole performance of which redounded to the credit of the R.A.M. Certainly it was a pity that some one with a notion of singable and colloquial English had not been allowed to revise the stilted translation of Forzano's clever libretto. This little work is incontestably Puccini's masterpiece. Schicchi was Mr. Bruce Anderson, a young baritone for whom we make bold to prophesy a smiling future. He has decided gifts. After the embarrassment of nerve-ridden performers (so natural at students' entertainments), it was a relief to hear one so self-assured—and justifiably self-assured. Not only had he a voice: he also had it so far in control that he articulated most distinctly. And he acted a comic part as though he enjoyed it. Lauretta (Miss Jean Kemp) sang prettily. The Rinuccio (Mr. Murray Brown) had a too dry light-tenor voice. The Notary (Mr. Maurice Webbe) sang well, if a trifle stiffly. The ensemble was excellent, and the audience was well entertained.

Verdi's 'Falstaff,' on the sixth night of the strenuous week, was practically a repetition of the Academy's production last year. It was a delightful success, what with the individual talents (all the principal parts were really adequately played, a certain tentativeness being observable only in some of the minor ones) and the well-drilled ensemble. In some ways this English production captivated its audience more surely than did the 'grand' one at Covent Garden.

Mr. Arthur Fear is to be heartily congratulated on his Falstaff. His performance had a remarkable easefulness and ripeness. We thought some of his lower notes might have been more loosely produced. The better quality of his upper range made the impression that the music lay rather low for him. Mr. Roy Henderson was Ford. This young singer has gained golden opinions in the last year or so, and his Ford was a success—elegant, articulate, and assured. All the same, the sound of certain words here and there indicated that he does not as yet always sing with an ideal freedom of the jaw muscles. Mr. Frederick Griffiths and Mr. Ronald Cliff were excellent as Bardolph and Pistol. Mr. Murray Brown's singing was a trifle immature and dry for Fenton.

Delightful were the women. The music asks for no great voice, but for several faultlessly pretty ones. Perhaps Mistress Ford (Miss Jessie Hewson) was a shade too reserved, but her quality was perfectly musical. Miss Leonore Weeple was Mistress Page. Miss Lesley Duff (Anne Ford) gave us some delicious girlish singing, exactly just and clear. She seemed much more at home here than in 'Hänsel and Gretel.' Miss Ethel Barker's Quickly could not easily have been bettered.

ROYAL COLLEGE OF MUSIC

'Parsifal,' at the Royal College, was divided between two evenings—a capital plan, particularly appreciated in July weather. The first performance was on July 14 and 15. Mr. Aveling's translation was used.

The choice of 'Parsifal' was courageous to the point of audacity, and few (even though knowing that the students had been at work on it for nearly a year) can have gone expecting anything like so complete an achievement. Everything was surprising—and less, perhaps, the ability of the orchestra, which Mr. H. Grunebaum conducted, than that of the singers, who were naturally not beyond criticism, but did, every one of them, put up a very serious and defensible representation. (Somehow we usually expect instrumental students to be on a higher plane than the vocalists.)

As for the staging, it was in some respects far better than we get in full-fledged performances. Covent Garden has certainly never seen the Grail Scene or the opening of Act 3 so beautifully lighted. A defect of the otherwise attractive landscape in Act 1 was the too military alignment of the fir forest. The striped background of the apse in the second scene was hardly a success. It suggested an awning. And we were not sure about the illuminated flower-bed in Act 2. The mind went back to Wembley.

We were seriously impressed by the singers' grip on their formidable parts. The music was thoroughly well known, and one had not the unhappy feeling, common at students' operatic performances, that the singers were straining their interpretative faculties before they had laid a foundation of good vocal technique. Not that anyone was perfect. Gurnemanz (Mr. John Andrews) acted with nobility and yet not pompously. He sang the big things best. A certain stiffness was betrayed by the murkiness and indistinct diction of some of his more casual utterances. Parsifal (Mr. Trefor Jones) was extraordinarily good in Acts 1 and 2, where he succeeded in making the impression of eager, simple youth. In Act 3 he wanted a few more inches for dignity's sake. He sang English clearly, with a Welsh accent. This young man will certainly have a successful career, for no one can resist such a good voice used so spontaneously and buoyantly. His tone-colour was hardly enough varied for Parsifal. After a time we felt we knew how he was going to sing. Perhaps he could manage to reflect more clearly the changes of mood. It was an admirable accomplishment, anyhow, to do as he did in Act 2.

Kundry was a Canadian soprano, Miss Odette de Foras, who had an uncommon voice and general ability. If she develops the full-throated (which means the fully open throated) style she may well become a great singer. Mr. Leyland-White's Amfortas struck us favourably. It was truly sung, and with measured pathos. With experience, he will intensify the great Lament in the Grail Scene. Neither he nor the Klingsor (Mr. Charles Draper) forced—which is the expected fault when young singers tackle tremendous Wagnerian parts. The treble voices in the Grail Scene had moments of insecurity. The men were vigorous. There was charming quality in the Flower Maidens' chorus.

It was, then, a notably successful undertaking, but we hope the R.C.M. opera classes will now put aside Wagner for a little. Let them give us a Handel opera! That tropical chromaticism of 'Parsifal' was made to turn the heads of the young. Fancy being drenched in it for a year! The experience must have left a lifelong impression on some of the 1925-26 students. Now for an antidote.

C.

Competition Festival Record

NATIONAL ASSOCIATION OF COMPETITIVE CHOIRS ANNUAL CONFERENCE.

The first annual Conference promoted by this Association was held at the 'White Swan' Hotel, Halifax, on Saturday, June 19, the president, Mr. John E. Turner, of Halifax, being in the chair. The delegates, numbering over seventy and including representatives from various musical festivals, received a cordial welcome to Halifax by Mr. F. W. Gelder, chairman of the Halifax Musical Festival committee.

The agenda, comprising suggestions to Festival authorities, elicited many opinions of a useful character, and at the close of the Conference it was agreed that the occasion had proved both successful and helpful.

The first item that came up for discussion was a suggestion that the fact of choirs singing with or without copies should not be taken into consideration by the adjudicator when making his award. It was stated that some judges declared that choirs should not sing without music in front of them, and furthermore Prof. Bantock was quoted as stating that a choir singing from music reminded him of a parson reading his sermon. Others took opposite views—*e.g.*, that singing without copies savoured of 'swank.' Several representatives declared that it would be a mistake to demand that choirs should conform to one way or the other, but nevertheless voiced the opinion that a choir sang better without copies than with them. A case was cited of a judge who insisted on the importance of singing without copies, but who himself conducted from the score a massed performance of choirs which had been singing his own composition. Another representative held that the duties of a judge were to adjudicate by the ear and not by the eye. Mr. A. T. Akeroyd, secretary of the Wharfedale Musical Festival, and chairman of the North Eastern Area Council of the British Federation of Musical Competition Festivals, thoroughly agreed with judges who insisted on singing without copies in the case of soloists, but certainly not in the case of choirs. He hoped the Conference would pass a resolution and send it to the British Federation of Musical Competition Festivals, pointing out that this matter did not come within a judge's jurisdiction. Such fads were becoming more or less a nuisance to choirs. The duties of a judge were confined to giving his impressions of the musical effect. Whether this effect was gained with or without copies did not matter. Mrs. Bourne, conductor of the Barrow Madrigal Society, opposed any rule being made on the subject, and went on to remark that there were such things as nerves, and that singers most often to be trusted at practice were frequently the first to go to bits on the platform.

The Resolution was ultimately agreed upon, as also was the following: 'That festival accompanists should first give the full chord, and then the chord in arpeggio form.'

The next three items all suffered rejection. For purposes of record they are subjoined: (1) 'Where only one point divides the last finalist from the first non-finalist, both choirs should go through to the final'; (2) 'Where there is more than one judge in any one class, they should be apart from each other, and give their adjudications separately, the choir with the largest aggregate being adjudged the winner'; (3) 'That a second ballot be taken for order of singing in the finals.' The arguments against the overcrowding of festival programmes very largely defeated No. 1, and it was stated to be almost impossible to adopt No. 2, particularly at the larger festivals. Concerning No. 3, Mr. Akeroyd maintained that it was a mistaken idea that singing first was a hardship or disadvantage.

A further proposal to the effect that judges' marking-sheets should contain detailed marks in addition to the total and 'remarks,' was made by Mr. Fletcher Sykes, conductor of the Huddersfield Vocal Union, who claimed that marks should verify an award. He submitted that the only safe and satisfactory scheme was that of detailed marking, which was the method adopted by examiners. He pointed out, however, that a judge had stated that

detailed marking did not always find the best choir, nor did it always agree with the adjudicators' mental impressions. Several years ago the chief desiderata in choral competitions were intonation and quality, but just now interpretation and general effect came before everything else. Interpretation could embody anything. He advocated a return to the fundamentals of choir-training, which placed intonation first. In modern music the most difficult problem was how to maintain the pitch. Mr. Sykes went on to suggest that musical competitions might be made to pay by inducing those who composed pieces for competitions to attend and sing in public the works they had written. He pleaded for a revision of the allocation of values, and urged that adjudicators should be told quietly but emphatically exactly the scope of their duties and privileges. Mr. Akeroyd said this was one of the most important items on the agenda, and agreed that there was a very marked tendency on the part of judges for a bulk result. He knew judges who would like to give 'fifty-fifty' for technique and artistry. To dismiss choirs with such an award showed a lack of appreciation of their work. He hoped that the Association would send the result of its findings on this question to every festival in the country. Adjudicators who never put a mark on their sheets were not worthy of their job. Mr. Marriott, of the Bradford Philharmonic Society, referring to a performance of his choir at a festival, said that the judge's remarks were only, 'Travels along nicely'—for which information his Society had to pay a shilling! Eventually it was agreed to instruct the executive of the Association to draw up a more satisfactory sheet, and submit it to the annual meeting to be held in October next.

Other suggestions, viz., 'That festivals should state the definite time of commencement of each class,' and 'That shorthand writers accompany the judges to obtain fuller remarks,' were agreed upon almost without discussion.

On a question of choirs not keeping their appointments as competitors, the chairman urged on those who decided to drop out to have at least the courtesy to inform the authorities.

A suggestion made by Colne Orpheus Glee Union to increase prize money, which, in view of the expenses, was not at present adequate, met with opposition from many quarters. A Bacup representative pointed out that unless a festival had a good list of patrons it was impossible to make it pay, and added that while four years ago their festival showed a profit of 2*s*. 9½*d*., two years ago they lost £25, simply through increasing the prize-money. A delegate contended that if the resolution were carried choirs would be departing from the admirable principles laid down for competitive festivals.

Other recommendations were 'That only two pieces be chosen in any one choral competition, and that both be sung by all competitors at the preliminary test'; also 'That it is desirable for festivals to publish a complete list of judges' remarks and detailed marks after each festival.' These were not adopted. The Conference recommended that one judge only is desirable in any one choral class.

Thanks to the chairman were extended by representatives from Bacup and Grutland, Mr. Turner suitably responding.

BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS.

SUMMER CONFERENCE IN LONDON, JUNE 26

It was a happy thought to hold the first summer meeting of the Federation in the House of Lords at Westminster. Interest in the useful work which the Federation is doing, and the novelty of the surroundings combined to fill the stately Moses Room of the Upper House comfortably at the forenoon session, and to crowd it in the afternoon.

Sir Henry Hadow presided, and was supported by the Vice-Chairman, Mr. F. H. Bisset; the Hon. Treasurer, Mr. T. Driffield Hawkin; the General-Secretary, Mr. H. Fairfax Jones; and the members of the Central Board.

A Report submitted by the Central Board showed that there were affiliated to the Federation a hundred and ninety-three Festivals, covering England, Scotland, Northern Ireland, the Irish Free State, Canada, South Africa, India, and Australasia. The absence of Wales from the list is noteworthy. The discussion of the Report raised several points of interest. A query as to whether the Federation had a definite policy in dealing with applications from festivals for affiliation drew from the chair the statement that the Federation did not interfere in any way with the autonomy of festivals, that every application was examined and dealt with on its merits, that the giving of money prizes was no hindrance to affiliation, but was a disqualification from eligibility for a grant from the Carnegie Trust Funds.

Dr. Markham Lee, London, emphasised the desirability of securing the affiliation of competitions run by Women's Rural Institutes. Subsequent discussion indicated that the general and desirable trend was for such competitions to be absorbed by the district festivals organizing special classes for women's rural institute competitors. One advantage was that the better-equipped women's institutes were encouraged to venture out of their confined classes into the open classes.

The Rev. C. J. Beresford, People's Palace, introduced a discussion on 'How the Competitive Festival Movement may be of greater service to Church and Chapel Choirs.' He gave it as his personal experience, in visiting a great many parishes as a preacher, that church choirs which had had competitive festival experience were vastly better than those which had not. Dealing with the objection urged by church organists that their choirs had no time to practise festival work, he urged that the intensive study of the small amount of music required for festival purposes reacted on the choir generally, and rendered unnecessary much of the routine work which absorbed most of the time. Mr. Beresford alluded to the objection sometimes made to using sacred music in competition. This was an idea he himself did not share, but where it existed it could be overcome by the substitution of secular music. His own experience was that the qualities which should be consecrated to the music of the Church were best acquired by the study and performance of other kinds of music. The substitution, sometimes recommended, of a Church Choir Festival of combined, in place of competitive, singing seemed to him to lack the very stimulus (that of competition) which created the fine singing characteristic of competition festival choirs. In conclusion, Mr. Beresford referred, without committing himself to any personal opinion, to a suggestion that church choirs might be more readily induced to compete if certificates of proficiency were substituted for placings in order of merit.

Mr. Sydney H. Nicholson, Westminster Abbey, expressed the view that more might be made of church choirs in competitive festival work if the idea of 'giving a performance' could be eliminated, and it was arranged that they should sing with organ accompaniment in the environment to which they were accustomed. Why not hold the competitions in church? he asked. If it be not wrong to sing sacred music in competition, it could not be wrong to compete in a sacred place. He agreed with Mr. Beresford as to the value of secular music to church choirs. People who sang only sacred music nearly always sang it in a sloppy way. Church choirs should be given secular music to sing, and the singing should be judged by the same standards as were applied to secular choirs—as either good singing or bad, instead of as 'not bad for a church choir.' Mr. Nicholson thought that insufficient distinction was apt to be made in competition work between what was appropriate to rural church choirs and what was suitable for urban church classes. Personally, he strongly advocated services for united church choirs in association with competitive work.

Sir Richard Terry, London, said that the practical difficulty was to get church choirs to enter, but he had no constructive suggestions to offer. He found much greater readiness to compete and a finer feeling of sportsmanship in country choirs than in town choirs. The difficulty was neither religious nor ethical. It was simply that in towns the church choirs were too much wrapped up in their own

little circles. It was the choirs who competed regularly that gave the best service in the church.

Dr. Eaglefield-Hull, London, said the root of the trouble lay largely with the attitude of the clergy and churchwardens. A choirmaster who had to go back and tell his vicar or wardens that he had been placed, say, third, or perhaps not at all, had often to face a loss of professional prestige.

Dr. James Lyon, Wallasey, said that in his district the entries of church choirs had been greatly stimulated by giving them as test-pieces an anthem suitable for the season, and a secular piece. The anthem they used in church about the time of the Festival, and the secular piece came in useful for the choir concerts.

Mr. William Ryall, Cleethorpes, suggested that if Festivals would organize a Festival Sunday, get the combined church and chapel choirs to unite, and ask the chief adjudicator to conduct the services, it would help to achieve the object they were aiming at.

Mr. F. H. Bisset, Glasgow, Vice-Chairman of the Federation, introduced the subject of 'Giving the young adjudicator an opportunity.' Unless, he said, Festivals took steps to increase the supply of experienced adjudicators, they would bring the whole movement to an ultimate position of stalemate. A recent article in the *Music Teacher* pointed out that of three hundred adjudicators listed in the Federation Year-Book, a dozen had between them no fewer than two hundred engagements in the year. Even if this were a case of the survival of the fittest, that did not help very far. Emerson's dictum that if a man made the finest thing of its kind, were it only a mouse-trap, the world would find its way to his door, though he should live in the midst of an impenetrable forest, might be true, but probably wasn't—unless he advertised. But in its application to adjudicators, the difficulty was that not only the adjudicator, but his children, and his children's children, would be dead before his virtues were discovered. As a matter of self-interest alone the Festivals must go out and experiment with and discover new adjudicators. Some of the larger Festivals were doing this systematically. In what might be called the two-adjudicator size of Festival the sound idea was to combine continuity with variety of experience by retaining one man and changing the other each year, in this way giving each satisfactory adjudicator a two-years' period. The rural type of Festival was specially valuable for the trying out of new men, as, without making invidious comparisons, it would probably be conceded that audiences and competitors were, as a whole, less sophisticated and critical, and therefore less trying to the nerves of a newcomer than the urban type of Festival. The less experienced adjudicator might be expected to work on a low scale of fees during his apprenticeship, so to speak, and could without undue extravagance be bracketed with, and learn from, one of the 'old hands.' The necessity for widening the field of choice was becoming urgent with the great expansion of the movement, and, just as every Festival, through its autonomy and special circumstances, had the opportunity of contributing its share of research or experiment, in the matter of new classes, &c., towards the general enrichment of the movement, so every Festival should make it a point of honour to experiment in the matter of younger and less-experienced adjudicators. It had been arranged to discuss at the Chester Conference, in October, what were the qualities required to make a successful adjudicator (how many adjudicators realised that their first duty was to be articulate?), but, as most Festivals fixed up their adjudicators during the summer months, he would like to press the matter under discussion upon the attention of Festivals as one of immediate importance.

Mr. W. R. Anderson, London, as the writer of the article in the *Music Teacher* referred to by Mr. Bisset, renewed his plea for the keeping at Festival headquarters of a central register of adjudicators, with records of their experience, and confidential reports on their work. He knew personally of a number of men of excellent qualifications, men of character and individuality, who were not getting an adequate opportunity of having their qualities tested and made known.

Sir Richard Terry, London, vehemently opposed the suggestion of a central register, and condemned—lock, stock, and barrel—anything savouring of codification, officialdom, ring, combine, label, class, or organization, all of which would be fatal to the artistic success of the movement.

From the subsequent discussion it appeared that a considerable number of inquiries were received at Festival headquarters as to the suitability of particular adjudicators, and that the practice in replying in such cases was simply to pass on any relevant information received from other Festivals. Where Festivals asked for definite suggestions as to suitable adjudicators, the practice was to send a substantial list of names of adjudicators who had acted at similar festivals and about whom reports had been reasonably satisfactory.

Mr. Bisset, replying on the discussion, said that the views of Sir Richard Terry as an incorrigible individualist must not be taken too seriously, but he agreed with him that the keeping of a kind of private register or 'crimes' book at headquarters was inadvisable. Mr. Anderson, he thought, over-estimated the difficulty of getting reliable information under existing conditions. A reference to the 'Year-Book,' followed up by a private chit to one or two festival secretaries, would give most of the information desired.

On the resumption of the Conference, after lunch, Sir Henry Hadow, in a brief but characteristic address, referred to the almost monotonously regular course of progress and success of the Federation. The work of fertilising the whole of the country with the idea of and delight in good music was spreading wider and wider, and was proceeding on lines which made for increasing strength, vigour, and prosperity. The Festivals had done a good deal of valuable and useful service in raising the whole tone of standard and taste in music in this country. After piquant reference to the people who held the very word 'competition' in abhorrence, Sir Henry went on to refer whimsically to friends of the movement who were troubled and perplexed by occasional adverse criticism of it, and proceeded to comfort them with the familiar dictum that in this country liability to criticism was a mark of a successful institution. He made the interesting announcement that at future Conferences, beginning with Chester, opportunity would be provided for adjudicators and Festival secretaries to meet informally round a table and discuss matters of common interest. He concluded with a reference to the financial position of the Federation, pointing out that the Carnegie Trust grant, like the ass's skin in Balzac's fantastic tale, was rapidly diminishing. The hon. treasurer, Mr. T. Driffield Hawkin, said that the work of the Federation could only be carried on efficiently under these circumstances by a large accession to the number of individual members, and made a strong appeal for additional nominations.

Mr. Sydney H. Nicholson, Westminster, spoke on 'Boy Scouts and the Festival Movement.' The Boy Scouts, he said, were musically the hope of the future. First, because practically all boys could sing. Boys' voices were more musical than those of girls at the same age. The girls' voices became powerful and useful choral pieces of apparatus later, but the boy had the power of beautiful singing while quite young. Second, the boys of to-day were the men of to-morrow, and everybody knew that in choirs men were the chief difficulty. He was prepared to maintain anywhere and against anybody that the men who were good choristers were the men who had sung as boys. Third, no people who were indisciplined by nature could possibly be good members of choirs. Most choirs suffered not so much from lack of musical capacity or good voices as from lack of discipline and sense of responsibility. The same qualities were required in a good chorister as in a good scout—the team spirit, the sporting spirit which could take a beating, the spirit of adventure which loved to do what it had never done before, the spirit that did things without expectation of reward. The difficulties to be faced were that in the Scout movement music was not taken very seriously, and there was a lack of appreciation of the value of the artistic side of the boy's nature. So much attention was paid to the physical side that the other was apt to be forgotten. But in the last three or four years music had been taken more seriously by the Scouts, and in London they had been successful in organizing competitions on quite a considerable scale and on absolutely sound lines. Mr. Nicholson went

on to plead for Boy Scout classes in all Festivals, and gave some hints as to choice of music for competition.

The difficulties which were disclosed in the discussion which followed were the breaking of the boys' voices, the lack of interest and of musical knowledge among scoutmasters, the shortage of trainers, and in some cases the alleged lack of time for singing practice. Mr. Bisset supported Mr. Nicholson's plea for closer association between the Scout movement and the Festival movement, but commented on the fact that Mr. Nicholson had asserted rather challengingly and indeed submitted as one of his strongest arguments that all good male choristers had sung as boys. It followed that in Scotland, where boys as choristers were the exception, not the rule, there were few good male choristers; it also followed that a world-famous choir hailing from Glasgow had few good male choristers. So sweeping an assertion simply refused to stand up against the facts as they knew them. But, his protest made, he suggested a way of interesting the Scout authorities. Special classes for folk- or country-dancing made an immediate appeal to the Scouts and scoutmasters. Get them in on these, and the battle would be won, since, like everybody else, once into the Festival spirit they are yours, and you can proceed to interest them in the singing classes as well.

Mr. Millar Craig, of the B.B.C., spoke on 'How the British Breadcasting Company can co-operate with the Festivals,' and said there were three immediate ways in which the B.B.C. might offer to assist: (1.) It might, whenever possible, broadcast from its stations announcements of forthcoming Festivals and their special features; (2.) It might later on, if desired, broadcast something in the nature of a general appeal for financial assistance when the Carnegie Trust grant ceased; and (3.) It might spread interest in the movement by broadcasting, whenever possible and when desired, the most interesting parts of Festivals. Mr. Millar Craig concluded by giving an interesting account of some of the methods used, and some of the difficulties inherent, in arranging for broadcasting from a public place—technical difficulties, difficulties as to wayleave, rent, copyright, entertainment tax, &c.

After a short discussion, the Conference closed, and the large company adjourned to the terrace, where tea was served, and a social hour spent in the pleasantest of surroundings and the choicest of weather.

It was announced during the day that the annual general meeting and autumn Conference of the Federation would be held at Chester, on October 1, 2, and 3. An attractive programme has been arranged, particulars of which can be had on application to the Federation Offices, 3, Central Buildings, Westminster, S.W.1.

S. B. N.

ENGLAND AND WALES

BRIGHTON.—The second competitive Festival, postponed owing to the strike, was held on July 13-17, and seemed to suffer very little from being held out of season. There were over a hundred classes. Concerted playing was more prominent than concerted singing, and brass band contests were the most flourishing part of the Festival. The chief choral awards went to Portsmouth Excelsior Temperance Choral Society, Henfield Musical Society, Diocesan Training College (ladies' choir), and Madame Dorothy Kennard's Male-Voice Choir.

CLEETHORPES.—This Festival inevitably suffered from the coal strike and the resultant unemployment. There was, however, a record entry, and some fine work was done, especially in the pianoforte solo and choral classes. The singing of the winners in the open male-voice choir class—Scunthorpe—well deserved the term 'magnificent' applied to it by the adjudicators. To Scunthorpe went also the chief mixed-voice event, the Musical Society of that town getting home three marks ahead of the Scunthorpe Choral Society. Scunthorpe is evidently a nest of singing birds! The British Federation of Music Industries Cup for the best individual performance of the Festival went to Mr. F. W. Backhouse, of Grimsby, a young baritone of exceptional promise. The judges were Messrs. T. F. Dunhill, Julius Harrison, and Harvey Grace.

LEAMINGTON.—The Leamington and County Festival was held on June 12, 17, 18, and 19. Village choirs were heard on the first day. The singing as a whole showed remarkable improvement, though a few choirs turned up who found it impossible to keep in tune for more than a bar. The choice of test-pieces still leaves much to be desired. The Kinwarton and Great Alne Women's Institute Choir was first in this class, and carried off the Lady Bird Challenge Trophy. Hall Green Wesleyan Choir was the winner in the class for church and chapel choirs, and Allesley Church Choir won in the competition for village church and chapel choirs. The last day was given over chiefly to choral singing. The female-voice choirs had Gibbons's 'Silver Swan' and Brahms's 'The Miller's Daughter'; in the class for mixed voices Bateson's 'Hark, hark ye not' and Rhodes's 'Orpheus with his lute' were the test-pieces. Mr. E. Dunton's Willenhall Choir won the highest marks, though there was not a real failure anywhere. G. W.

PEOPLE'S PALACE, EAST LONDON.—This Festival, postponed from May, was carried through with complete success on various days in the middle of June. Happily, very few entrants were prevented from appearing by the change of date, and the total entries again showed an increase over those for last year. In every department there was evidence of hearty and wholesome endeavour, and a complete absence of 'point-making.' Women's meetings provided some of the best interest, several of the members being over eighty. Girls' Clubs also came up well, and half-a-dozen church choirs in one class showed a fine ardour. Vocal quartets and trios were strong, and those choirs attempting the sight-singing tests received well-deserved praise, both for their pluck and the quality of their work. The combined singing of pieces not set for competition is always a capital feature of the final concert, and the performance, on June 19, under Mr. Adrian Boult, of Purcell's 'Soul of the World' and the choruses of Stanford's 'Songs of the Sea' formed a fitting culminating point of a Festival which has a valuable influence throughout East London both musically and socially. The first-prize winners in some of the principal classes were as follows: Advanced Choral Societies, Stepney Orpheus Choir (Rev. C. J. Beresford). Intermediate Choral Societies, All Hallows Fellowship, East India Docks (Mr. E. G. Beck). Madrigal Singing, Stepney Orpheus. Ladies' Choirs, advanced, Gill Street Girls' Club (Mr. T. H. Burros). Church Choirs, men and boys, St. Stephen's, Bow (Mr. W. E. Pepper). Church Choirs, mixed voices, Approach Road Wesleyan (Mr. A. Morgan).

At IPSWICH the Suffolk Competitions were held, after postponement, on June 18 and 19, and in spite of the consequent loss of competitors last year's figures were exceeded. The choral classes, however, were poorly supported. On June 19 there were Festivals at FOLKESTONE held by the Co-operative Societies of Kent; LEICESTER, held by the Leicestershire and Rutland Women's Institutes; and GOMERSAL, where thirteen choirs and glee unions came to a competition organized by the Gomersal Working Men's Club. The four days' Worcestershire Festival, disorganized by the strike, was reduced to its children's competitions, and was held at MALVERN on June 21. The folk-song and folk-dance section of the PONTEFRACT Festival was held with great success on June 24, twenty-eight classes competing. The main Festival was held in March. A countryside Festival organized by the Gloucestershire Rural Community Council was held at the Shire Hall, GLOUCESTER, on July 2 and 3, and drew nearly a thousand competitors. The National Temperance Fête was held at the CRYSTAL PALACE on July 3, and brought choirs from far and wide. Reading Temperance Choral Society was first in the chief contest.

The entry list for the National Eisteddfod at Swansea on August 2-7 is exceptionally large. Seven choirs have entered for the chief mixed-voice competition, eleven for the second; seventeen for the chief male-voice competition, five for the second; eighteen in the female-voice class; and over sixty juvenile choirs will compete. There are more solo singers than usual, and thirty-two brass bands have entered.

SCOTLAND

Border Counties Festival.—The Border Counties Festival, postponed from May on account of the strike, was held at Hawick and Galashiels, and attracted large audiences. There were 470 entries, representing over 3,000 competitors. As usual at this Festival, the best work was done in the school classes. Adjudicators, Mr. George Dodds (Newcastle) and Mr. Percy A. Scholes (London). During the run of the Festival Mr. Dodds gave a lecture on 'Some Aspects of Modern Song,' and led a demonstration of community singing. Mr. Scholes demonstrated the musical value of the player-piano. Principal results: Women's, Men's, and Mixed Choirs: Hudson Scott's Choirs, Carlisle. Junior Choirs: Trinity School Former Pupils' Choir, Hawick. School Choirs: Galashiels Academy; Dun's Public School; Glendinning Terrace School, Galashiels; Heiton Public School. Country Dancing: Kelso Public School; Dun's Public School; Galashiels Burgh Public School. Solo Singing—General class, gold medal: Mr. Lewis Anderson, Galashiels. Solo Singing—Scots song, gold medal: Miss Mary S. Laidlow, Hawick.

Wick.—The third Wick (Caithness-shire) Musical Festival extended over three days, had 278 entries, representing 1,500 competitors, and attracted large audiences. This must be the farthest outpost of the competitive festival movement in the United Kingdom, being held only a few miles from the extreme northern coast of Scotland. Its nearest neighbour is the Northern Counties Festival, at Inverness, a six hours' railway journey south. To find in so isolated a district so good an all-round level of performance was gratifying indeed, and a high testimonial to the educative value of the two previous Festivals, and the quality of some of the teaching in the district. Specially interesting features were the readiness with which the audiences responded when invited to join in communal singing, the promising character of the material in the Women's Rural Institute Choirs, and the monopoly by boys of the Junior Violin classes. The adjudicators were Mr. Harvey Grace (London) and Mr. F. H. Bisset (Glasgow). Principal results: Mixed Choirs—Wick Mixed-Voice Choir; Men's Choirs—Wick Male-Voice Choir; Women's Choirs—Wick High School; W. R. I. Choirs—Keiss Rural Institute; Church Choirs (Open)—Wick Parish Church; (Country)—Halkirk Parish Church; Junior Choirs—Wick Junior Choir; School Choirs—Wick High School, Wick North School, Pulteneytown Academy; Vocal Solos (General)—Isobel Clyne; (Scots Song)—Isobel Bremner.

Music in the Provinces

Birmingham.—The complete set of programmes for the eight symphony concerts to be given by the City Orchestra next season are to hand. The day for the concerts is to be altered from Tuesday to Thursday, which will be a better arrangement for many people in the outside towns where Thursday is the early-closing day. The first concert of the series will be held at Central Hall, but the other seven are to take place as usual in the Town Hall, which is at present undergoing reconstruction. The general scheme for the series is fairly enterprising, yet does not include any work of the ultra-modern school likely to frighten off the more timid concert-goer. The principal items in the first programme are Beethoven's Pianoforte Concerto No. 5, in E flat (the 'Emperor'), with Mr. Harold Bauer as soloist, Schubert's 'Fierrabras' Overture, and the 'Enigma' Variations. Four movements from Holst's 'The Planets' are promised on November 11, and Mr. Albert Sammons will play Elgar's Violin Concerto in B minor. At the third concert Bruno Walter will be the conductor instead of Mr. Boult, who, however, will conduct all the other programmes. The great C major Symphony of Schubert should have a fine performance with Herr Walter in charge. Tchaikovsky's 'Romeo and Juliet' will be given on the same evening. At the December concert, Mr. Harold Samuel will play Brahms's rarely-heard Pianoforte Concerto No. 2, in B flat, and will also take part in the Triple Concerto in A minor, for pianoforte, violin, and flute. Mozart's Symphony No. 38, in D (the 'Prague'), figures in the same programme. The next concert includes a novelty in the shape of Mahler's Symphony No. 4, in G. Very little music by this composer has been heard at Birmingham, and the event will be awaited with special interest. The work requires a soprano soloist in the last movement, and Miss Dorothy Silk has been called upon to fill the rôle. Dukas's 'L'Apprenti Sorcier' is included in this programme. Mr. Johan Hock, the well-known 'cellist in the Catterall Quartet, is to appear at the sixth concert, and will play a 'Cello Concerto of Schumann, and he will, presumably, also be the Don Quixote in a performance of Strauss's symphonic poem of that name. An almost unknown Overture by Weber, 'Ruler of the Spirits,' will be of special interest, and with Debussy's 'L'Après-midi d'un Faune' completes a programme which should suit all musical tastes. Composers of very varying styles will be represented in the programme of the next concert—Brahms, Mozart, Bantock, Vaughan Williams, and Delius all appear in turn. Delius's symphonic poem, 'Paris,' is something of a novelty, and will be heard with interest by those who love the music of this composer. Miss Jelly d'Aranyi is the soloist on this occasion, and will play Mozart's Violin Concerto No. 4, in D, and a piece by Vaughan Williams, 'The Lark Ascending.' Bantock's 'Dante and Beatrice' and Brahms's 'Tragic' Overture will also be heard. The chorus of the Festival Choral Society is to help in the final concert of the season, which will be a celebration of the Beethoven centenary. The 'Egmont' Overture, songs from 'Egmont,' and the big Choral Symphony will be given.——The Sunday concerts are to be held this season in the West-End Cinema, where there is more seating accommodation.——The Children's concerts will be given as usual, and a series of Lunch-hour concerts is being arranged.

Bradford.—The programme of the coming Festival of chamber music (October 5 and 6) has been announced. The four programmes include Brahms's Sextet and Clarinet Quintet, Schönberg's 'Verklärte Nacht,' Bax's Oboe and Harp Quintets, Elgar's Pianoforte Quintet, Debussy's Quartet, the second Violin Sonata of Delius, the Phantasy Quartet of Goossens, Ravel's Introduction and Allegro for strings and wind, and works of Mozart, Beethoven, Franck, Dvorák, and Fauré. The principal artists will be the Virtuoso Quartet.

Brighton.—The Charlier Quartet from Liége played at the Pavilion on July 2 and 3, the programme including a 'Selection in Old Style' from the works of Grétry, a Quartet in C sharp minor by Rogister, and two Serenades by Joseph Jongen.

Cambridge.—Bach's 'Sing ye to the Lord' and Rootham's 'The twa Sisters o' Binnorie' were performed at the Guildhall on June 19, at a notable concert given by the University Musical Society under Dr. Rootham's direction. The orchestra played the 'Meistersinger' Overture, Haydn's D major Violoncello Concerto (with Mr. Howard Bliss), Debussy's 'L'Après-midi d'un Faune,' and the 'Boutique Fantasque' Suite.

Harrogate.—The symphony concerts are in full tide of popularity, and a high standard is maintained both of music and of performance under the direction of Mr. Basil Cameron. Works recently played include a set of six Handel pieces arranged for string orchestra by Thomas Dunhill (conducted by Sir Dan Godfrey, who was away from Bournemouth on holiday), the Handel-Harty 'Water Music,' a Scriabin Pianoforte Concerto, and many classics.

Hove.—The Symphonic String Players, under Mr. Herbert Menges, recently joined Mr. Harold Samuel in the performance of Bach's D minor Pianoforte Concerto at Hove Town Hall. They also played the 'Symphonie Spirituelle,' No. 6, of Asgar Hamerik, and four pieces by Domenico Scarlatti.

MANCHESTER.—Musical interest has been sustained by the concerts given by pupils of the College of Music, and by the Tuesday mid-day concerts. The last of this series, on June 29, was undertaken by the local Contemporary Music Centre. The music included Huré's Violoncello Sonata and Prokofiev's Sextet, 'Overture on Yiddish Themes,' in which Mr. Harry Mortimer was clarinettist. —— The Children's Concert Society is to be disbanded after ten years of service.——Two of next season's Brand Lane concerts will be conducted by Dr. Richard Strauss.

OXFORD.—A light opera, 'Castle Creevey,' by Mr. Hughes (Corpus) was produced recently by the Oxford University Opera Club.

REDDITCH.—To celebrate the jubilee of St. George's Church, the Choral Society and other parishioners performed Bach's 'Peasant' Cantata as a pastoral play on July 7, 8, and 10. In order to provide story and movement, scenes of the plot against Malvolio in 'Twelfth Night' were interpolated, and they fitted into the music admirably. The orchestra was conducted by Miss Howes, and the dances were arranged by Miss Penzer.

Music in Wales

ABERYSTWYTH.—The Aberystwyth Festival now ranks with the larger triennials, for it occupies four days with first-class performances of major works, and well-known musicians take part in the conducting. Moreover, the Festival takes place every year. Important novelties are not a feature, but recent works that have won approval are kept before the public ear. This year's programme, for instance, contained 'Men and Angels,' the cantata by Sir Walford Davies (conductor-in-chief of the Festival) which was produced at Gloucester last year, the 'Grecian Urn' movement from Holst's first 'Choral' Symphony, and Vaughan Williams's 'The lark ascending.' Other contemporary works were Holst's 'The Evening Watch,' W. H. Reed's 'Æsop's Fables,' the 'Old King Cole' Ballet Suite of Vaughan Williams, and his Mass in G minor, which was performed twice under the composer's direction. The standard choral works were 'Elijah,' Brahms's 'Requiem,' Palestrina's Motets, 'O Bone Jesu' and 'Beauty eternal,' Bach's 'God's time is the best,' Parry's 'There is an Old Belief,' and Dr. David de Lloyd's 'Beyond the Veil,' a National Eisteddfod test-piece. A number of classical works, including Concertos with soloists, were played by the Welsh Symphony orchestra under Mr. Adrian C. Boult's direction. The novelty was a Suite of movements by Handel arranged by Kenneth Harding. The Festival was held in the University Hall during June 25-28. It had an unusual preliminary, for the opening day consisted of the third Cardiganshire Musical Festival—seven hundred children singing and the Aberystwyth Junior Orchestra playing in the morning, and 'Elijah' performed by adults in the evening.

HARLECH.—The Harlech Castle Musical Festival was held on June 24 with great success, for which the credit may be shared by the excellent organization and the weather—for Harlech Castle has no roof. The principal work was 'Samson,' sung under Dr. Hopkin Evans, by a massed choir of sixteen hundred voices. The Festival Orchestra and a contingent from the Welsh Symphony Orchestra took part in the oratorio and, under the direction of Dr. J. R. Heath, played the 'Meistersinger' and 'Freischütz' Overtures. The principal vocalists were Miss Gwladys Naish, Miss Blodwen Hughes, Mr. Frank Mullings, and Mr. Norman Allin. A special welcome was given to Madame Cordelia Rees, who sang at the first Harlech Festival in 1868. About six thousand people were present at the evening concert.

Music in Ireland

BELFAST.—The Lisburn Choral Union, in which twelve choirs took part, had a special Festival service on June 14, at Christ Church, Lisburn, under the direction of the Rev. Dr. Aldwell, Rector of Drumbo, with Mr. P. A. Kimber at the organ. Archbishop Gregg, of Dublin, delivered an appropriate discourse. As a first effort the service proved an unqualified success, and will, probably, be made an annual event.——The forty-second annual report of the Philharmonic Society was a creditable record, the work of the season showing a credit balance of £38. Votes of thanks were extended to Mr. Godfrey Browne (conductor) and Mr. J. H. MacBratney (accompanist), and also to Sir Charles Brett and Mr. Robert Watts as hon. secretaries.——On June 26, at the Oval, the second annual all-Ireland Championship for Pipe Bands took place, the adjudicators being Pipe Major Chisholm and Pipe Major Gray, of Glasgow. The senior and junior contests were won respectively by Willonfield and Ards, and the individual piping championship by Francis J. Bigger Hope.——At the Mountstewart Fête, on July 3, 'The Immortal Hour' was admirably presented, the caste including Miss Gwen Davies and Mr. Heseltine.

DUBLIN.—On June 17, Mr. James Taylor, who has had sixty years of unbroken service as organist of St. Werburgh's Church, was presented with a substantial cheque by parishioners and friends. At the same time, Mrs. Taylor was given a handsome rose-bowl. The Rev. W. J. McCreery, who presided, spoke in cordial appreciation of Mr. Taylor's long association with the church.——Quite an interesting concert was given by the Leinster School of Music, at Engineers' Hall, on June 21, in the presence of President Cosgrave and a large number of visitors, the school orchestra being particularly fine in its accompaniment of Miss Irene Lister's performance of Mendelssohn's Pianoforte Concerto in G minor.——At a meeting of the executive committee of the Feis Ceoil Association, on June 21, the result of the Composers' Competitions was announced. In Classes Nos. 1 and 4, out of nine competitors, the pieces marked 'Pippa' were respectively awarded the prizes by Prof. Granville Bantock. No entries were received for Classes Nos. 2 and 3. 'Pippa,' the winner of both prizes, is Miss Rhoda Coghill. She is a Mus. B.——Dr. Walter Starkie, on June 22, gave an interesting lecture at 80, Merrion Square, under the auspices of the Women's International League for Peace and Freedom, on 'Gipsies and their Music.' The gipsy cult throughout Europe, especially in Spain, was traced in graphic style, and Dr. Starkie played some delightful selections on the violin—with pianoforte accompaniment by Miss Eileen Buckley—which gave an added value to this enjoyable scheme.——A pianoforte recital by the pupils of the Read School took place in the Abbey Lecture Hall, on June 29.——At the conferring of degrees at Trinity College, on June 29, Mr. T. F. Bye and Mr. F. L. Harrison graduated Mus. Bac., and Mr. C. H. O'Brien, Mus. Doc. ——The D'Oyly Carte Opera Company finished a successful three weeks' season at the Gaiety Theatre, on July 3, with 'The Gondoliers.'——Miss Rhona Clark and Miss Dinah Copeman have been appointed teachers in the R.I.A.M.——The J. H. Squire Celeste Octet opened a week's engagement at the Theatre Royal on July 12.

OPERA RECORDS: II.—BERLIN

BY WAKELING W. DRY

The Intendant of the State Opera, Berlin—which, apparently, retains its old title in spite of changes in government—has sent me details of the performances of the various works to date.

The repertory of this famous house is an interesting and comprehensive one. We find some rare works, such as the 'Christelflein' of Pfitzner; 'Feuerklang,' by Schecker; the 'Harlequin'

of Busoni, the composer of a better-known opera, 'Turandot,' which, curiously enough, Puccini took as the story for his 'swan song,' having decided, as he once told me, to abandon Pierre Louys's picturesque story 'La femme et le pantin' as savouring too much of 'Carmen.' Then we have Meyerbeer's pompous 'L'Africaine,' which is evidently popular, as its performances number two hundred and forty-five, only a few short of the total reached by 'Aïda,' *i.e.*, two hundred and fifty-four. 'Rienzi,' the early Wagner work, still keeps its place as a popular example. It has been given a hundred and fourteen times, and three times last season.

Richard Strauss's 'Frau Ohne Schatten' as yet seems to remain unfamiliar; and apparently Offenbach's 'Tales of Hoffman,' which totals only ninety-eight performances, is not one of the first favourites. But it should be recalled that there is another comic-opera house at Berlin for the lighter works; and this must have been played there many times. It will be remembered that the whole of the company paid a visit to England in 1908, under the conductorship of Fritz Cassirer, and played this work at the Adelphi. While he was here, Cassirer gave a very interesting Strauss evening with the Queen's Hall Orchestra.

'Jenifa,' by a Hungarian composer, Janacek, 'Leierkasten,' by Kool, and 'Mona Lisa,' by Schelling, are other works which are certainly among the unfamiliar. The ever-popular 'Carmen' is one of those that have exceeded five hundred performances, with a total of six hundred and fifty-four; but Mascagni's 'Cavalleria' exceeds this with six hundred and seventy-nine, as also does Mozart's 'Don Juan,' with six hundred and seventy-four. Next comes the 'Marriage of Figaro,' which I saw most beautifully performed at the Festival in the Residenz-theater, at Munich, with Mottl at the harpsichord for the recitatives, and a chamber orchestra of twenty-five, as in the days of its first production. The other 'six-hundreds' are, as one would naturally expect, 'Lohengrin,' six hundred and ninety-one, and 'Tannhäuser,' six hundred and seventy-three. The 'Magic Flute' nearly reaches this number with six hundred and thirty-seven.

Gounod's 'Faust' is included in a list that is certainly restricted so far as French operas are concerned. It is called 'Margaret,' by the way, at Berlin, and is exceeded, in its total of four hundred and twenty-four performances, by Thomas's 'Mignon' with four hundred and fifty-seven. It is remarkable, in a way, that 'Pagliacci'—here called 'Bajazzi,' reaches to four hundred and twenty, only six less than such a masterpiece as 'The Barber of Seville.' 'Fidelio' is evidently appreciated at its due worth, as its five hundred and sixty-five performances show; and 'Der Freischütz' maintains its popularity, having been given seven hundred and forty-two times—and as many as seventeen in the past season. The same composer's 'Oberon,' written specially for Covent Garden, has been given three hundred and eleven times.

Of the Richard Strauss works, 'Der Rosenkavalier' has been given a hundred and ninety-four, and 'Salome' a hundred and seventy-seven times. The interest in Puccini seems to vary somewhat. 'Madame Butterfly' heads the list with two hundred and forty performances—thirty-two in the last season; 'La Bohème' comes next with a hundred and seventy-seven, 'Tosca' attains to only sixty-two, and the single example from the trilogy of short operas, 'Gianni Schicchi,' received a bare eighteen representations.

The complete cycle of the 'Ring' does not appear in the list; but separate performances of this mighty trilogy are: 'Rheingold' a hundred and sixty-one, 'Walküre' two hundred and seventy-nine, 'Siegfried' a hundred and eighty-eight, and 'Götterdämmerung' a hundred and seven, while 'Tristan' reaches two hundred and eighteen. It may here be recalled that the 'Ring' was first given, in its entirety, at Bayreuth, under Richter, in 1876, the year that saw the inauguration of the first Wagner festival. It reached Berlin in 1881, and London in the following year, under Anton Siedl.

My best thanks are due to the Intendant for his highly interesting information, and there is another official of the Berlin Opera of whose kindness also I have very pleasant recollections. This is Herr Braunschweig, the stage-manager, who was the director of the Bayreuth Festival in 1906, which I had the good fortune to see. It was a memorable one, in that it was the thirtieth anniversary of Richter's conducting of the 'Ring.' Herr Braunschweig took me over the huge stage, and explained all the details of the wonderful mechanism, the moving platforms, by which one scene is set in readiness for the next, the elaborate lighting arrangements (the electrician in charge follows the marked score for the manipulation of these!). Several of the devices were afterwards adopted at Covent Garden. At Munich (the place originally chosen by Wagner for his Festspielhaus) is the Prinzregenten-theater, a noble brick and stone structure in place of Wagner's wooden building, well situated, and tastefully decorated. It preserves the Greek auditorium plan for the audience, by which a clear view of the stage is obtained by everyone, along with the hidden orchestra, that great asset in the way of musical unanimity. One wonders greatly why this admirable arrangement was not adopted for the new London Opera House in Kingsway, which, had it succeeded in keeping to its own special domain, would have proved an immense gain to the musical life of London.

Musical Notes from Abroad

GERMANY

PUCCINI'S 'TURANDOT' AT DRESDEN

After the first performance of 'Turandot' at La Scala, the European opera houses vied with each other for the second performance of the work. The Dresden Staatsoper was in the forefront of this ambition. It may be that a desire to be extolled by foreign critics is at the root of the Staatsoper's ardour; or that Fritz Busch, the general-music-director, is anxious as often as possible to demonstrate to his fellow citizens his powers as a conductor, and how excellent is the institution which he is destined to lead. This performance of 'Turandot' had rather a strange prelude, for a stage-manager who had dared to object to a *première* which was to take place at the end of a long season had been dismissed, in spite of his undoubted great merit. The engagement of Issai Dobrowen, the Russian conductor, as stage-manager for this special occasion, made it possible to present the opera on July 4—when usually the greater part of the German public has started for its summer holidays. This time, however, the curiosity of music-lovers was great enough to secure a large attendance for what was considered to be a musical event, the name of Puccini proving particularly attractive.

To those who had attended the first performance under Toscanini it was clear that the second presentation of 'Turandot' had derived considerable advantages from it. This was particularly evident in the stage-management, which, although richly conceived at Milan, had nevertheless betrayed the use of too much tinsel, especially in the second part of Act 2, where the scene of the three riddles is going on. In this, as in some other points, a higher level was attained at the Dresden performance. Fritz Busch is not, of course, like Toscanini, who, after many rehearsals, had presented an ideal execution of the score. Busch's conducting, however, did the work full justice. It is well known that both the libretto and the music of 'Turandot' have found many detractors. I must confess that, in spite of the difficulties arising from the libretto, I find Puccini much more sympathetic here than in others of his works. What we call 'Puccinian' melody may not indeed be so effective in this opera as it is in 'Manon,' 'La Bohème,' or 'Tosca,' but on the other hand its very effectiveness in those cases enhanced the difficulties attendant upon the latest setting, and the manner in which they are partly overcome does much credit to the composer. The choral part, the Chinese colour, and the combination of these two elements may detract from the more human side of his music; his melody, however, though not so rich in effect, has become nobler than it ever was before. A real obstacle in the way of effect is Alfano's conclusion, replacing the personality of the master by more cosmopolitan, Wagnerian musicianship.

The main difficulty lies in the performance, for which it will not be easy to find adequate singers. In this case the problem was solved in the best possible manner. The part of Turandot, which is very difficult on account of a plenitude of high notes, was sung by Anne Roselle, who, though not in the first flight among dramatic artists, proved one of the best living singers. Liu was represented by Julia Röhle in a very touching manner, and the unknown Prince by Richard Tauber, who had assumed his part only at the last moment, in place of Kurt Taucher, who had fallen ill. The success of the work was undoubtedly greater than after the first Italian performance; whether this means its full rehabilitation in the eyes of the public cannot be foresaid. That it proves effective in particular circumstances, is beyond doubt.

SCHOOL OF CONDUCTORS

At the present moment, when conductors are looking for orchestras and orchestras for their supporters, it is of interest to note that a new generation is far from being discouraged by this situation. The Berlin High School for Music has a class for conductors, led by Prof. Julius Prüwer, former general-music-director at Weimar. Some of his pupils appeared recently before a large audience, and each afforded proof of good training. Among them was Martha Linz von Kriegner, who, already known as an excellent violinist, yet as a broadminded musician is striving for higher laurels. Another pupil, Werner Richter, a born conductor, has been already chosen as assistant for Bayreuth. Of course, the real test of conducting lies in the faculty of performing a work after rehearsals held without the assistance of a master. Anyhow, a new generation of German conductors may be said to be half-way along the road to a career.

ADOLF WEISSMANN.

HOLLAND

Utrecht has a Municipal Orchestra that maintains its standards by refusing to lay down its instruments in the summer. In the third week in June, under their regular conductor, Evert Cornelis, these players gave an excellent Summer Music Festival, the programmes of which combined in happy measure the classical and the modern. Handel's 'Water Music,' Beethoven's 'Ninth,' Mozart's 'Haffner' Serenade, Mahler's 'Lied von der Erde,' as well as shorter works by these same composers, were followed quite appropriately by Debussy's Three Nocturnes, Chausson's 'Chant Funèbre' (orchestrated by d'Indy), and Honegger's 'Cantique de Pâques,' besides songs by Rimsky-Korsakov and Moussorgsky, sung by Vera Janacopulos. In spite of her excellent singing, this artist is rather wearing out the welcome of some of these numbers. She and Lotte Leonard were the visiting vocalists. It is pleasing to record that the Dutch singers—Suze Luger, Louis van Tulder, and Thom Denijs—were in every respect their worthy associates, and that the orchestra and the local branch of Toonkunst played and sang well. The maintenance of these provincial orchestras is a difficult problem here as elsewhere, and unless something unforeseen happens it appears likely that the orchestra at Gröningen, an outpost that needs all the musical help that can be given to it, will not resume its activities next season. The summer season at Scheveningen has started with bad weather and few visitors, but with programmes that are thoroughly good and, if not exciting, at least contain a number of items one seldom hears in England. The one sensation has been a two days' visit of Paul Whiteman and his band, and although critics and public alike have been quick to see that many of his 'new methods' and 'new ideas' are simply old ones made prominent by advertisement or by actual manner of performance, the brilliant instrumentation of his repertory, the remarkable virtuosity of his players, and the novelty of some of his tone-colour have won favourable comment. Publicly and privately, however, much comment has been made on the lack of newness and piquancy in his rhythms. Of actual novelties there have as yet been two, a 'Jüdische Trilogie' by Asger Hamerik, the Danish-American composer, and a group of three songs with orchestral accompaniment by Leo Ruygrok, the second 'cellist and, in the winter, second conductor of the Residentie Orchestra. Hamerik's work is a pleasant, richly scored miniature Symphony, reminiscent in its thematic material of various 19th-century leaders and in its orchestration chiefly of Wagner. A long solo for bassoon lightly accompanied forms the bulk of the middle movement, 'Lament,' and proved not only unusual but highly effective. The songs of Ruygrok, sung with pure tone and good expression by Madame Stotijn-Molenaar, are evidently exercises in writing for voice and orchestra by a composer who is a master of the latter but scarcely yet master of the art of combining the two. Among other items of outstanding interest already performed have been a Concertino for oboe and orchestra of which the one really striking section is the middle 'Romance,' beautifully played by J. H. Stotijn; Strauss's 'Also sprach Zarathustra,' played in the same programme as Wagner's 'Faust' Overture and Beethoven's C minor Symphony; two performances of Strauss's 'Don Juan' and of Tchaikovsky's 'Romeo and Juliet' Overture; and smaller items by Alex Voormolen, Joh. Wagenaar, Lekeu, &c. Under Georg Schnéevoigt and his capable assistant, Ignaz Neumark, the Residentie Orchestra is playing better than ever. Other music is represented chiefly by organ recitals, and military band concerts in the open air, the former being on a higher standard of programme selection though not of performance, than the latter. Mention must be made of the incidental music to outdoor plays, written by local composers, a good example being that by Emile Enthoven for the Utrecht University Lustrum Feast play 'Ichnaton,' in which the spirit of the piece is reflected without any arbitrary attempts at reproducing the Egyptian instruments or their effects. This was performed by the Municipal Orchestra, under Evert Cornelis.

HERBERT ANTCLIFFE.

VIENNA

THE CRITICAL STATE OF THE OPERA

The season of the Staatsoper closed amid lethargy on the part of both management and public. The inertia which had prevailed at the Opera during the last few months, and the seemingly total apathy of the public towards the institution—the receipts had descended to a level never before experienced—were inter-related, the attitude of the Viennese press being in a high degree responsible for such a state of affairs. There can be no doubt concerning director Schalk's abilities, or the excellent results attained by him since he took sole charge of the Staatsoper. If only a part of his aims materialised,

this was largely due to the hostile attitude of the pro-Straussian press, which attributed to him all the mistakes committed by his predecessor, an incubus under which he has been labouring during the two years that he has superseded Strauss. Bureaucratic interference—inspired in no small degree by the severe criticism to which director Schalk has been exposed in the press—is a third factor which has made productive work difficult. Schalk, drawing his conclusions from this state of things, tendered his resignation. It has not, so far, been accepted by the Government, and moreover is not likely to take effect, chiefly owing to the impossibility of finding a suitable successor. Various reforms are being considered by the powers that be, principally with regard to the financial administration of the State theatres. As the situation stands at present, Schalk is likely to remain director, and to be invested with wider powers.

THE VOLKSOPER ALSO AILING

The Volksoper, after a fleeting prosperity, is again preparing to close its doors. A makeshift season was made possible by a co-operative scheme of management, but this device has proved short-lived. The complacence of the public which made the idea possible and, for a time, lucrative, is now exhausted, owing to the very mediocre quality of the performances. At present the Volksoper, once a theatre coveted by enterprising managers, is vainly looking for a director with sufficient courage and financial backing to undertake a new season.

The last novelty given at the Volksoper was 'Halka,' the three-Act opera by Stanislaw Moniuszko. When it was produced at Wilna in 1847 in concert form, and again in operatic dress seven years later, this work was hailed as the first national opera of Poland. Moniuszko was the composer of twenty operas, five ballets, seven Masses, two Requiems, and many smaller works. 'Halka' raised him to the position of a national hero, and the popularity of this opera still survives, so far as Moniuszko's native Poland is concerned. To hearers of other than Polish nationality this seems hardly intelligible, for, viewed without patriotic preoccupations and solely on its musical merits 'Halka' presents only a pale example of misunderstood German romanticism transplanted into foreign soil and decked with some national melodies which constitute its sole, but insufficient, redeeming quality. It must be remembered that this mild and essentially undramatic piece, dull in orchestration and epical in structure, is virtually as old as 'Lohengrin,' and its composer a contemporary of Moussorgsky! At the Volksoper only a few dances, executed by the *corps de ballet* of the Warsaw Opera, relieved the monotony of the proceedings and lightened the dense atmosphere of historical curiosity which surrounded Moniuszko's opera eighty years after its first production. Mlynarski, the director of the Warsaw Opera, was guest-conductor, and made the best of the Volksoper's limited resources.

SYMPHONIC CONCERTS

One of the surprising events of the season was the small response which the complete Mahler cycle of the Tonkünstler Orchestra, under Clemens Krauss, found from the Viennese public. It cannot be denied that Mahler's Symphonies have been overdone during the last few years, and a reaction is easily understood. Moreover, Krauss is anything but a Mahler conductor: he is too reserved and too matter-of-fact for this ecstatic music. That there is still great interest in the less hackneyed Symphonies of Mahler was proved when a sold-out house listened to the rarely-heard (and incomplete) 'tenth,' and especially by the three big audiences which heard the 'eighth' (sub-named 'Symphony of the Thousand'), under Anton von Webern. This modernist composer is not an experienced conductor, but what he lacks in technique is amply compensated by his fanatic enthusiasm. The performance of the eighth Symphony marked the two-hundredth Workers' Concert promoted by the Socialist party—a great educational scheme hardly to be over-rated. Mahler's ninth Symphony, also less often performed, was conducted by Robert Heger, who replaced Krauss at short notice, and did magnificent work.

Berlioz's 'Requiem,' though not a 'symphony of the thousand,' remains, dynamically, one of the most overwhelming compositions of the world's musical literature. When Weingartner performed this product of the bizarre Frenchman, after an interval of many years, we found that much of its effect has paled. The battery of brass instruments which Berlioz demands for the 'Tuba mirum' has lost its horrors in this post-Straussian era, and one is inclined to take it with the calmness which Habanek, the conductor of the first performance at the Dôme des Invalides, Paris, displayed by taking a pinch of snuff at the stupendous moment—much to the discomfiture of Berlioz, who, in a letter, recorded with pride that three ladies at Lille fainted 'in his honour' during this movement. Such brass bombardment inspires, in our time, not awe, but almost hilarity, and the banality of the entire work (save, perhaps, the 'Lacrimosa' movement) is all too apparent.

In the Mahler cycle, Krauss included also the latest composition by Josef Marx, called 'Symphonic Night Music.' Following shortly upon the same composer's 'Idyl,' with which it forms two parts of a symphonic tryptich, it was received with the greater interest, since the former piece had been somewhat disappointing in substance. The 'Symphonic Night Music' is a far bigger effort, and much more characteristic of Marx's personality. It is intense in expression and glowing in orchestral colouring. A tendency to instrumental opulence is again in evidence, as in the 'Romantic' Pianoforte Concerto and in the 'Autumn' Symphony. Marx loves to keep his orchestral men playing almost continually, and incessantly he hitches-up his passion. There is a sustained pathos in this music which makes one wish for points of rest now and then. In the first movement, Marx employs themes from his older compositions, much as does Strauss in his 'Heldenleben.' On the whole, the piece is replete with atmosphere and 'moods of nature.'

Few contemporary composers, especially among the younger generation, demand as big and as sonorous an orchestra as that of Marx in his new piece. The predilection which our young composers display for the chamber orchestra and for the small forms is as characteristic in its way as the complete absence from their music of *pathos* and *ethos*. The Western artists, more particularly the French musicians, are generally less ecstatic, and strive more for fluidity and elegance of utterance. Alexander Tansman, a young Polish composer who lives at Paris, has absorbed such French influences. In his music, heard here during a recent visit of this young musician to Vienna, it is possible to trace his evolution from the somewhat cerebral tendencies still current in Central Europe, the domain of Arnold Schönberg, to what may be termed the Western idiom fertilized by Igor Stravinsky. Tansman's second String Quartet belongs to the former class, and his later compositions, notably the 'Sonata Rustica' (splendidly played by the composer himself), for pianoforte solo, belong to the latter. The Stravinsky model manifests itself not only in the occasional Russian national taint derived from his ballets, but also in certain lapses into the neo-Bachism now preached by this Russian composer. Withal, Tansman is one of the most talented among the young composers of our day; his temperament and inspiration are beyond doubt.

At a song recital by Maria Olszewska, the splendid contralto of the Staatsoper, Alfred Rosé made his début as a composer with seven songs. These short, melancholy pieces are reminiscent of young Rosé's famous uncle, Gustav Mahler, both in the Japanese subjects and in their atmosphere; not in melodic invention, however, which betrays a commendable striving for independence and self-assertion.

The new String Quartet by Franz Schmidt, a classicist Viennese composer, achieved a notable success and many hearings during the latter half of the season. Schmidt is a composer of more learning than originality, in fact his craftsmanship—which manifests itself in a predilection for fugue writing and variation—mars the spontaneity of his music. The Quartet is not startlingly novel or interesting, but is a good specimen of solidly worked if rather academic music of the conservative variety. A new Hungarian composer was heard in the person of Eugen Zador, a

Hungarian resident of Vienna. His orchestral songs proved distinctly operatic, in the style of Strauss and Wagner, with a few neo-French elements to complete the picture of the current contemporary Esperanto. Hubay's Violin Concerto No. 3, heard on the same occasion (with Eduard von Zathurezcky as soloist), was pure virtuoso music, and rather grateful. To consider a composer like Hubay as an exponent of present-day musical Hungary would be as unjust towards Bartók and Kodály as it is unjust towards a Schönberg or Berg to regard a conscientious, diligent musician like Franz Schmidt as a representative composer of contemporary Austria.

PAUL BECHERT.

Obituary

We regret to record the following deaths :

GEORGE HERBERT PALMER, priest and musician, on June 20. Born in 1846, at Grantchester, he graduated at Trinity College, Cambridge. He was early attracted by the organ, and frequently played at King's College Chapel. Later, during his first curacy, at St. Margaret's, Anfield, Liverpool, he was a friend and warm admirer of W. T. Best, the admiration being mutual, the St. George's Hall organist frequently seizing the opportunity of hearing Palmer accompany a service. Subsequent appointments were as priest-organist of St. Barnabas, Pimlico (1876-83), organist to the Sisters in Queen's Square (1883-1900), choirmaster of St. Mary's, Primrose Hill, and (during the war) organist at the Cowley Fathers' Church. He also did much work in training English communities in the singing of liturgical music. For some years he served on the committee of the Gregorian Association, and co-operated with the late H. B. Briggs in founding the Plainsong and Mediæval Music Society. In 1917 he received the Canterbury degree of Mus. Doc. His best-known work is the 'Sarum Psalter,' the inception of which dates from his association with the Rev. (now Dr.) G. R. Woodward, at St. Barnabas, Pimlico. His interest in music was not confined to plainsong. An enthusiastic Wagnerite, he was more than once a pilgrim to Bayreuth, and was a regular habitué of the gallery at Covent Garden when Wagner was being performed. During recent years Dr. Palmer (who had been called the Dom Pothier of the English Church) acted as a kind of honorary adviser to all and sundry on matters concerning his special branch of knowledge. In this capacity, as well as through a personality of singular charm, he exerted a wide influence among Church folk.

LOUIS FLEURY, suddenly, at Paris, on June 10. It has been well said that Fleury did for the status of the flute what Mühlfeld did for that of the clarinet. A player with no superior, and perhaps no equal on the technical side, he brought to bear also an impeccable taste and an encyclopædic knowledge of the repertory of his instrument. His playing of Bach, in particular, will be an abiding memory to London concert-goers. As leader of the Société Moderne des Instruments à Vent he exercised a potent influence on recent developments in regard to chamber music for wind. As editor of Bach's Flute Sonata, and other early music for his instrument, Fleury did much valuable work. From a lengthy memoir by a correspondent in *The Times* of June 28, we quote the following :

> Fleury has lastingly fixed in our minds the passionless Elysian pathos and beauty of the flute, and has so harmonized them with its queer, insect-like humours and agilities, that never again can we allow the vanity of the virtuoso-player to bring about the neglect of the spirit of that early 18th-century chamber music which is so great in art and so small in volume of sound.

MARIE RÔZE, at Paris. She studied at Paris under Auber, and later became a popular operatic singer in London. She married Colonel Henry Mapleson, and her son, Raymond Rôze [*d.* 1921], met with considerable success as a composer for the stage. After her retirement from public singing, she devoted herself to teaching.

CHARLES WOOD, at Cambridge, on July 12, aged sixty. He was born at Armagh, on June 15, 1866, his father being a lay-vicar at the Cathedral. Young Wood was educated at the Cathedral School. At Cambridge he was for a while at Selwyn College, whence he removed to Gonville and Caius, where he was organist. In June, 1894, he was elected Stanford's successor in the Cambridge Chair of Music. He was Professor in Harmony at the Royal College of Music. (An article on Dr. Wood appears on p. 696.)

HAROLD JAMES ELLINGFORD, suddenly, in London, on June 23. As an amateur violinist and organist he had been active in musical circles since boyhood. For many years he played in the Bow and Bromley Institute Orchestra, during the conductorship of Dr. W. G. McNaught ; afterwards he assisted the West Ham Philharmonic Orchestra. He was organist and choirmaster of Holy Trinity, Harrow Green, Leytonstone, for twenty years.

HENRY CHARLES TONKING, suddenly, at Glasgow, aged sixty-three. He was born at Camborne, studied at the Royal Academy of Music, and held posts as organist at Westminster Chapel (1883), St. Lawrence Jewry (1890), Dudley Parish Church (1900), and Wesleyan Church, Newquay (1905). Well known and popular as a recitalist, he was often heard at the Albert Hall about thirty years ago.

GERALD CUMBERLAND (C. F. Kenyon), at Southsea, on June 14, aged forty-seven. He is best-known as the author of 'Set down in Malice' and 'Written in Friendship,' two volumes of a highly personal nature, but he wrote much dramatic and musical criticism, general journalism, and a volume of poems, several novels, and a volume of short stories.

NICOLA COVIELLO, suddenly, at Coney Island, New York. A native of Italy, he came to England about forty-five years ago, and was a familiar figure in London musical circles. He founded and for many years directed the Balham School of Music.

J. H. LUCAS, on July 3. As school teacher, conductor, and organist, he did much good work at Plymouth. He will, however, be most widely known and remembered as founder of the Plymouth Competitive Festival.

Answers to Correspondents

LONDONER (Perth, W. Australia).—(1.) You ask, 'Is choral singing detrimental to a student of solo singing?' The answer is : 'It all depends on the choirmaster.' A solo singer can get nothing but good from joining a choir conducted by a first-rate trainer. There will be not only a gain vocally (for choir practice under such a trainer will be full of useful tips concerning production, &c.) ; there will also be a development of rhythmic sense, musicianship, and sight-reading, a thorough acquaintance with much fine music that the student might otherwise miss, and an insight into conducting and training that is likely to be of service later. Many good solo singers fail miserably when called on for ensemble work of any kind—a failure that is not likely to happen to one who has put in a spell with a really good choir. Finally, choral singing is good for the budding soloist, because it helps to keep him at least moderately humble.

CELESTE.—(1.) The diploma you ask about is of little value. The reason you see no mention of the College in the *Musical Times* is a good one : we refuse to insert its advertisements, or any news concerning it. (2.) The *Musical Era* is, apparently, extinct.

'A. E. C.', Ohio, wants to hear of 'a good book of choir experiences and anecdotes.' The only works of the sort that occur to us are rather old and out of print. Can a reader oblige with information ?

H. R. B.—(1.) For voluntaries without pedal, try Ropartz's 'Au Pied de l'Autel,' a set of sixty pieces; Louis Vierne's 'Twenty-four Pieces in Free Style,' in which the pedal part may be played on the manuals, the music being on two staves; and Gigout's various albums of Gregorian pieces. All these may be had at Novello's. There is also an excellent set of a hundred short pieces by Gigout, published in three sets by Chester. Most of these are for manuals only, and many are modal. (2.) Sing the Tallis Responses as nearly as possible according to the rhythm of the words, avoiding a sudden change to long notes of strict time on the last four syllables of the example you quote. Make good, free chanting your model in all such things.

Choralist.—You ask: 'Is an adjudicator justified in criticising the various conductors in choral competition? Surely the choir should be judged, not the conductor.'—Criticism of a choir is necessarily criticism of the conductor, by implication. But direct criticism of a conductor's methods is rarely given. Occasionally, however, an adjudicator who observes some glaring elementary fault in conducting will deal with it briefly on the marking sheet, not for reading in public with the comments on the choir, but for the conductor's eye alone. Most judges, we believe, would deprecate direct public criticism of a conductor, on the ground that it would undermine his authority.

F. B.—(1.) Durand's issue a good many modern French orchestral works arranged for two pianofortes. Send for a list, or inquire through Novello. We will suggest some other works next month. (2.) We do not know if the 'Meistersinger' Overture is so arranged. Perhaps a reader can tell us. (3.) Copies of Frederick Corder's two-pianoforte version of Chopin's D flat waltz are to be had from Mr. Corder himself (13, Albion Road South, N.W.6).

Chorister.—Treble (boy) singers of nineteen and twenty-two are less rare than you imagine. Sometimes the singer is a genuine unbroken treble; sometimes the voice is a falsetto. In both cases there is apt to be an unnatural effect that, personally, we dislike. When a boy's voice has lost the freshness of the early 'teens, its great charm has gone, surely.

H. G. P.—We wish you well in your effort to improve the anthem repertory of your choir. But we cannot usefully suggest a list without a knowledge of the size and capabilities of the choir. As you live in London, your best plan would be to pay a visit to Novello's, and look some over at your leisure, or write to them for a selection on approval, making clear the style and degree of difficulty required.

Exile.—(1.) The most comprehensive operatic guide known to us is 'The Complete Opera Book,' by Gustave Kobbé (Putnams). Another excellent work of the kind is Paul England's recently published 'Fifty Favourite Operas' (Harrap). (2.) Your song shows a distinct feeling for the right expression, but you have practically everything to learn.

Blanc.—Neither of the diplomas for which you think of sitting carries much weight. Both institutions are of the type mentioned in the reply to 'Celeste,' and their advertisements are refused by the *Musical Times* and several other journals.

L. H.—All the questions you ask concerning Descant are answered in the Preface to Geoffrey Shaw's set of Descants recently issued by Novello.

A. M. W.—We think your pupil in his present stage will find all he needs in Alcock's 'The Organ' (Novello).

F. A. G.—Probably the Oxford University Press can supply you with the Latin works of Byrd about which you inquire. Chester's have just issued several works of the kind. *See* Review on p. 720.

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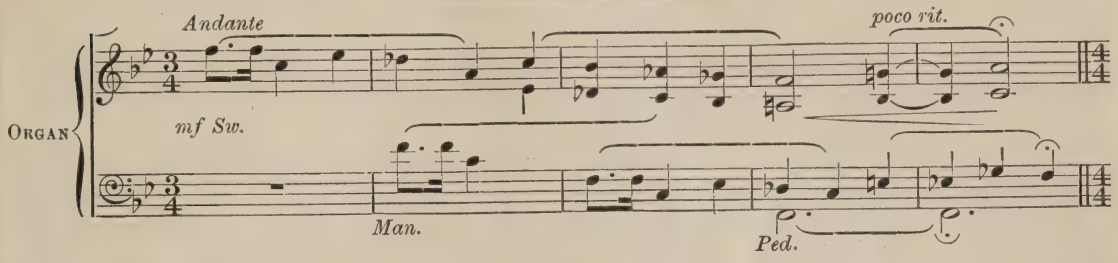

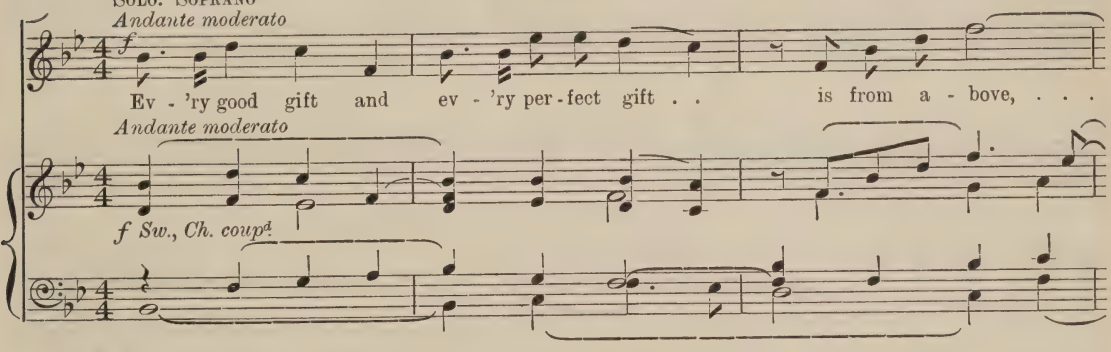

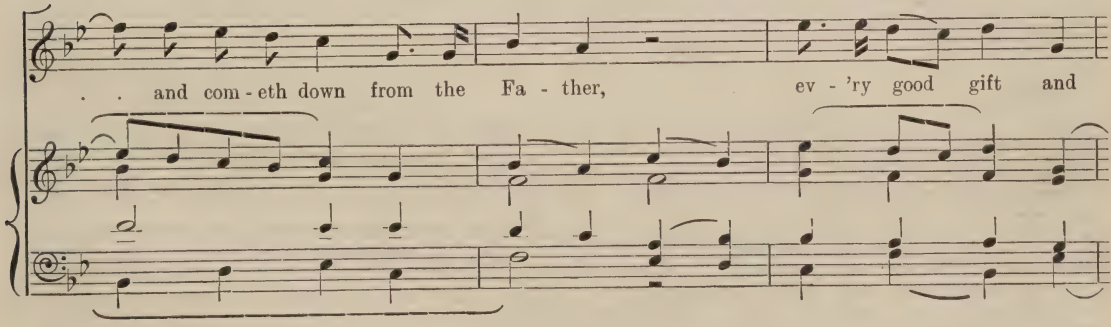

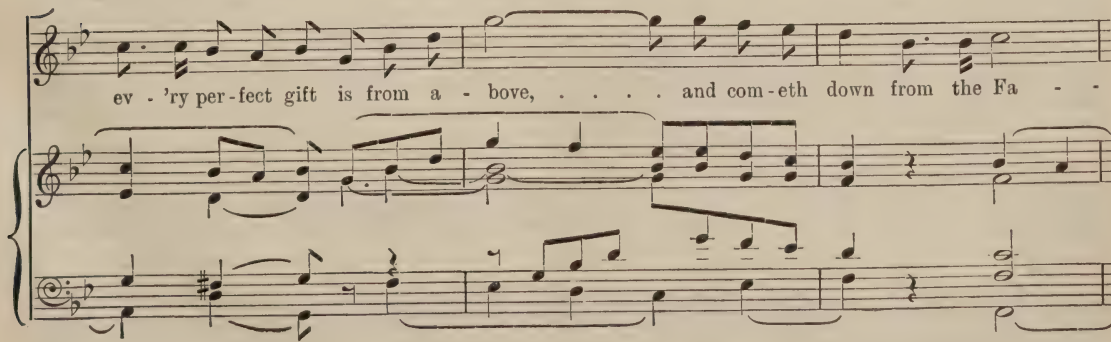

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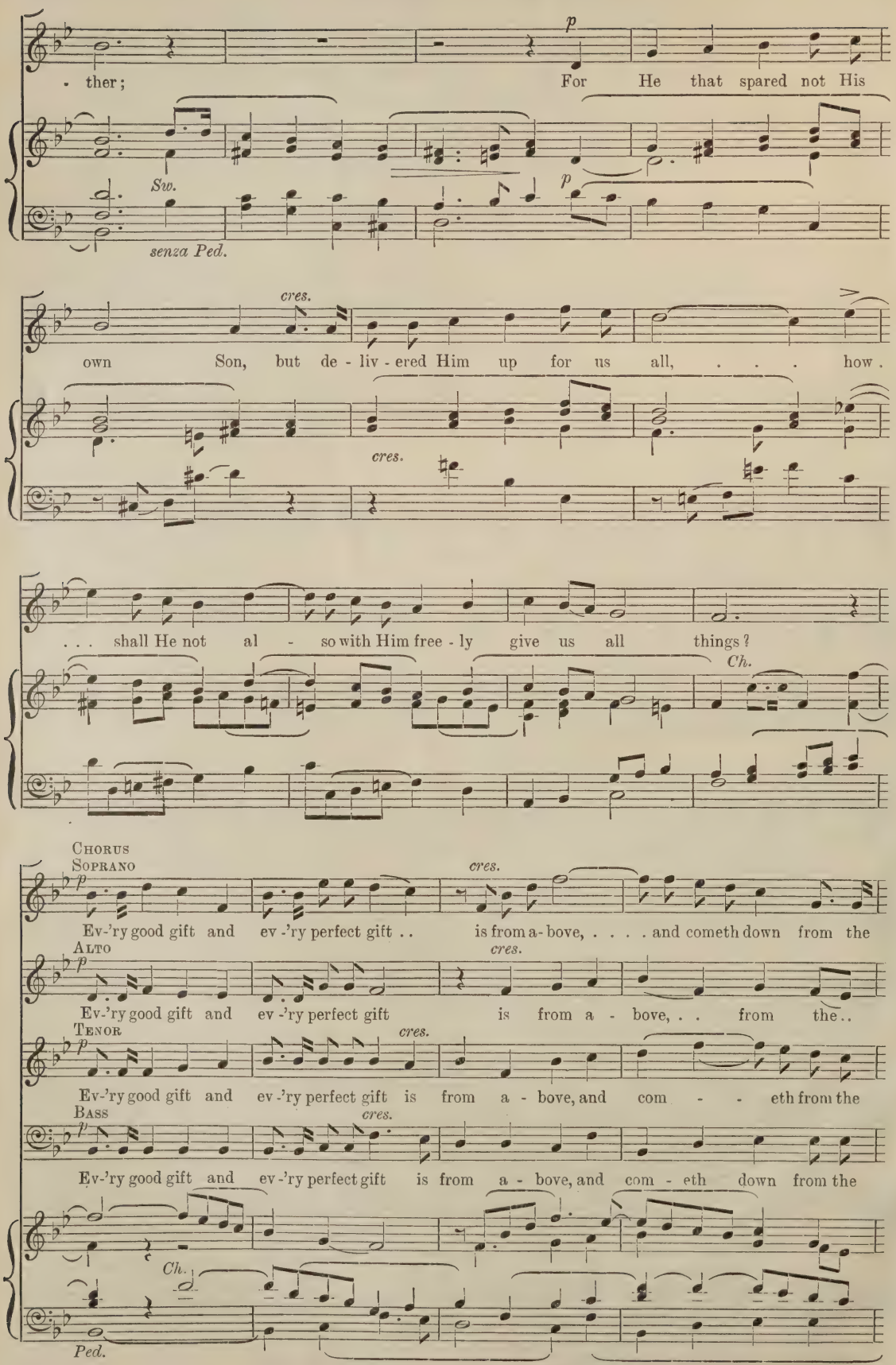
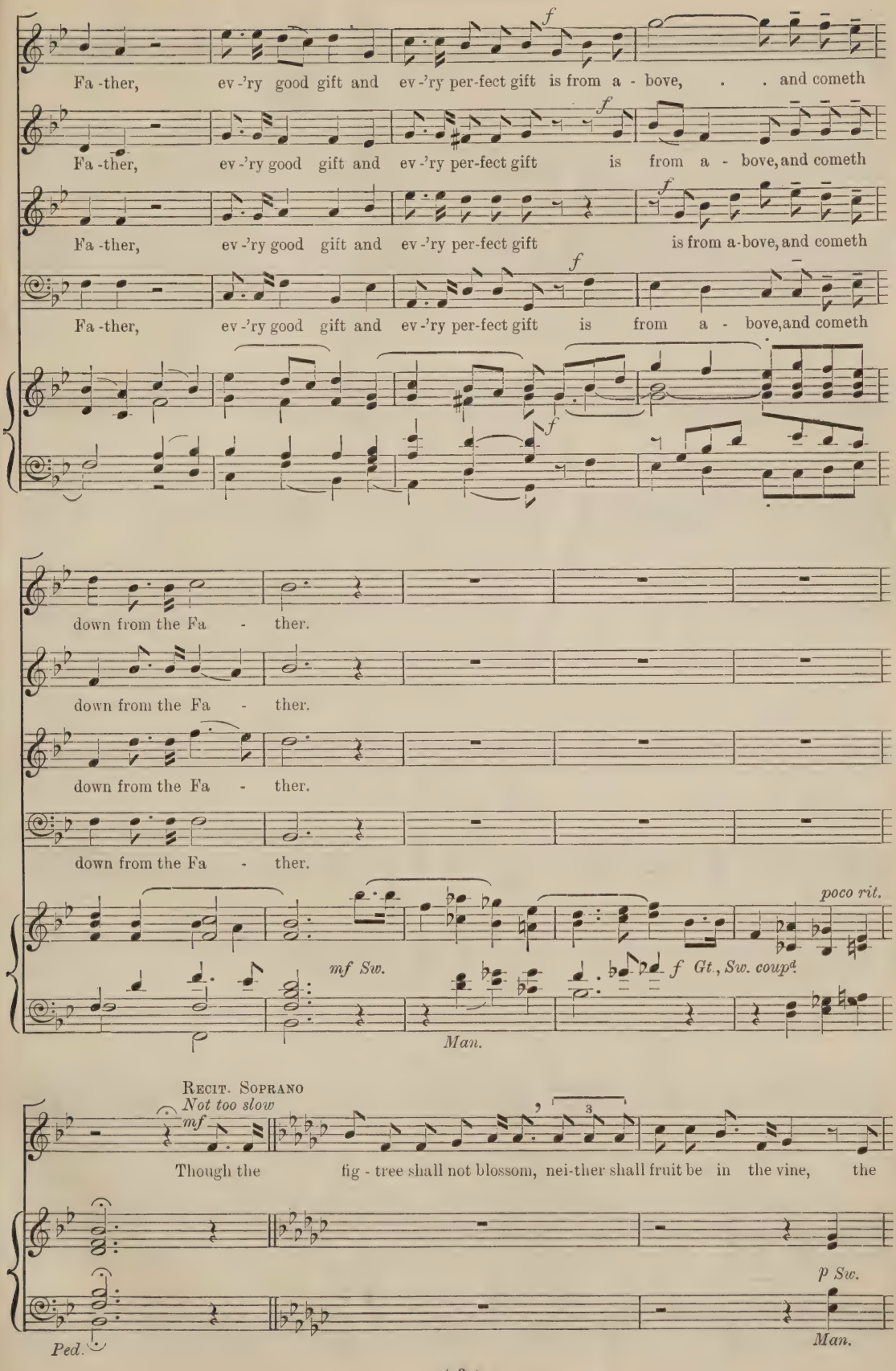
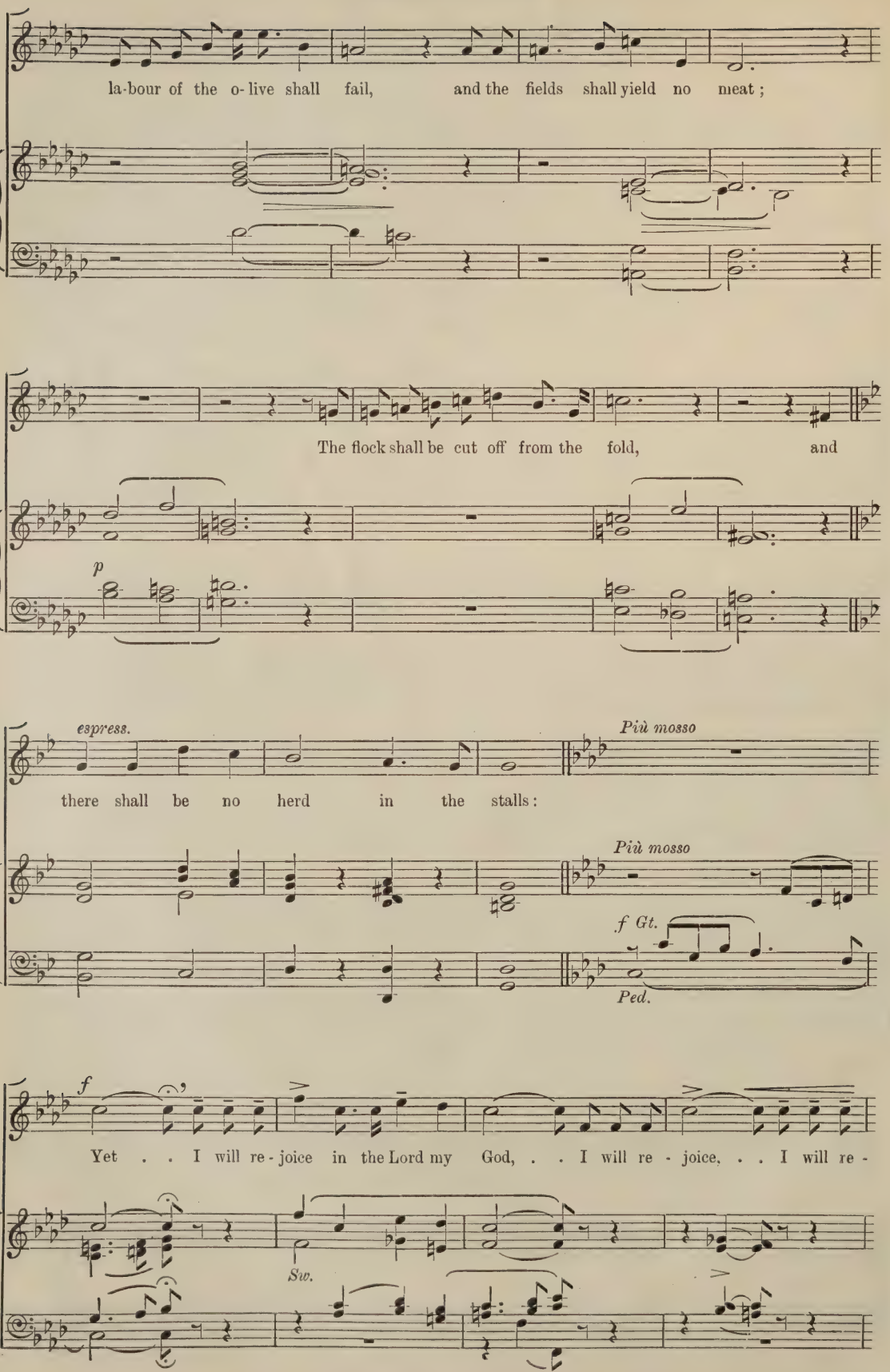
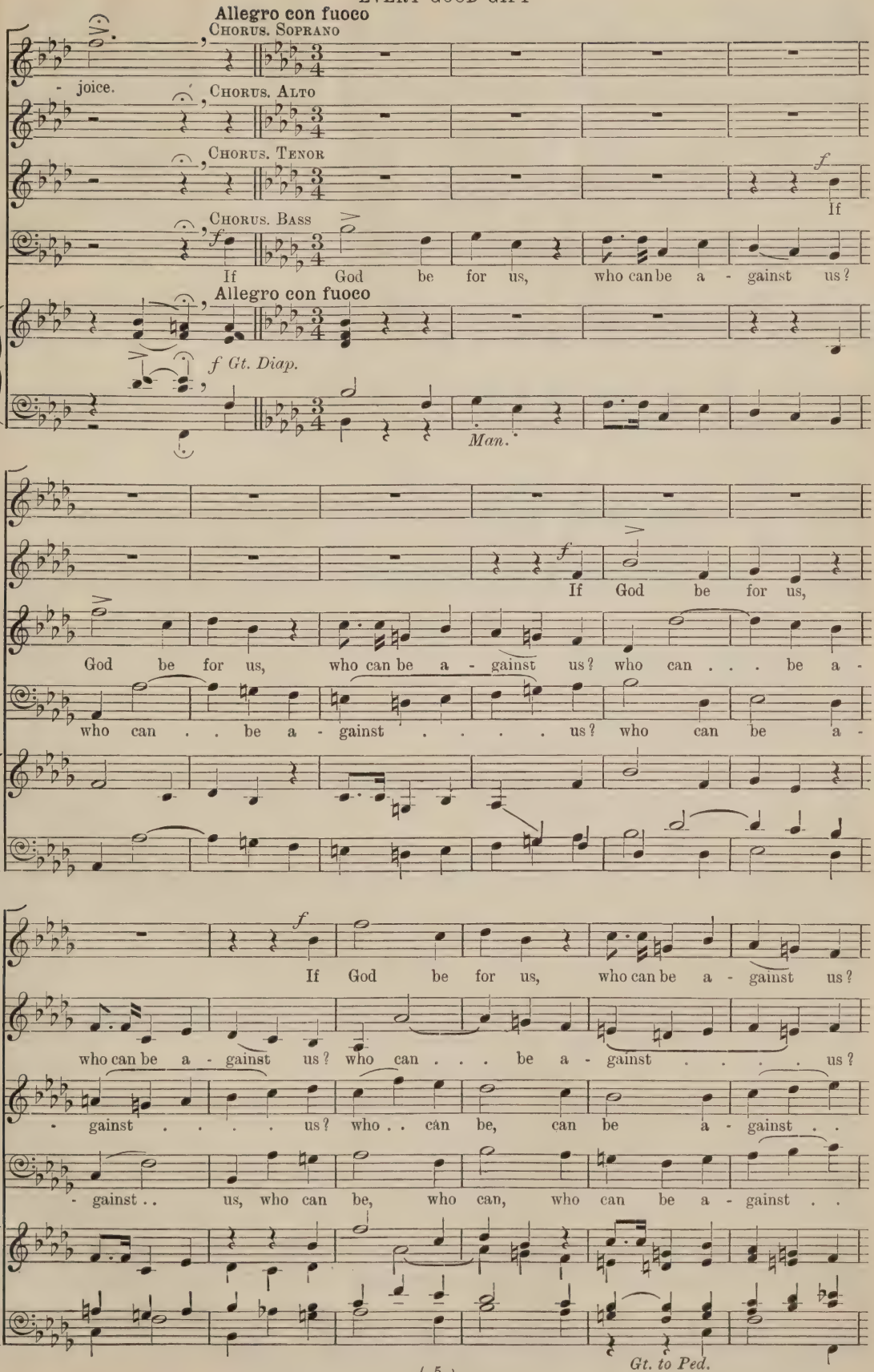
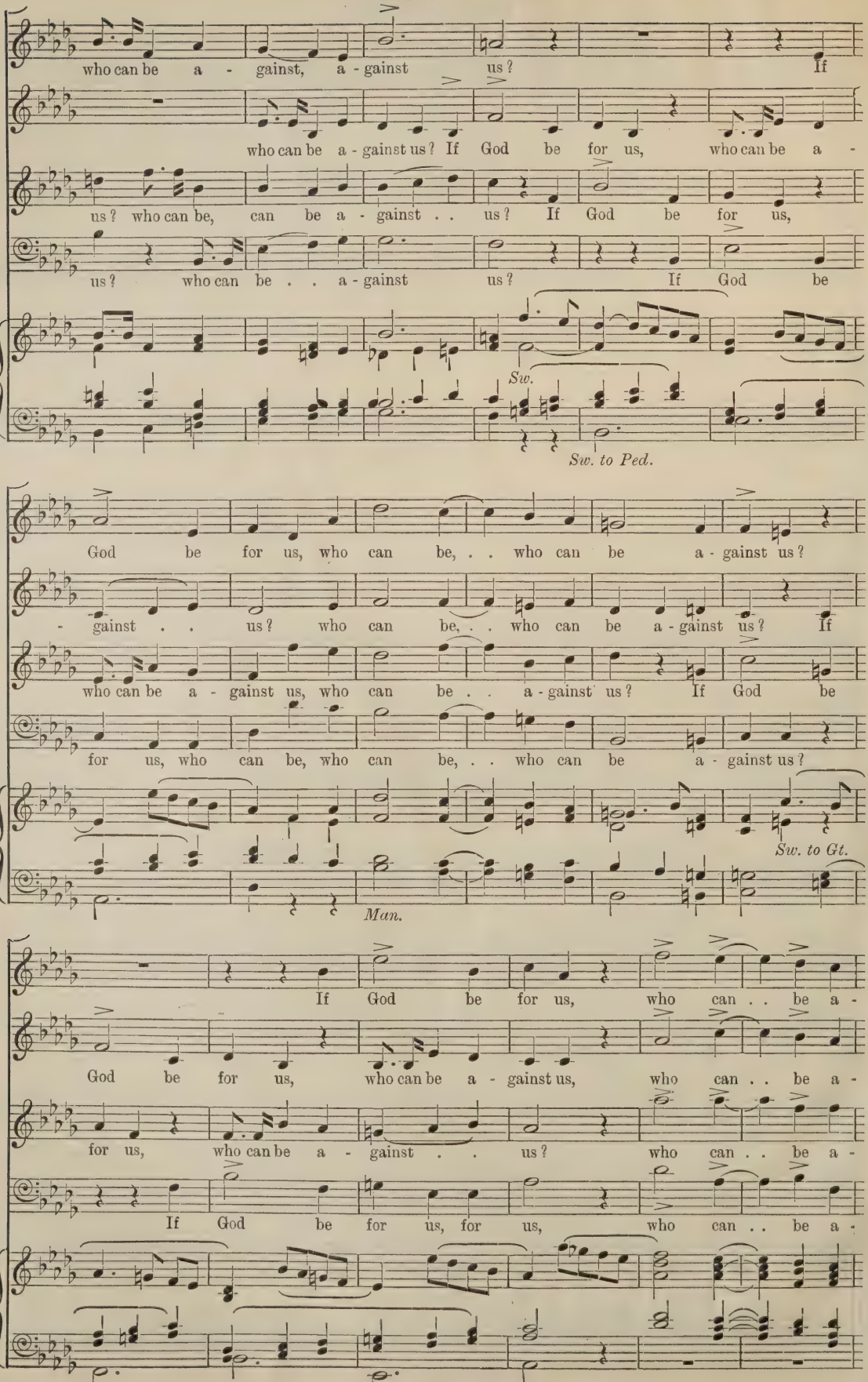

ther;
For He that spared not His
Sw.
senza Ped.
own Son, but de - liv - ered Him up for us all, . . . how .
. . . shall He not al - so with Him free - ly give us all things?
Ch.
Chorus
Soprano
Ev-'ry good gift and ev-'ry perfect gift . . is from a-bove, ... and cometh down from the
Alto
Ev-'ry good gift and ev-'ry perfect gift is from a - bove, . . from the . .
Tenor
Ev-'ry good gift and ev-'ry perfect gift is from a - bove, and com - - eth from the
Bass
Ev-'ry good gift and ev-'ry perfect gift is from a - bove, and com - eth down from the
Ch.
Ped.

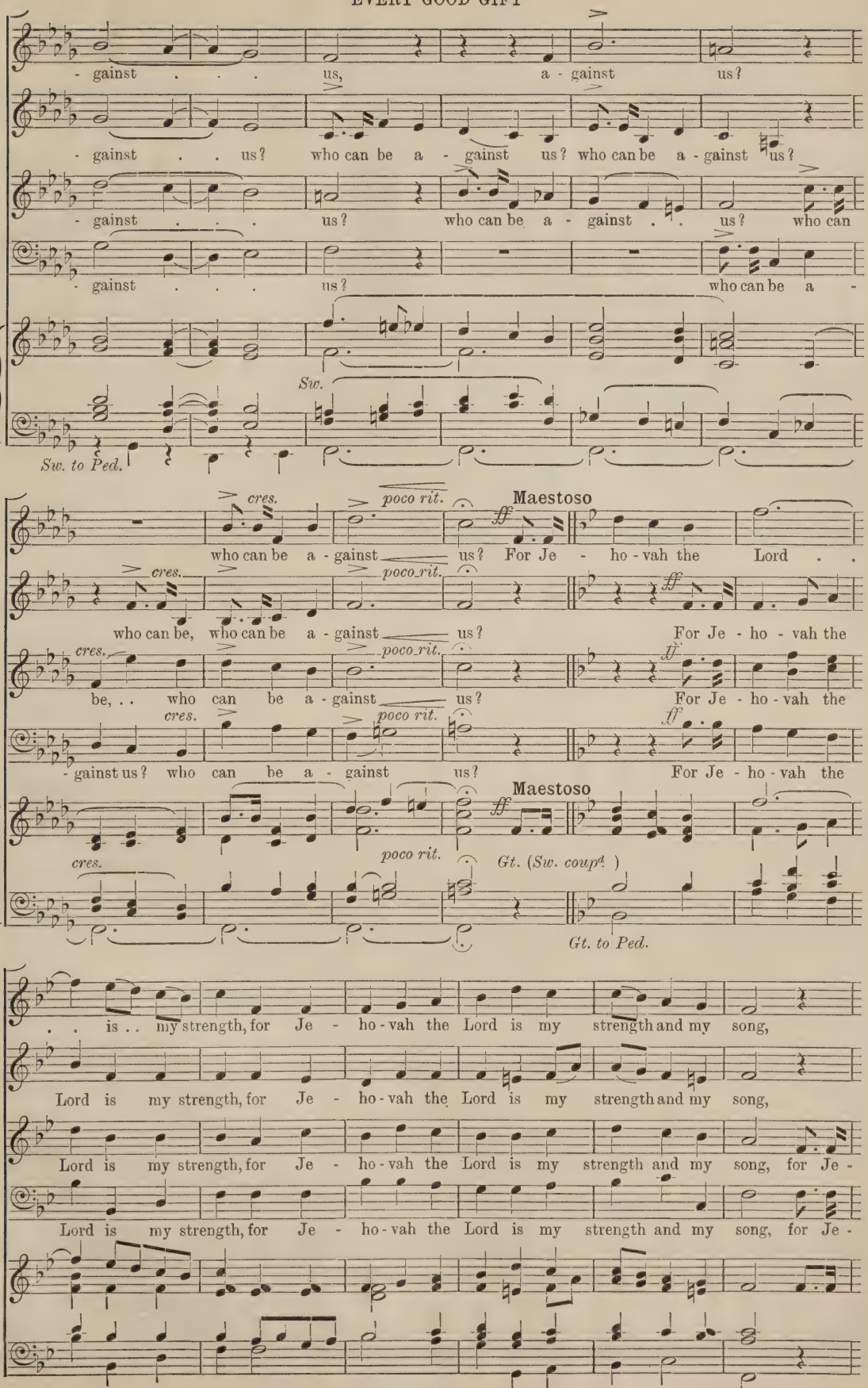
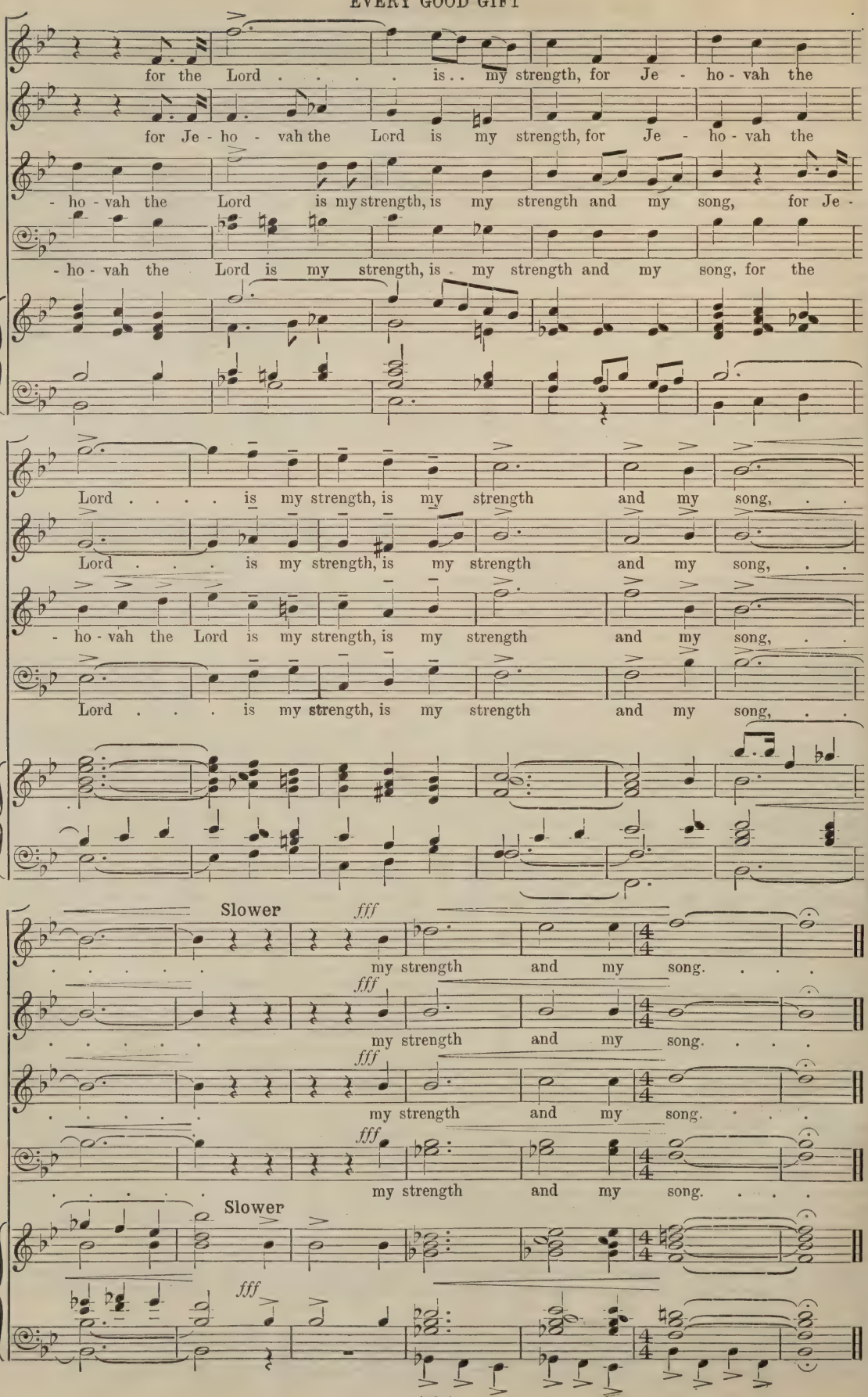
EVERY GOOD GIFT


Fa-ther, ev-'ry good gift and ev-'ry per-fect gift is from a-bove, . . and cometh
Fa-ther, ev-'ry good gift and ev-'ry per-fect gift is from a-bove, and cometh
Fa-ther, ev-'ry good gift and ev-'ry per-fect gift is from a-bove, and cometh
Fa-ther, ev-'ry good gift and ev-'ry per-fect gift is from a-bove, and cometh
f
down from the Fa - ther.
down from the Fa - ther.
down from the Fa - ther.
down from the Fa - ther.
poco rit.
mf Sw.
f Gt., Sw. coupd.
Man.
Recit. Soprano
Not too slow
mf
Though the fig-tree shall not blossom, nei-ther shall fruit be in the vine, the
p Sw.
Man.
Ped.


la-bour of the o-live shall fail, and the fields shall yield no meat;
The flock shall be cut off from the fold, and
p
espress.
Più mosso
there shall be no herd in the stalls:
Più mosso
f Gt.
Ped.
f
Yet . . I will re-joice in the Lord my God, . . I will re-joice, . . I will re-
Sw.


Allegro con fuoco
Chorus. Soprano
- joice.
Chorus. Alto
Chorus. Tenor
f
If
Chorus. Bass
f
If God be for us, who can be a - gainst us?
Allegro con fuoco
f Gt. Diap.
Man.
f
If God be for us,
God be for us, who can be a - gainst us? who can . . . be a -
who can . . be a - gainst . . . . us? who can be a -
f
If God be for us, who can be a - gainst us?
who can be a - gainst us? who can . . . be a - gainst . . . . us?
- gainst . . . . us? who . . can be, can be a - gainst . .
- gainst . . us, who can be, who can, who can be a - gainst . .
Gt. to Ped.


who can be a - gainst, a - gainst us? If
who can be a - gainst us? If God be for us, who can be a -
us? who can be, can be a - gainst . . us? If God be for us,
us? who can be . . a - gainst us? If God be
Sw.
Sw. to Ped.
God be for us, who can be, . . who can be a - gainst us?
- gainst . . us? who can be, . . who can be a - gainst us? If
who can be a - gainst us, who can be . . a - gainst us? If God be
for us, who can be, who can be, . . who can be a - gainst us?
Sw. to Gt.
Man.
If God be for us, who can . . be a -
God be for us, who can be a - gainst us, who can . . be a -
for us, who can be a - gainst . . us? who can . . be a -
If God be for us, for us, who can . . be a -
Ped.


- gainst . . . us, a - gainst us?
- gainst . . us? who can be a - gainst us? who can be a - gainst us?
- gainst . . . us? who can be a - gainst . . us? who can
- gainst . . . us? who can be a -
Sw.
Sw. to Ped.
cres.
poco rit.
Maestoso
who can be a - gainst us? For Je - ho - vah the Lord . .
who can be, who can be a - gainst us? For Je - ho - vah the
be, . . who can be a - gainst us? For Je - ho - vah the
- gainst us? who can be a - gainst us? For Je - ho - vah the
Gt. (Sw. coupd.)
Gt. to Ped.
. . is . . my strength, for Je - ho - vah the Lord is my strength and my song,
Lord is my strength, for Je - ho - vah the Lord is my strength and my song,
Lord is my strength, for Je - ho - vah the Lord is my strength and my song, for Je -
Lord is my strength, for Je - ho - vah the Lord is my strength and my song, for Je -

for the Lord . . . . is . . my strength, for Je - ho - vah the
for Je - ho - vah the Lord is my strength, for Je - ho - vah the
- ho - vah the Lord is my strength, is my strength and my song, for Je -
- ho - vah the Lord is my strength, is my strength and my song, for the
Lord . . . . is my strength, is my strength and my song, . .
Lord . . . is my strength, is my strength and my song, . .
- ho - vah the Lord is my strength, is my strength and my song, . .
Lord . . . is my strength, is my strength and my song, . .
Slower
fff
my strength and my song. . . .
Slower

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2. Take, O take those lips away ... *Shakespeare*
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4. Blow, blow, thou winter wind ... ... *Shakespeare*
5. When icicles hang by the wall ... *Shakespeare*

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1. To Lucasta, on going to the wars ... ... *Lovelace*
2. If thou would'st ease thine heart ... ... *Beddoes*
3. *To Althea, from prison ... ... *Lovelace*
4. *Why so pale and wan ... ... *Suckling*
5. Through the ivory gate ... ... *Julian Sturgis*
6. Of all the torments ... ... *William Walsh*

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1. *Thine eyes still shined for me ... ... *Emerson*
2. *When lovers meet again *Langdon Elwyn Mitchell*
3. *When we two parted ... ... *Byron*
4. Weep you no more ... ... *Anon.*
5. There be none of beauty's daughters ... ...*Byron*
6. Bright star ... ...*Keats*

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1. *A stray nymph of Dian ... ... *Julian Sturgis*
2. *Proud Maisie... ... ... *Scott*
3. *Crabbed age and youth ... ... *Shakespeare*
4. Lay a garland on my hearse *Beaumont & Fletcher*
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1. *When comes my Gwen ... ... *E. O. Jones*
2. *And yet I love her till I die ... ... *Anon.*
3. *Love is a bable ... ... *Anon.*
4. *A lover's garland ... ... *Alfred P. Graves*
5. At the hour the long day ends ... *Alfred P. Graves*
6. Under the greenwood tree ... ... *Shakespeare*

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1. On a time the amorous Silvy ... ... *Anon.*
2. Follow a shadow ... ... *Ben Jonson*
3. Ye little birds that sit and sing *Thomas Heywood*
4. O never say that I was false of heart *Shakespeare*
5. Julia ... ... *Herrick*
6. *Sleep ... ... *Julian Sturgis*

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2. Nightfall in winter ... *Langdon Elwyn Mitchell*
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4. Dirge in woods ... ... *George Meredith*
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6. *The maiden ... ... *Mary E. Coleridge*
7. There ... ... *Mary E. Coleridge*

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2. Gone were but the winter cold *Allan Cunningham*
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4. The child and the twlight *Langdon Elwyn Mitchell*
5. From a city window *Langdon Elwyn Mitchell*
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4. The Blackbird ... ... *Alfred Perceval Graves*
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7. Why art thou slow ... ...*Massinger*
8. She is my love beyond all thought *Alfred P. Graves*

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Ein' feste Burg	8.7.8.7.6.6.6.7.	A safe stronghold our God is still
		Rejoice to-day with one accord
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		O Love, how deep ! how broad ! how high
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		O worship the King, All-glorious above
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		Ye watchers and ye holy ones
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PREFACE BY DR. W. H. D. ROUSE, Perse School, Cambridge.

FOREWORD BY HARVEY GRACE and LASTWORD BY EDWIN EVANS

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NORMANDY	Les trois Pommes blanches; Compère et Commère.
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Air — Sighing, weeping ("My spirit was in heaviness").

ALTO.

Air — Thou, Whose praises never end ("Bide with us").
Recit. — The Father hath appointed Him ("God goeth up").
Air — My Spirit Him descries ("God goeth up").
Air — Into Thy hands ("God's time is best").
Air — Rejoice, ye souls, elect and holy ("O Light Everlasting").

TENOR.

Air — Lord, to us Thyself be showing ("Bide with us").
Recit. — Why hast Thou then ("My Spirit was in heaviness").
Air — Fast my bitter tears ,, ,, ,,
Air — Rejoice, O my spirit ,, ,, ,,
Recit. — The mighty Guardian ("Thou Guide of Israel").
Air — His face my Shepherd ,, ,, ,,
Air — And why art thou, my soul ("When will God recall")

BASS.

Recit. — He comes, the Lord of lords ("God goeth up").
Air — 'Tis He, Who all alone ("God goeth up").
Recit. — It is not mine ("God so loved the world").
Air — On my behalf ,, ,, ,,
Recit. — Yea, this Thy Word ("Thou Guide of Israel").
Air — Whom Jesus deigns ,, ,,
Air — Yet silence ("When will God recall").

SECOND SET.

SOPRANO.

Air — Open wide, my heart ("Come, Redeemer").
Air — Father, what I proffer ("Give the hungry man thy bread").
Air — Come, visit, ye glowing ("How brightly shines").
Air — I have waited for the Lord ("If thou but sufferest").

ALTO.

Air — God's ensample thus to follow ("Give the hungry man thy bread").
Air — Jesus sleeps ("Jesus sleeps, what hope remaineth").
Recit. — Incline Thine ear ("Lord, rebuke me not").
Air — The Lord hath heard ("Lord, rebuke me not").
Air — All earthly powers from God inherit ("Praise thou the Lord").

TENOR.

Recit. — The Saviour now appeareth ("Come, Redeemer").
Air — Come, Jesu, come ("Come, Redeemer").
Air — What voice is with the tempest ("From depths of woe").
Air — Tuneful harps and voices ("How brightly shines").
Air — Thou art my God ("Lord, rebuke me not").

BASS.

Air — The Paschal Victim here we see ("Christ lay in death's dark prison").
Air — Do thine alms ("Give the hungry man thy bread").
Air — With Jesus will I go ("Wailing, crying").
Recit. — Ah, when on that great day ("Watch ye, pray ye").
Air — Blessed Resurrection Day ,, ,,

THIRD SET.

SOPRANO.

Recit. — O Lord, hear me when I call ("Lord, rebuke me not").
Air — How long, O Lord ,, ,,
Air — O praise the Lord ("O Praise the Lord").
Recit. — O Jesu, our Redeemer ("There is nought of soundness").
Air — Hearken when with trembling accents ,, ,,
Air — Though reviling tongues assail me ("Watch ye, pray ye").

ALTO.

Air — Be welcome, thou great angel ("O teach me, Lord").
Air — Ah, tarry yet ("Praise our God").
Air — God is ever sun and shield ("The Lord is a sun and shield").
Recit. — Be steadfast in affliction ("Wailing, crying").
Air — Pain and sorrow work salvation ,, ,,

TENOR.

Recit. — Lord, why so far away ("Jesus sleeps").
Air — In billows the rivers of Belial ("Jesus sleeps").
Recit. — O happy town, O favoured land ("Praise thou the Lord")
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Air — God, Whose power ("Let songs of rejoicing").
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THE NATURE OF HARMONY

BY MATTHEW SHIRLAW.

IV.

Since the last article dealing with this subject appeared in the December issue of the *Musical Times*, there is evidence that the demonstrations there given as to the connection between harmony and rhythm have aroused some favourable interest. It may be objected that if there is indeed any relationship between rhythm and consonance, why then do they appear to be so dissimilar, and why does the effect of the one differ so greatly from that of the other? What resemblance does a succession of bars in duple time bear to the consonance of the Octave, and who that has never heard such a consonance could gain by such means any idea of its real effect? This question may be answered by asking another. A musical sound 'of singular force and purity'—to quote Prof. Tyndall—may be produced by means of a rapid and periodic succession of taps. Some one has said that a beautiful musical sound is itself a fact of considerable æsthetic importance. But who, in listening to such a beautiful manifestation, could possibly deduce—until he had investigated the matter properly—the effect from the cause, or imagine that musical sound could have anything to do with a succession of taps? And who would suspect that the same rhythmical principle that is the cause of musical sound reveals itself again in light, and colour? Yet a close analogy exists between sound and light. Light is caused by the vibration of the ether: sound by the vibration of the air: and there is a wave-theory of light as well as of musical sound. More surprising still, the various colours of the rainbow exist in white light, just as partial tones exist in the compound musical sound. And, as is known, Sir Isaac Newton postulated a scale of colours that in its proportions is closely analogous to the musical scale. Rameau even traced a connection between the natural principles of harmony and the graphic arts. He was not without excuse, as all will agree who are acquainted with the exquisite figures that may be obtained from vibrating strings. Some of these Tyndall describes as 'of marvellous complication, and indescribable splendour.' These natural phenomena consist of curves, and intertwining spiral and circular figures, a fact that recalls Hogarth's famous portrait of himself in the National Gallery, with the palette and curved line, and the words, 'The line of beauty and grace.' The connection between beauty and the curve was further demonstrated by Hogarth in his work, 'The Analysis of Beauty' (1753).

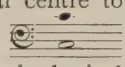
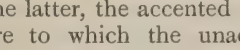
Indeed, nature is full of surprising facts; and the task of science has been to elucidate such facts, sometimes in the face of considerable opposition, for the findings of science have frequently appeared to be in flagrant contradiction with what we call 'common-sense.' Anyone not endowed with a sense a little above the common would conclude that this old earth of ours, together with many people in it, does not move. Still, as Galileo remarked to the inquisitors, 'it moves.' And to any objection that may be urged against a demonstration of the relationships that exist between various rhythms and the musical intervals to which these correspond, the reply may be given—test them. Each of us is endowed with a little cerebral gray matter. Besides, there are acoustical instruments, such as the syren, that may be used.

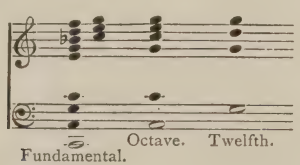
In examining the nature of consonance we cannot afford to neglect one or two clear and simple facts. As was demonstrated in my last article, the proportions existing in the resonance of musical sound reproduce themselves in various ways in musical rhythm. Conversely, musical rhythms reproduce themselves in various intervals that arise in the harmonic series. Thus, for example, the proportion of the Octave, 1 : 2, we find again in the measure of two beats, while, on the other hand, such rhythms or proportions as:

representing duple, triple, and quintuple times, and so on, if performed in such a way that the successive beats fell on the ear with sufficient rapidity, would give birth to the musical intervals that correspond to these proportions. We are led to conclude, therefore, that a close relationship exists between musical rhythm and consonance. If this be really the case, we may expect to find several points of analogy between them. Further, that by means of the one we shall be able to arrive at a clearer understanding of the other.

Let us take first, then, what is known as the consonance of the Unison. Is the Unison really a consonance? The objection might be urged: What sort of a consonance is that which consists, not of the blending of two different sounds, but of one and the same sound? For this is just what the term Unison signifies. If consonance means the union of diverse tonal elements, sounds of different pitch, the Unison would not appear to find a place among the consonances. And yet it is difficult to exclude it. We do feel that when two voices come together on the same sound they are in consonance with one another. If this be so, where is the musical rhythm that corresponds to it? A single beat cannot constitute a rhythmical formation. The answer to this question will appear immediately.

Next comes the Octave. This is the first and most perfect of consonances that arise in the harmonic series. Between the consonance of the

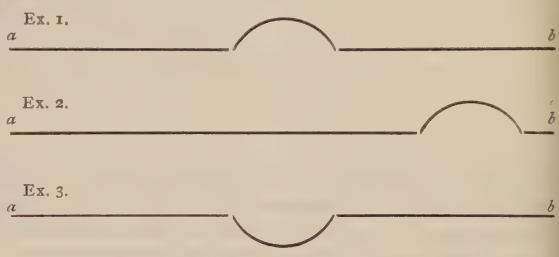
Octave and the measure of two beats the analogy is so close that it can scarcely be closer. In the former, the lower sound forms a tonal centre to which the Octave sound relates itself:  In the latter, the accented beat forms a rhythmical centre to which the unaccented beat becomes related  A single beat cannot determine a rhythm; we cannot even tell whether it is accented or unaccented. Nor can the fundamental sound begin to develop itself as a tonal centre—the very term 'fundamental' is without meaning, until the Octave sound makes its appearance. Hauptmann starts off with the assertion that 'the Octave is the expression for the notion of indentity, unity, equality with self.' The truth is, Octave sounds are not identical. They are, however, so closely related that the one may be said to represent the other, to have the same, or a similar tonal significance. More of this when we come to treat the consonances of the Twelfth and Fifth. The reason for such a close resemblance, a resemblance shared by no two other sounds of different pitch, has always remained something of a mystery. The explanation of Helmholtz, viz., that in Octave sounds the partial tones coincide, so that no beats can arise, appears to be quite satisfactory. In order to make assurance doubly sure, let us write down the partial tones of the Fundamental, Octave, and Twelfth. Here it is evident that the partial sounds of the Twelfth coincide at least as closely with the partial tones of the Fundamental:



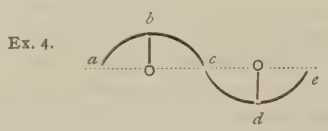
as do those of the octave. The Twelfth then, on Helmholtz's hypothesis, ought to resemble the Fundamental as closely as does the Octave. Of course it does not. Even if he admitted that the partial tones of the Twelfth and Octave do not coincide so completely with one another as do those of the Twelfth and Fundamental, it must be remembered that the explanation of Helmholtz applies to the fundamental sound also. And if such an explanation were entirely valid, it would by no means reveal to us the real nature of the Octave.

If Helmholtz is here not quite successful, he at least knew more than most the well-nigh incredible difficulty of the subject. The distinguished physicist devoted over eight years to the consideration and investigation of this and kindred matters, and it might well appear to be the wisest procedure on the part of others to leave such a problem severely alone. But this leads nowhere. Let us instead take our life in our hands, and make an attempt to dissipate some of the obscurity that surrounds the subject.

Some of us may recall, in making our first acquaintance with the science of acoustics, the boyish delight we took in watching the eccentric behaviour of certain sound-waves—or what corresponded to such—running along a string or tube. The diagrams illustrating these wave-motions were somewhat as follows:



In Ex. 1 we have to suppose that a wave, or inflection, is making its way from *a* towards *b*. In Ex. 2 the wave has reached the end of the tube; but it does not vanish there into nothingness. Instead, it proceeds to make its way back again, from *b* to *a*, but this time with its position reversed. It is turned upside down. In other words, it is inverted. Thus it is not only in intervals and chords that the principle of inversion obtains. Inversion is a constituent part of the sound-wave itself. A complete sound-wave consists of two parts: a crest and a trough:



In the case before us, we would naturally call that part of the wave above the dotted line, the crest; and that part below the dotted line, the trough. The reason of course for this is that we are accustomed to associate the crest with height and the trough with depth. The terms height and depth are, however, merely relative. All depends on the point of view. Thus, if we place Ex. 4 upside down, it is found that the portion of the wave *a b c* has become the trough; while the portion *c d e* has become the crest. It is necessary to bear this in mind. What is true of transverse holds good also for longitudinal vibrations, or sound-waves. These consist also of two parts, a condensation and a rarefaction: a condensation corresponds to a crest, a rarefaction to a trough. Are condensation and rarefaction also relative terms, and is it possible to say of longitudinal vibrations what was affirmed of transverse vibrations?—that is, Can such a wave be considered from a different point of view, so that the condensation becomes a rarefaction, and the rarefaction a condensation?

In order to understand whether this be so, let us turn again to the simple wave form (Ex. 4). If we suppose the point at o to be originally in a position of rest, its upward and downward movement, as the wave advances through a complete wave-length,

Ex. 5.

may be traced as follows: First, o ascends to the crest of the wave at *b*; returns to o; descends to the trough *b*; and finally ascends to its original positon of rest at o. In moving in this way the point o is said to make one complete vibration. In so doing, it is evident that it must travel through twice the distance between the points *b* and *d*. Such vibrations, giving rise to simple wave forms, are known as pendular vibrations, because they correspond to the periodic oscillations, backwards and forwards, of a pendulum. We may assume that the pendulum travels along the position of the straight line *b-d*, thus, *b*——————*d*. Supposing it to swing from the point *b* to the point *d*, and back again from *d* to *b*, it will have travelled through twice the distance between *b* and *d*, and performed one complete vibration. The forward swing of the pendulum may be taken to correspond with the crest; the backward swing with the trough of the sound-wave. We have called the first movement of the pendulum, from *b* to *d*, a forward swing, and the movement in the opposite direction a backward swing. But once again it is evident that such terms are merely relative, for we would be equally justified in describing a movement of the pendulum from *d* to *b* as a forward, and that in the opposite direction as a backward swing. In fact, between the forward and backward swing there is no difference whatever except that which results from our point of view. So that, by changing our point of view, condensation becomes rarefaction, and rarefaction, condensation. As the pendulum makes, let us say, a forward swing from *b* to *d* it makes a condensation about the point *d*; as it swings backward from *d* to *b* it makes a rarefaction about the point *d*. But while it does this it makes at the same time a condensation at the point *b*. The backward swing is really a forward swing in the opposite direction, and the rarefaction a condensation reversed. The one is the same as the other, but in the opposite direction, *i.e.*, inverted.

Let us make this as clear as possible by means of a few simple illustrations. As we proceed, the reader may begin to suspect that we are dealing, not merely with simple acoustical fact, but with a principle that operates everywhere in Nature. Day and night; positive and negative; here and there; high and low; life and death, all these, and more, might be cited as familiar illustrations of it. These are not merely opposites; they are counterparts one of the other. Such opposites are really complementary, and it is impossible to destroy the one without at the same time destroying the other. The reader may recall Edgar Allan Poe's remarkable story of the young man who throughout his life had been harassed by a companion, the same age as himself, similar in appearance, alike in dress and manner, his double, who opposed and thwarted him at every turn, until finally in desperation he forced him to fight and mortally wounded him, only to realise too late, as he saw his reflection in a mirror, with ashen face and wounds similar to those he had inflicted, that in slaying his opponent he had destroyed himself.

A complete pendular vibration may be compared with a complete revolution of our planet. In one such revolution day will succeed night, or night day. Let us compare the forward swing of our pendulum to the point *d* to day, and let us mark its arrival at *d* by a small bell placed at that point. This will serve as a little alarum to apprise us that day has arrived. Night, represented by the backward swing from *d* to *b*, will be marked by silence. This represents a state of matters familiar to every one. Whatever part of the globe we inhabit, for us night is night and day is day, and night follows day with unfailing regularity. Similarly, so long as we do not allow our clock to run down, the pendulum will make a forward swing to *d* and a backward swing to *b*. Let us not forget, however, that day at Edinburgh means night at Melbourne. This we may represent acoustically by removing our bell from *d* to *b*. We are not sensible, however, of any change. The same state of matters prevails, even if in the reverse direction. Night still follows day, and rarefaction follows condensation. We have here the notion of identity. The sound of the bell at *d* is exactly the same as at *b*, and successive sounds follow each other at exactly equal intervals of time. But what of the Octave? Even if we admit that the complete vibration or sound-wave consists of two equal and complementary parts, this would serve to indicate only that the Octave exists there potentially. Well, this is something. But it is also possible actually to hear it. How, it may be objected, is it possible to transform a rarefaction into a condensation, or a condensation into a rarefaction? That is to say, does there exist a spot on this planet where day is turned into night, and night into day; or, where night is not night, nor day day? Yes! If, during June or July, we take a trip to Norway, or still farther north, we shall find ourselves in the 'land of the midnight sun.' If, at the same time of year, we prefer to sojourn in the Antarctic regions of the far south, we shall be in the land of noon-day night. The acoustical parallel is easily discovered. Thus, if the arrival of the pendulum, not only at the point *d* but also at the point *b*, is marked by the sound of the bell—and this can be brought about by moving the bell quickly from one point to the other—we hear two sounds where formerly we heard only one. The Octave begins to emerge. We may travel to the opposite acoustical pole. Thus, if we move our bell to the point *b* when the pendulum arrives at *d*, and again to *d* when the pendulum arrives at *b*, the result is—no sound.

In place of the bell, let us substitute two pieces of tubing, and over one end of each tube stretch a small membrane. Attach these ends, one at each of the points *b* and *d*, and let the pendulum, as it oscillates, touch the membrane at either point. If now we place to the ear the free end of the tube attached at *d*, the repeated contact of the pendulum with the membrane at this point will mark the

performance of a succession of complete pendular vibrations. Substituting for this the tube attached to the point *b*, the result appears to be in all respects the same—*i.e.*, the contacts occurring at *b* will have the same periodic times as those at the point *d*. Place to the ear both tubes. We now hear two successive sounds where formerly we heard but one. That is, they are twice as fast. The proportion is that of the Octave, 1 : 2. Replace the pendulum by some body capable of acting in a similar way, and of performing about a hundred vibrations a second. If we compare the sound of one tube with that resulting from both, the latter sound will be the Octave of the former.

Thus the Octave sound is but the echo, the shadow, the replica, of the principal or fundamental sound; and when it does make its appearance, as in the harmonic series, it impresses the ear, not as a new sound, but as for the most part a repetition of what has already been heard. It is not so much another as the other sound, similar to the fundamental, but in the opposite direction, *i.e.*, inverted. Let it be remembered that it is just this Octave that makes possible the inversion of intervals and chords.

(To be continued.)

PERSONALITIES AMONG MUSICAL CRITICS

VIII.—W. J. TURNER

By Basil Maine

The idea of a Critics' Orchestra, which I so lightly embarked upon in the last article of this series, becomes more complicated when we have to appoint men like W. McNaught, F. Bonavia, J. B. Trend, Nicholas Gatty, and Dyneley Hussey. Bonavia's versatile spirit would enable him to be equally at home with any instrument; I would be nervous of Trend, lest he should forget to watch the beat; the only safe place for him would be among the first violins, immediately behind Dent. Dexterous Mr. Hussey would do well with a clarinet, if he were careful not to overblow it. McNaught, with his soundness and solidity, would be wasted if he were not given a double-bass. I like restraint in the brass, and therefore fearlessly entrust the trombone to Gatty, who will play it as it were any nightingale. But these allocations are not altogether obvious, and I can well imagine that there might be a little discontent among the members of our orchestra. But at least there is one appointment about which we can make no mistake. Without a shadow of doubt we must give over the whole of the percussion to Mr. W. J. Turner. For a long time he has been qualifying for this enviable position, and no longer can we deny him his just reward. But Ernest Newman must watch him very carefully, and especially in the Beethoven Symphonies, lest this champion defeat the object of his zeal.

. . . . .

Criticism of any branch of art covers so wide a field of knowledge, temperament, and judgment, that no one critic can ever hope to identify himself with the thing itself, nor can he afford to be self-sufficient. There must be subdivisions and specialisings in all criticism, and perhaps most of all in musical criticism. The heredity, environment, and prejudicial composition of each critic will determine the quality of his work, and the point of view which he can most naturally express. English musical criticism is fortunate in having a representative for nearly every point of view and predilection.

W. J. Turner represents the protesting element; indeed, he *is* that element, so far as this country is concerned. He regards the rest of us as Customs officials, and to our continual embarrassment is for ever declaring his possessions with megaphonic shouts and wild, extravagant gestures. It is useless for us to tell him that we are quite willing to let his luggage go through without payment of duty if only he will be wise and pacific. He insists on opening his trunks and allowing us to discover the most questionable things, in the hope that we will tax him for lawlessness.

On most occasions I find that I am able to allow for, and even enjoy, his indiscretions; for instance, 'This is what Mozart has done for us in his opening theme [of the G minor Symphony]. He has reduced the universe to an aural sensation'; or this ill-favoured redundancy; 'Those works [of Reger] where the resemblance to Bach is as great as the resemblance of Charpentier's operas to Wagner's, resemble Bach in the sense that their workmanship is so masterly that it might be mistaken for Bach's, whereas nobody could possibly imagine any of Charpentier's compositions to be by Wagner.'

But there are other times when I confess I have been moved to unrighteous indignation, which is as good as acknowledging that Mr. Turner has scored a point, for there is nothing which delights him more than to practise the blunt art of irritation. There are some men who, when they rebuke or condemn, can fill you with a burning shame. Usually they are men of few words. Mr. Turner is not only effusive, but unsubtle; his words—and they are many—are sledge-hammer blows. A man who can in a single sentence condemn all Baptists, Methodists, Wesleyans, Anglicans, Catholics, Mohammedans, Buddhists, Christian Scientists, Mormons, 'and all those people known to-day as "religious"' invites ridicule. There are times when I feel that to be in conflict with Mr. Turner over any point is sufficient proof that one is in the right. The most offending thing about his writing is the way in which he is constantly assuming the philosophic manner. There is little of the true philosopher in him; over and over again his words bewray him. 'When I say, as I do emphatically say, that Beethoven is a greater composer than Bach . . .' Here we have one of those percussion effects which he loves so dearly.

But does it help at all? I am all in agreement with Mr. Fox-Strangways here. Even if there is such a thing as the superiority of one great composer over another, we have no possible way of discovering it by any law of mensuration. It is a comparatively simple matter to distinguish the great composers from the small; but he is a bold man (and Mr. Turner is that) who will attempt to distinguish the great from the great, and say which is greater. A great composer differs from another as distinctly and definitely as he differs from a great athlete or a great river; that is, his greatness is his own exclusive property, which gives no ground for comparison with other greatnesses except in so far as it is great.

As a logician, Mr. Turner has one unfailing method. Having started a hare, he gives chase for a while and, finding himself outdistanced, suddenly turns aside, naively remarking: 'Let us play cricket instead.' There is an instance of this in his book 'Orpheus: the Music of the Future.' He has embarked upon the question: 'Why has the music of Bach outlasted that of Frohberger?' After a long and difficult pursuit he carries us to the point that 'we find all Bach is Frohberger *plus* something more which is not Frohberger.' And this leads us to assume that Frohberger is not unique, which is as good as saying that he has not existed. Now this is a difficult thing, because we all know that Frohberger existed. The hare is out of sight. What are we to do? Mr. Turner is equal to the occasion. He turns and answers, 'Ah, but you have misunderstood me. Frohberger's uniqueness may not have been in his music. Here at last we have it.' But this is hardly fair play. We all understood (didn't we?) that we were considering Frohberger as a composer, not as a citizen, or as an organ-blower—although, incidentally, he *was* unique in this rôle, as we learn from his MS. notes—or as a specimen of human physique. There is no sequence here. And then at the end of the argument, 'what should that alphabetical position portend?'

$$\text{Bach} = \text{B} + (\text{F} - \text{X}).$$

Throughout this theorem Mr. Turner brings vividly to mind the figure of Malvolio in the act of reading Maria's counterfeit letter. 'B + (F — X),' he muses, 'this simulation is not as the former; and yet, to crush this a little, it would bow to me.'

. . . . . .

It is when Mr. Turner ceases to play the naughty heretic that he is most impressive. Later on in his book, 'Orpheus,' he sets his face towards the East, and in a loud voice sings his 'Credo' in clauses of Georgian prose. The object of his faith is Beethoven, and the reverberation of his ecstasy is such that it is impossible not to be shaken a little. Here at last the man is in earnest, and even if we cannot see eye to eye with him in the extravagant imagery which he calls up for the last Pianoforte Sonata, at least we are moved by the passion of his utterance.

Ad Libitum

By 'Feste'

Last month, when speaking of Mr. Dolmetsch's somewhat extravagant claims on behalf of our early instrumental writers, I said that the passages he quoted from Thomas Mace and the Abbé Maugars reminded me of a topic that invited discussion. It is this: Are we less responsive than our forbears to the emotional stimulus of music? If so, why?

Let us begin with a little evidence as to what music meant to hearers a few generations ago. The passage Mr. Dolmetsch took from Mace was as follows:

> We had for our Grave Musick, Fancies of 3, 4, 5, and 6 Parts to the Organ, Interpos'd (now and then) with some *Pavins*, *Allmaines*, *Solemn*, *and Sweet Delightful Ayres*; all which were (as it were) so many *Pathetical Stories*, *Rhetorical*, *and Sublime Discourses*; *Subtil*, *and Accute Argumentations*; *so Suitable and Agreeing to the Inward*, *Secret*, *and Intellectual Faculties of the Soul and Mind*; that to set them forth according to their *True Praise*, *there are no Words Sufficient in Language*; yet what I can best speak of Them, shall be only to say, *That They have been to myself*, (*and many others*) *as Divine Raptures*, *Powerfully Captivating all our unruly Faculties*, *and Affections*, (*for the Time*) *and disposing us to Solidity*, *Gravity*, *and a good Temper*; *making us capable of Heavenly*, *and Divine Influences*.

And the Abbé Maugars, writing from Rome in 1639, describing Italian music, said that a certain performance by three voices and three instruments so ravished him that he forgot his mortal condition, and felt himself to be already among the angels.

There is no doubt that these and similar old records of experiences are genuine. The history of music contains many well authenticated instances of much later date. We all know, for example, the delight Berlioz felt when one of his works caused members of the audience to faint. Tears must have been a common feature of the concert-room in Beethoven's day, judging from contemporary reports; moreover, he said, in one of his cynical moments, 'Pooh! 'tis not their tears we musicians want, but their applause.' Yet he himself wept as he wrote the Cavatina in the B flat Quartet, and could never hear it afterwards without being overcome. Much as we enjoy that beautiful movement, I doubt if it has turned on the lachrymal tap for many a long day. In fact, there is no doubt that the recent decline in Beethoven's popularity is partly due to this strongly emotional quality in his music. Emotion being out of fashion—or, at all events, the kind of emotion roused by fine music—the most frankly emotional of composers must needs be under a cloud.

We are even less responsive to the macabre and terrific. For this reason I believe the attempts to make something like a Berlioz boom are unlikely to succeed. Take away the 'fat boy' element in

Berlioz, and there is too little left to enable him to compete with the really big all-round composers. No doubt he made our forefathers'—and especially our foremothers'—flesh creep, but his most horrific moments cannot now raise so much as a square inch of goose-flesh. We are merely amused at his madness, and interested in his method. The last time I heard the 'Fantastic' Symphony, the 'March to the Scaffold' and the 'Witches' Sabbath' roused in me, and in all my neighbours so far as I could see, nothing more than a suppressed hilarity of the kind we should feel if somebody read Mrs. Radclyffe to us. I almost wrote Poe for Mrs. Radclyffe, but remembered that Poe at his best moments has still the authentic touch of horror. In fact, the 'fat boy' in literature and painting is much more lastingly successful than in music.

In his 'Studies in Modern Music,' Sir Henry Hadow says that Berlioz

> . . . can inspire wonder but not awe, terror but not reverence, and much of the work which he intended to be most impressive resolves itself into a series of scenes which sometimes rise to the level of the Inferno, and oftener sink to that of the Musée Wiertz.

It is only fair to remember that this was written nearly forty years ago. I doubt if Sir Henry would still find Berlioz so terrible and wonderful; music depending largely on sensational elements is invariably the first to suffer from old age. Yet I imagine that, so far as horror is concerned, the mad painter can touch the spot more frequently and completely than the not quite sane composer. At all events, I well remember that I got more nightmarish feelings in five minutes at the Musée Wiertz than from the whole of Berlioz.

I believe this to be a common experience. If so, it proves that music has not only ceased to be a lachrymatory stimulant; it has lost its power to harrow as well.

This is natural enough, for two reasons. First, the war made such an assault on both our pity and terror that for a long time to come the provocative powers of any kind of art must be badly discounted. A man who has had a real tragedy in his life is apt to be unmoved by the imaginary sort, no matter how skilfully presented; and when a whole continent has had four years of accumulated tragedy, the inevitable result is a public that is indifferent to, or frankly contemptuous of, pre-war emotional stimuli. True, we do not remain stony. On the contrary, we have exchanged the old emotion for hysteria, which is easily aroused by a variety of things, from a *cause célèbre* to a cricket match. Thus we have a great cricketer telling the press that he is 'heartbroken' because he has been left out of a team—on his own suggestion, too. And not long since, during the closing stages of an international golf match, the defeat of a popular champion so profoundly affected the onlookers that many of them watered the green and filled the fatal final hole with their tears. It is true that the majority of these afflicted ones belonged to the race that under the hardest of exteriors carries the softest of hearts—the Scots; but even we comparatively reserved English are little better. We have lost the despised Victorian stolidity and solidity, religious outlook, and response to emotional music; instead we babble and slobber over a hundred things that don't matter; and we are too clever to be religious, but sufficiently foolish to be superstitious. (Soothsayers make a good living, and a few weeks ago a civic council solemnly acceded to a petition that in the numbering of a street the unlucky 13 should be omitted!)

I said above that there were two reasons for this. I have mentioned the more obvious one—the war. But perhaps the other is hardly less powerful. I believe that the decline of the appeal of music on the emotional side is due to our having a surfeit of it. To old Thomas Mace and the Abbé Maugars music was a refreshing experience largely because it was new and even more because they had so little of it. Moreover, the making and hearing of music was then an end in itself, whereas to-day we not only have far too much music, but an immense proportion of it is a mere humble constituent in another function. For example, we have first-rate orchestras playing at restaurants, and often playing good music. But which matters most to the hearers—the music or the meal? Admitting the value of light music as a background to social and recreative occasions (it has to be remembered that to this function of music we owe many delightful things by Mozart and Haydn), I fancy most of us are beginning to feel that the art is suffering from being cheapened as it is to-day by its constant association with eating and dancing, and the prominent part it plays in a hundred forms of entertainment of tenth-rate quality. A close time for music of all sorts—or a year's abstinence from concerts—would do us and the art a power of good. Orpheus with his lute might then get back some of his old powers. At present he is so much of a standing dish that for the sake of his credit and our appetite he should go off the menu for a bit.

I suppose there is none of us who hasn't wept at music some time or other. Even music critics were of penetrable stuff before their dreadful calling hardened them. Has anybody ever seen a music critic beguiled of a tear during the execution of his duty? The question seems fantastic, but the answer is in the affirmative. I know, because I happen to have seen the prodigy—once. True, the time and circumstances were unusual. It was at one of the war concerts at Queen's Hall, during the performance of the finest bit of music inspired by the war in any country—Elgar's 'Carillon.' (Why hasn't this vivid bit of music taken a regular place in the concert répertoire? It has long since been made available as a purely instrumental work without the

recitation.) Next to me was ——, critic of the ——, and at the end, in the act of blowing my nose aggressively and unnecessarily, and turning my head in order to hide a furtive tear, I saw that my neighbour was in the same plight. 'Tis a dreadful thing to see a strong man weep, and the sight broke down defences already breached by the 'Carillon.' I believe I may claim to be the only one who has ever seen a critic thus melt.

It would be interesting to put a questionnaire to half-a-dozen average readers, thus: (1) Have you ever been moved to tears by a piece of music? (2) If so, how many of such occasions can you easily remember? and (3) What was the music? I don't mind exposing myself in the interests of scientific inquiry, so I lead off by replying: (1) Yes; (2) Four; (3) The opening bars of the 'Meistersinger' Overture; a short passage in a Mozart chamber work, the identity of which I have forgotten; 'The Death of Minnehaha'; and the 'Carillon' aforesaid. With reference to (2), I ought in fairness to add that I do not count (I couldn't, because of their number) the occasions when I have been bowled over by the singing of a crowd, or by children's choirs at competitive festivals (a man must have bowels of leather to be able to hold up against the more appealing of these youngsters). But here the cause is largely non-musical. In fact, I think it will usually be found that even when we are moved by a piece of pure music (independent of any text or programme, that is) there will often be found some contributing cause.

Thus, I have heard the 'Meistersinger' Overture many hundreds of times, but only once has it affected me in this particular way; and on the solitary occasion there was a reason, though a curious one. (I set all these things down, at the risk of being called an egoist, because I think there is real interest, and even value, in analyses of our reactions to music. Perhaps it is Mr. Frank Howes's recently-issued book, 'The Borderland of Music and Psychology,' that has made me thus reckless in the pursuit of knowledge. Anyway, I believe Mr. Howes is right in saying that concert-givers, and performers generally, have thought too little about the psychology of their audiences.) As to that 'Meistersinger' Overture and the tear it drew: The occasion was an afternoon concert, and I had come almost direct from a City church, where I had writhed under some of the worst singing of Palestrina I had ever heard. It was still in my mind, and I was reflecting on it (not without bitterness), when the orchestra began the 'Meistersinger' piece. The contrast between its splendid opening phrase, delivered by a disciplined force, and the scratchy, out-of-tune outrage on Palestrina that I had heard an hour or two before, was overwhelming, and simply knocked me off my perch.

The Mozart passage made its effect simply as pure beauty of sound. It had no special expressive significance, nor was there any striking effect of rhythm or dynamics. It was just a sudden glimpse of sheer loveliness of part-writing and tone-colour. (I fancy it was one of the chamber works for string quartet and one wind instrument.)

As for the Coleridge-Taylor work: here of course the poignant text is so largely responsible as to disqualify it for inclusion in my list. But we must give the composer credit for music that greatly heightens the appeal of the poem. In order to gauge the extent of his contribution you have only to ask yourself how much the poem would have affected you had you read it before hearing the setting. As things are, even if you never hear the music again, you will never be able to read the poem unmoved. The passage I refer to specially is that beginning on p. 106 of the vocal score, 'Farewell, Minnehaha'; and I remember the occasion particularly well, because the first time I heard the work was at a rehearsal in which I was one of the choir. When this page came along I had to give up singing, and I was not the only one. A few stout fellow-basses held on, but a large proportion of the singers found it necessary to adjust their glasses, or fumble with their copy, or cover up their sudden silence in some such way. (If I remember rightly, much the same thing happened at the first performance of the work—at Hanley, wasn't it?—the choir being so overcome as to break down temporarily.) This happened a good many years ago, when I was young and susceptible; but, although now toughened by age and by much hearing of music, I doubt if I could trust myself to sing 'The Death of Minnehaha' without an occasional choke.

I go back to the 'Carillon' for a moment to add that here of course the emotional appeal lay largely in the poem and the war-time conditions. The same remark applies to 'For the Fallen,' which has probably roused more emotion than any other work of the period.

On the whole, one comes to two conclusions: (1) The occasions on which one is moved to tears by a piece of music—especially a piece for instruments only, and so free from the added appeal of text and human voice—are few; (2) That even in those few cases it will be found that there is often some predisposing condition of the hearer, or other fortuitous element. And if you want proof of the failure of music, compared with literature or drama, as a provocative of tears, you have only to note that dozens will weep at a theatrical performance of (say) 'Romeo and Juliet,' whereas Tchaikosvky's orchestral work of the same title draws never so much as a sniff.

A third point is sufficiently curious to deserve a paragraph to itself. I don't know whether my experience is singular, but I have found that slow movements of the classical school, marked *patetico*, *appassionata*, *con gran espressione*, *dolente*, and the like, almost invariably fail to touch the spot however much they may delight *quâ* music

Probably this is because fashion changes in emotional stimuli, as in other things, and what moves one generation may easily bore the next.

I suggest as a further reason that the actual slowness of the average slow movement is against it. Emotion of the moist and irrepressible sort is more often than not the result of a sudden appeal, or a touch of the unexpected. A leisurely and calculated affair, such as a slow movement, however beautiful, may induce a pensive melancholy, but rarely does more. Few even do so much.

Hence the loss of appeal of such things as the Adagio of the ninth Symphony, which to many people to-day is infinitely less moving than the mysterious opening passage, certain passages in the Scherzo, the emergence of the theme of the Finale, and the two presentations of it immediately following, with their exquisite polyphony.

The conclusion of the whole matter is that we have lost something the Abbé Maugars and Thomas Mace possessed—the power of being rapt away easily by music. With them, almost any concord of sweet sounds was enough; with us, there must usually be something to back up and accentuate the appeal of the music—associations, a programme (what doesn't the rather poor opening movement of the C sharp minor Sonata owe to its title 'The Moonlight' and the absurd legends attached to it?), a war, or what not. Often a touch of liver is responsible, and then the matter is physiological rather than psychological.

But what we have lost in one direction we appear more than to have made up in another. The great bulk of the finest music is something far better than a mere stimulus to the more facile emotions. Not till to-day, apparently, have rank-and-file music-lovers (hearers as well as performers) been able to appreciate music whose appeal is largely—even primarily—to the mind. Hence the great and growing public for the organ and clavier works of Bach (especially the '48'), and for classical instrumental music generally. Kindred signs are the revival of old polyphonic choral music, and the tendency of the best modern music to develop along the lines of polyphony rather than of harmonic experiment. Last month I said, in answer to a correspondent, that I had not read W. J. Turner's recently-published book, 'Orpheus, or the Music of the Future.' I have since done so, and in the best portion of the book—that dealing with Beethoven—I see further evidence of this tendency. The article by Ernest Newman in the *Sunday Times* of August 15 points the same way. The particular quality that distinguishes music of this kind is difficult to define. Mr. Turner is convincing without being quite clear (an unusual combination, explainable by the fact that he is primarily a poet, and only secondarily a music critic). Mr. Newman is clearer, and shows that the quality is often absent from exquisite music (Chopin's, for example), but always present in music that is generally held to be great. He describes it as a 'moral and philosophical implication'—a description that loses its somewhat forbidding sound, and is seen to be true when he goes on to say that

> . . . it is one of the things that makes Palestrina, for instance, greater than Monteverde, or Brahms greater than Ravel, or Wagner greater than Verdi; and it is the general lack of it in the music of the last fifteen years, that will make the bulk of that music a mere curiosity of cerebration in fifteen years more.

Perhaps the quality may be described in one word as mysticism. Anyway, call it what you like, it is unmistakable, and I hope Mr. Turner's little book will draw the attention of many to the real Beethoven, who, incredible as it may seem, is as yet practically unknown to the great mass of the musical public. For the quality that is so difficult to describe, yet so easily recognisable, is found above all in the best of Beethoven, and especially in the later chamber music. As Mr. Newman says, 'in Beethoven at his most supreme there is a peculiar something that puts his music in a class by itself.' The average musician was probably never more ripe for this 'peculiar something' than he is at present, and we can keep the Beethoven Centenary next year in no better way than by turning aside from the 'Moonlight-Pathétique-Appassionata-Fate-knocking-at-the-door' aspect of the composer, to the chamber music, the last Sonatas, and the Mass in D. It will almost certainly leave us dry-eyed, but we shall be wiser and stronger, and, perhaps for the first time, we shall realise that Carlyle's oft-quoted description of music as a 'kind of inarticulate, unfathomable speech which leads us to the edge of the infinite and lets us for moments gaze into that,' was no mere rhetorical flourish, but a sober truth. The odd thing is that its utterance should have been left to a man whose musical knowledge seems to have been limited to a few Scottish folk-songs.

OPERA AND THE CHORAL SOCIETY

Choralists of a conservative bent may regret the fact, but there can be no question as to the marked change of policy on the part of choral societies during the past few years. Post-war conditions made it inevitable. There was a shortage of singers—or, at all events, of singers with a taste for the staple fare of twenty years ago; and the powerful counter-attractions of the cinema, the dance hall, and the various means of enjoying the best as well as the worst of music at home, through scientific and mechanical agencies, adversely affected the box office. Nevertheless, the attractions of choralism remain, to both singer and audience. No other form of music-making can be enjoyed at so little cost in money and preliminary training; and for the listener there is as yet no substitute for the first-hand hearing of a choir. The gramophone and wireless can give us so near an approach to the real thing in instrumental music and in solo singing as to jeopardise the future of

instrumental concerts and vocal recitals, but the effect of a large chorus has hitherto been beyond reproduction and transmission, although great advances have lately been made.

On the whole, then, the choral society is probably at least as secure as any other musical organization. It must, however, buy its security at a price. There must be concessions to singer and audience alike, and it is clear that, for a time at all events, the old solid fare must be lightened. There need be no lament over this. A choir, no less than a solo singer, may easily suffer in style from too long a regimen of serious work. It is a common experience, for example, that an occasional change from oratorio to a season's work at short, unaccompanied pieces, including a good proportion of the quick-moving light type, will improve a choir in every way. But how if a choir wishes for a change to a freer, lighter style, without dropping its tradition of a big work with orchestra and soloists? The number of cantatas of the type desired may almost be counted on one's fingers. Parry's 'John Gilpin,' Bath's 'Wedding of Shon Maclean,' Stanford's 'Phaudrig Crohoore,' occur to the mind at once, but the list is not easily lengthened.

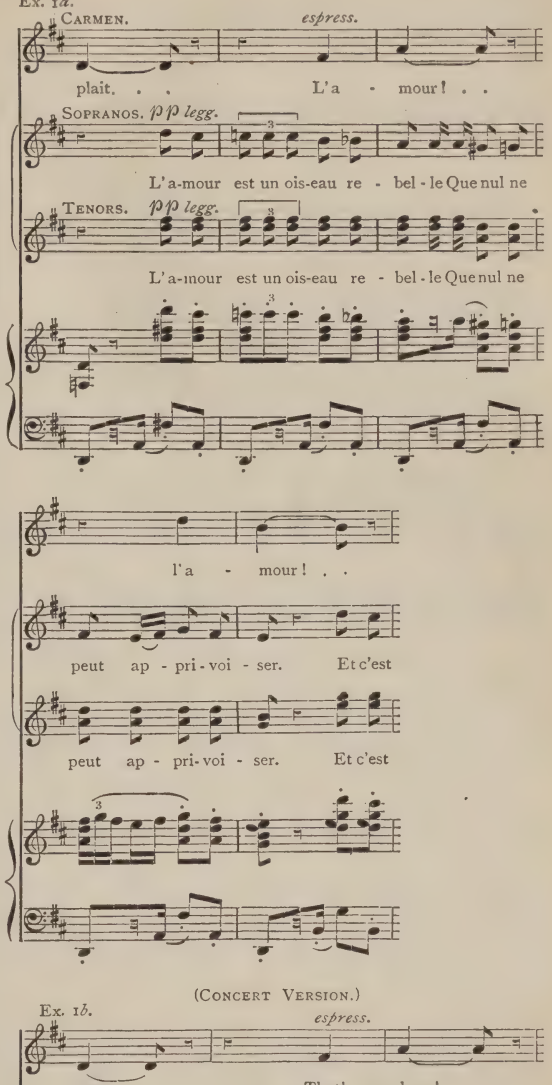
Probably this shortage has led choirs in recent years to essay concert performances of operas. The move is attractive to choirs and supporters, and provided the work be good on its purely musical side (which is perhaps a stiff demand where popular opera is concerned), nothing but benefit can result.

These reflections are prompted by the issue of a concert version of 'Carmen,'* which strikes us as being unusually well-planned and carried out.

A common and well-founded objection to concert versions of opera is that the choral part is slight, and lacking in interest. A capable choir inevitably grows tepid concerning a work in which all the 'fat' is shared between soloists and orchestra. This difficulty has been overcome very successfully by Mr. McNaught in the version under notice. First, the necessary 'cuts' have been confined so far as is possible to the solo numbers, those retained being the more popular, and such as make for the coherence of the story. Second, in some passages where the choral writing in the original is very slender in interest (unison or two-part) the texture has been developed. For example, the chorus of street urchins at the beginning of the opera, which Bizet wrote for sopranos in unison, opens out into a capital affair for S.A.T.B. Again, the original choral part in the Habanera is mainly for sopranos and tenors (the latter divided). For this inconvenient scheme is substituted work for S.A.T.B., by means of a slight rearrangement and development of the S.T.T. score. We quote the opening of this section:

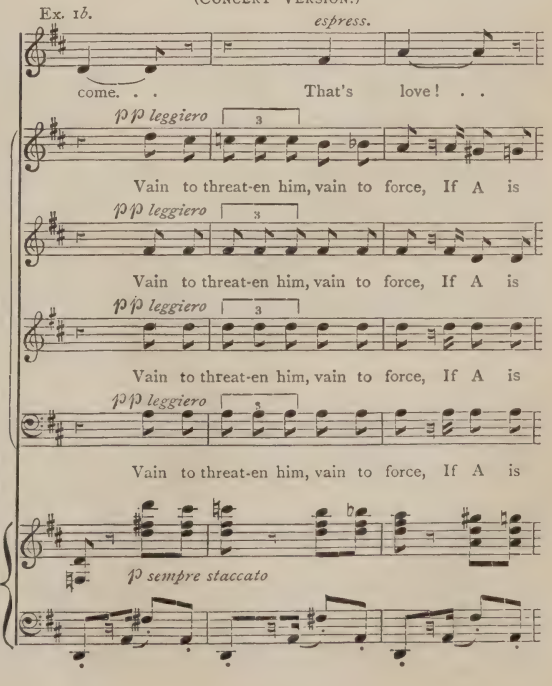
(ORIGINAL VERSION.)

Ex. 1*a*.

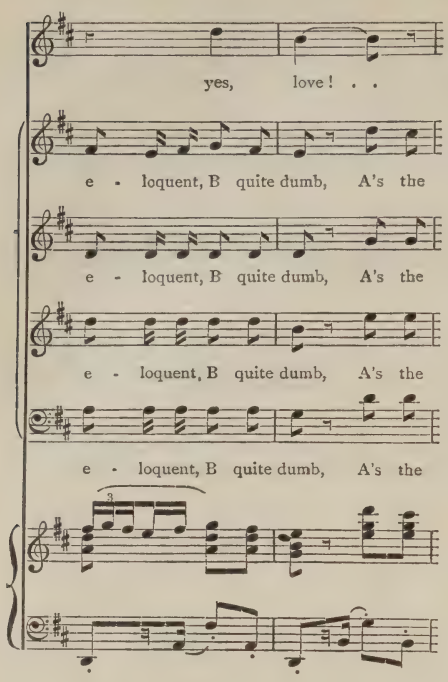

CARMEN.
espress.
plait. . . L'a - mour! . .
SOPRANOS. pp legg.
L'a-mour est un ois-eau re - bel - le Que nul ne
TENORS. pp legg.
L'a-mour est un ois-eau re - bel - le Que nul ne
l'a - mour! . .
peut ap - pri - voi - ser. Et c'est
peut ap - pri - voi - ser. Et c'est

(CONCERT VERSION.)

Ex. 1*b*.

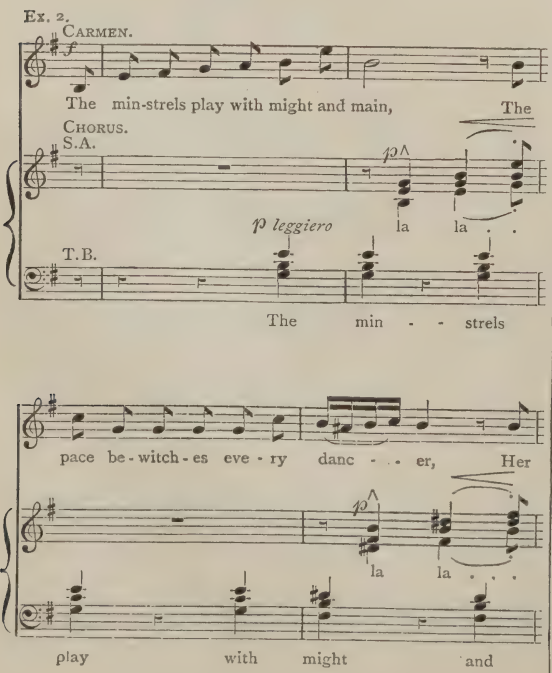

espress.
come. . . That's love! . .
pp leggiero
Vain to threat-en him, vain to force, If A is
pp leggiero
Vain to threat-en him, vain to force, If A is
pp leggiero
Vain to threat-en him, vain to force, If A is
pp leggiero
Vain to threat-en him, vain to force, If A is
p sempre staccato

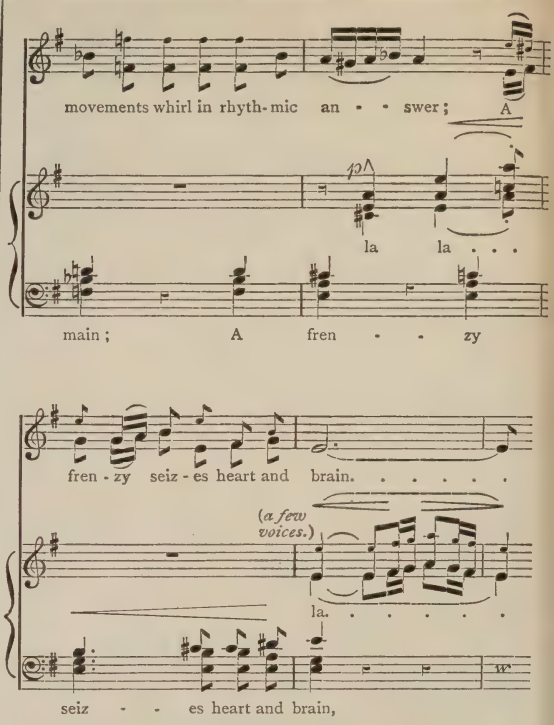
* 'Carmen,' by Georges Bizet, adapted for concert performance by W. McNaught, the libretto from the English version of the complete opera by Lucia Young. Novello.



An even more striking and effective example is the Chanson Bohème, in which the chorus now has twelve pages of work, the parts being frequently divided. Carmen's solo thus has a vocal accompaniment that sometimes develops into six parts. It is difficult to realise that this excellently laid-out chorus work is not in the original, but is evolved from a single-line voice part and the accompaniment. Here, as a sample, is a passage in which the chorus provides a light, quiet background to Carmen's solo. (The accompaniment is omitted):

Ex. 2.




movements whirl in rhyth-mic an - - swer; A
la la . . .
main; A fren - - zy
fren - zy seiz - es heart and brain. . . . . .
(a few voices.)
la. . . . . .
seiz - - es heart and brain,

In the closing pages of this movement the chorus works up to a brilliant *ff* climax.

The tenors and basses have a fine opportunity in the chorus 'Beware! beware!' which is an arrangement of the original sextet and chorus. It fills ten pages, and a good deal of it is in six parts. There should be a real thrill here, given an ample force. The women's voices are scarcely less well provided for in the 'Card' duet, which is here arranged for S.A. chorus (with a good deal of *divisi*) and Carmen. In a word, a nice balance of interest is secured throughout between soloists and chorus, and the objects set forth in the Preface have been achieved: the best of the music has been retained, cast into a sequence that provides the utmost variety and contrast, and (as said above) shared as equally as may be between the principals and the chorus. The soloists inevitably have to sacrifice some of their music, but care has been taken to give them their most popular numbers. The order of the numbers has necessarily been changed—for example, the version was bound to end with the 'Toreador' song and chorus. In its concert form 'Carmen' calls for four soloists; the time of performance is seventy-five minutes. A few optional cuts are indicated.

The English version is singable and lively. The latter quality has been achieved by the adoption of what we believe to be a sound principle, viz., the rendering of the colloquialisms of the original into a similarly free English idiom. Of course, the result is at times startling, but a good case may be made out for Miss Young's employment of such expressions as 'keeping one's eyes skinned,' 'getting away with it,' 'doing a person in,' and so forth. There is something like

Gilbertian deftness at times—for example, in this excerpt from the smugglers' chorus :

But it 's a step
That will suit
The intrep-
id recruit !
We did well to enlist a young trooper from Seville !
Not a pin
Did we care
What his prin-
ciples were !
When he 's smuggled a little they'll go to the devil !

A similar neat touch is shown in the 'Card' Scene, and elsewhere.

A word should be added concerning a feature the importance of which is too often overlooked. Everybody who has had experience in accompanying from a vocal score has suffered from uncomfortably laid out and unnecessarily difficult pianoforte reductions. We believe that many an accompanist will silently bless the arranger in this version for writing a part that is pianistic, full of point (and so of help to the choir), and yet by no means difficult to play.

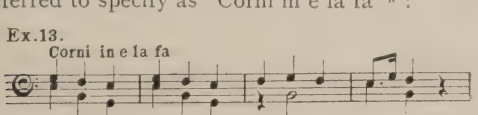
ORCHESTRAL NOTATION

By Tom. S. Wotton

(Concluded from August Number, page 712)

The modern method of notation for the horn, except for the now obsolete one in C, obliges only the player. At the time of Gluck's arrival at Paris, in 1774, this was probably that generally adopted in Germany and Austria, and, perhaps, it was through his influence that it became universal in France. Previously French composers had not been unanimous as regards any particular system. Some employed the German method, others, like Philidor, always wrote the real sounds in the alto clef, but perhaps the majority followed the plan that is explained in Francœur's treatise on 'Instrumentation' (1772). With this, the player had to imagine an invariable treble clef in the signature, while the one actually marked varied with the key of the horn, and thus the reader was obliged. The note on the third space was always C, from the performer's point of view, but to the reader its value altered according to the clef employed, which depended on the crook of the horn. As I shall refer to this system again, we need here but one example. With horns in E or E♭ the bass clef was employed, as in the following from Grétry's 'Zémire et Azor' (1771), for instruments in the latter key, which the genial master preferred to specify as 'Corni in e la fa' * :

Ex.13.
Corni in e la fa

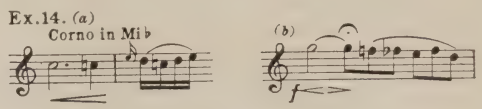


In the above the player has merely to picture the stave headed by the treble clef. The reader has to imagine three flats in the signature, and he then has the actual notes before him in the lower octave.

* Grétry is no more consistent in his notation than in his nomenclature. While, in the above opera, he follows the rules of solmisation for his horns in E and E♭, those in C are simply 'Corni in c,' except on one occasion, when they are called 'Cors en Ut.' His horns in D are either 'Corni in D' or 'Corni in D la ré,' in the latter case the *real* sounds being marked in the bass clef instead of the alto, to the inconvenience of the player.

Trouble arose only when accidentals were necessary. Were they to be marked from the view-point of the player, or from that of the reader ? In the following couple of bars from Dalayrac's 'La Soirée Orageuse' (1790) the convenience of the latter was consulted, and I am inclined to think that this was the usual practice :

Ex.14. *(a)*
Corno in Mi♭



Here the bass clef is not marked, as in Ex. 13, because by this time the treble clef for horns was generally adopted in France. But the composer undoubtedly took it for granted that the reader would imagine the part in the bass clef, and read the first note as E♭ and the next as E♮. The performer of course would have to play the latter as C♯. So in (*b*), the accidentals oblige the reader, who takes the notes to be B♭, A♮, A♭, while the cornist would have to blow G, F♯, F♮. Somewhat on a par with this was the custom of specifying horns in E♮ as being in E♯, a practice that persisted at any rate as late as 'La Juive' (1835). We may look upon this as a hint to the reader to imagine sharps in the signature. In Germany, E♯ used to mean E major.

The custom of writing horns in E or E♭ in the bass clef incidentally throws some light on another kind of horn—the cor anglais. The Italian method of noting the latter was to mark the real sounds an octave lower in the bass clef. From analogy with horn notation, it seems more than probable that (in Italy at any rate) the original *corno inglese*—or, as it was first called, the *voce umana*, was pitched in E or E♭, probably the latter, since we find the cors anglais of Haydn's 'Stabat Mater' specified in the English edition as 'Fagottini in E♭,' the original instruments being at that time quite unknown in England. After all, there was no particular reason why the first attempts at a cor anglais should have been pitched in F. It is usually considered to be derived from the alto pommer, but between that and the tenor one there was the 'Nicolo,' which may have also served as a basis for experiments. As a matter of fact, the lowest note of the modern instrument is not always the same. In France it is E, but in Germany it is usually a semitone lower.

While, on the rare occasions of its use, the 'pedal' or double-bass clarinet is written an octave higher than the real sounds, the double-bass trombone and the contrabass tuba are marked at their absolute pitch. But, as regards the latter, it has not always been so. In the *Finale* of his first Symphony (1853), Saint-Saëns has the treble clef for both his 'Saxhorn basse in Si♭' and 'Saxhorn C basse in Mi♭,' the first a ninth and the second a thirteenth above the real notes. But in 'Le Déluge' (1876), the two 'Contrebasses en Mi♭' and the 'Contrebasse en Si♭' are in the bass clef, though still written as transposing instruments, the former a sixth and the latter a ninth above the actual sounds. In Massenet's 'Marche de Szabadi' (1879), while the 'Sax-tuba' is in the bass clef at its proper pitch, the 'Contrebasse sax Si♭' is in the treble, two octaves and a tone above the real sounds. There is the same notation in his 'Hérodiade.' It was adopted from the military band, from which no doubt the instrumentalists were borrowed. I have cited these scores because in them the instrument required is exactly specified. Present-

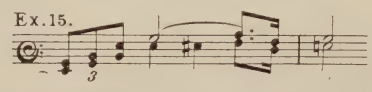
day composers are less careful, and it must be owned that conductors do not as a rule encourage them to cultivate exactitude. How often do we find the same instrument used for the 'Tuba' part of Glazounov's fifth Symphony, with 16-ft. D in the first bar, as for that of the 'Bass Tuba' in 'The Mastersingers' Overture, mounting to E above the bass stave, and a shake on the A below the E in the next bar? It is not a question of compass, but of tone.*

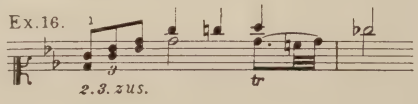
It is astonishing how indifferent composers appear to be as regards the proper specification of their brass, and the more one ponders on the reasons for it the more he wonders. As far as I know, Goldmark was the only composer who took the faintest interest in whether his trombone parts were played on valve or slide instruments, and yet many passages easy on the former are practically impossible on the latter. In his Overture, 'Der gefesselte Prometheus,' he specifies on the first page two tenor and two bass trombones with a part for a 'Bass Tuba' beneath them. But on p. 55 of the score there are rapid chromatic passages for the former, unplayable on slide instruments. Which form of trombone is (or was) customary in Austria, I do not know, but the composer, prepared for emergencies, gives an alternative version of seven bars for the horns and trombones, in which the chromatic passages of the latter are transferred to the former. But, as though ashamed of this solicitude for the proper performance of his work, and to show that he can be as obscure as the best of them, there is a note that 'The part of the fifth trombone remains unaltered.' This is the first mention we have had of the instrument, beyond an occasional '5' marked against the lowest part of the trombones. What did Goldmark want? In any case he required a contrabass instrument for this fifth part instead of the bass one indicated at the head of the score. But was it a trombone or a tuba?

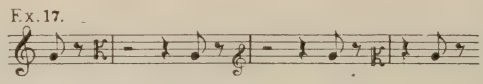
There is no objection to a composer's calling a brass instrument descending to 16-ft. C a 'Bass Tuba' (or a mezzo-soprano one, for a matter of that), if it be clearly understood what he means. But is it so? There may be difficulty in deciding what constitutes a 'baritone' instrument, and what the Italians call a 'viola,' the French name an 'alto,' while we insist that it is a 'tenor.' But there should not be much doubt about a 'double-bass' instrument. When Wagner, in 'Siegfried' (p. 591), marked parts for a 'Contrabasstuba' and '1 ordinary Basstuba (in C),' he knew what he was doing.† Why cannot other composers be equally precise? Yet we find Strauss in the 'Alpine' Symphony merely requesting '4 Posaunen,' without any hint as to the form of instruments he requires. Probably one and two are intended to be ordinary tenor trombones, while three and four are 'tenor-bass' ones, descending by means of the thumb piston and the upper pedal notes to 16-ft. G (the lowest note in the Symphony).‡ This no doubt is perfectly clear to the composer, and to the conductors of most parts of Germany. But some more information might be useful to conductors of other countries.

Orchestration is usually considered as an 'Art.' But if the same haphazard methods were introduced into (say) the art of cooking, we should run grave risks of being poisoned.

Without venturing to trespass on the agenda of Widor's proposed musical congress, the ideas of two musicians on a revised notation for the orchestra may be mentioned. The first, by Constant Pierre, in his excellent book 'Les Instruments à souffle humain' (1890), is at first sight somewhat of a freakish nature. He advocates for all the transposing instruments a return to the horn notation explained by Francœur, with the clef dependent on the key of the instrument. He would, for instance, have the first bar of 'Lohengrin,' Act 3, written for the horns:

Ex.15.

and for the clarinets:

Ex.16.

while an oft-quoted progression for the horns in 'The Rhinegold' (p. 245) would appear as:

Ex.17.

The ordinary bass clef (F on the fourth line) might, of course, be substituted for the uncommon one of G on the first line, but M. Pierre permits us choice in the matter.

There is no necessity to dwell on the system, which is unlikely to be approved save by those whose particular plan of interpreting transposing instruments includes the use of obsolete clefs. The question of what sharp or flat signs to place in the signature, and what to employ as accidentals (the latter of paramount importance in modern music), would always be an objection to the method. It is impossible to satisfy both reader and player! For Ex. 16 I have adopted the method employed by Halévy in 'La Juive,' when writing his cor anglais parts according to the old French notation, *i.e.*, with the C clef on the second line in the signature. For Eléazar's air in Act 4, the instruments have three flats against their stave, which is correct, if the treble clef be imagined, but wrong, with the mezzo-soprano one marked. As the *real* sounds are thus given, there should be the four flats of F minor, the key of the piece. But M. Pierre apparently would have no key-signature, as 'the executant can easily find it.' How, I am afraid I do not know! What is to tell him whether an E or an E♭ crook is required for the third note of Ex. 17? Is the B, flat or natural?*

M. Pierre's second scheme is to have the parts of all the instruments in real sounds, leaving it to the performers to carry out the necessary transposition. The idea has been attempted in the Giordano edition of scores, cited above, but these are only intended for the convenience of readers. One is safe in believing that no separate orchestral parts have been published

* Bruckner knew what he was about, when, for the first movement of his seventh Symphony, he marked a bass tuba beneath the usual brass, and a contrabass one for the second movement, when four 'Wagner tubas' are added to the score.

† This specification of an ordinary Bass-Tuba in 'Siegfried' seems to prove conclusively the kind of instrument the composer wanted in the Overtures to 'Tannhäuser' and 'The Mastersingers.'

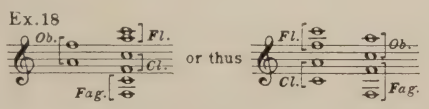
‡ I have gathered this from an inspection of the parts. But that is not always quite conclusive. There are four *Posaunen* marked in the same composer's 'Festliches Praeludium,' and one might premiss the same four instruments I have suggested above for the Symphony. But the fourth trombone in the 'Praeludium' has a 16-ft. B natural, the only note lacking—unless it has been supplied quite recently—in the chromatic scale of the tenor-bass instrument. Did Strauss make a slip, or did he here mean another form of trombone?

* A villainous series of misprints does not render M. Pierre's argument clearer. At the top of page 217, he has a phrase in A minor followed by how it is written for instruments in A, B♭, F, G, and E♭. In every one of them the key-signature is wrong, and the G♯ of the A minor phrase disregarded!

in that form. As regards the ability of players to transpose at sight, there can be no doubt. It is the daily practice of clarinettists, cornists, and trumpeters. But the idea is better discussed in conjunction with one casually suggested by Mr. Ernest Newman, apropos of Schönberg's gargantuan score 'Gürrelieder.'

The eminent critic advocates condensation as advisable in, at any rate, modern scores. I take it that he would have certain groups of instruments compressed on to a couple of staves (with power to add to the number), the real notes of course being given. This plan seems very reasonable, and, to some small extent, has been already carried out. In the operatic scores of Verdi and others, the 'Banda' on the stage has its part written on two staves, with very occasional hints as to what is required of it. We have a better-known instance in Tchaikovsky's '1812' Overture. The military band is indeed marked *ad libitum*, but that the composer counted on its co-operation is proved by the fact that its part is fully scored, and can be obtained as an appendix to the orchestral score. Can anyone declare honestly that any of his enjoyment in reading the Russian composer's work has been destroyed because at the end of it there are twenty-eight parts (written on twenty-four staves) compressed on two lines? One may be unable to pick out the part of the E♭ cornet, or, indeed, know whether the instrument be employed. But whatever interest that possesses from the point of view of Instrumentation (*v.* previous foot-note) it cannot affect one's mental audition of the Overture. In a great many scores the wood-wind and brass could be given on a couple of staves without the omission of a single note. The names of the instruments would be indicated when necessary, as in an ordinary conductor's score, and if at times the progression of the individual parts was not perfectly clear, such obscurity would be negligible. To the keen-eared student of orchestral balance it may be of importance whether a chord is built up thus :

Ex.18



but to *non aultres*. Possibly, for the sake of clarity, it would be as well to keep the three main departments of the orchestra distinct. But still, if the cor anglais, first horn, and violas had the melody, or the basses, bassoons, and tuba, the bass, there is no reason why one stave should not serve for the three. After all, similar abbreviations were common in the scores round about the dawn of the last century.

With some of the ultra-modern works the 'boiling-down' process might prove more difficult, and I fear I lack the necessary courage for suggesting that certain parts might be omitted altogether beyond a mere mention : 'Inaudible harp arpeggios for the next four pages,' or '2nd Flute, 3rd Oboe, and 5th Horn also play.' Though such a drastic proceeding ought to gratify the reader by enabling him to penetrate more easily to the heart of the music by eliminating from the score some of its ranker undergrowth, he might consider himself defrauded. And the composers, who had devoted hours to making their pages look interesting, would object strongly.

If there be any necessity for reforming orchestral notation—and many would deny it!—the path seems to lie in the direction of condensation wherever possible, correlated with the use of the real sounds. But if we are to have the real sounds, let them be really real, and not written in some other octave. That for convenience some of the *extreme* parts are noted as though they were marked with a perpetual '8va' or '8va bassa' does not disturb this recommendation. Reformers of both spelling and musical notation seem to take it fondly for granted that their disciples have no desire to peruse anything not published in the special editions of the cult. If the musical reader wishes to study any other works beyond Beethoven's Symphonies—which he ought to know sufficiently well to appreciate even if the parts were noted in neumes—and a few other pieces, he will at once find himself confronted by the alto and tenor clefs. So why not make a virtue of necessity, and learn them? Even with a condensed score it would be often convenient to compress some of the parts on the alto clef.

But before instituting any reforms, it would be as well to try and set in order the orchestral house as we have it at present. To urge composers to unanimity in regard to such things as the notation of the bass clarinet is sheer waste of breath. But there are many points on which they could be more explicit. After all, it mostly means trying to realise that their particular pet orchestra, and its private manners and customs are not accepted as models by the rest of the world.

Music in the Foreign Press

DEBUSSY'S YOUTH

There is a great scarcity of documents on Debussy's biography; so the special (May) issue of the *Revue Musicale* is particularly welcome. It contains a dozen articles, all by people who knew Debussy, and several interesting portraits. According to Raymond Bonheur

> . . . Debussy, in his early years, was profoundly impressed by Verdi's 'Falstaff' and 'Trovatore.' Later he came under the influence of Schumann, Liszt, and Chopin. From a journey to Russia he brought back the score of an early opera by Korsakov and a few songs by Borodin. It was only later that he became acquainted with Moussorgsky. [This statement is confirmed by Robert Godet—who declares, in fact, that when Debussy was first shown, in 1889, a score of 'Boris Godunov,' he evinced very little interest.] He also fell under the spell of Wagner, against which he was to react so strongly.

Paul Vidal says that

> . . . Debussy, in his youth, liked Berlioz and Lalo, but professed a strong dislike for Beethoven—although he was seen listening with enthusiasm to the E flat Pianoforte Concerto and to the second Symphony.

Henri Prunières, commenting upon Debussy's letters from Rome to his friend Vasnier, says :

> He devoted long hours to the study of Bach. At Rome the young composer was very much depressed, and he longed to return to Paris.

Robert Godet's article is particularly rich in impressions and recollections. The following anecdote is amusing:

> Debussy and Jean Moréas were very fond of pulling each other's leg. One day Debussy found out that his friend's latest hobby was the second 'Faust,' and took steps in order to be able, if need arose, to give him a Roland for his Oliver. At a certain party, after Moréas had overwhelmed his guests with many quotations, Debussy calmly said: 'All this is very fine, but there are even finer things in "Faust."' 'Finer things!' said Moréas, indignantly.' 'Finer than the Mothers, than Helen, than . . .' 'Yes, there is the Watchman on the Tower, he who is to salute the rising sun with a trumpet peal, and who, when Helen appears, thinks he sees the sun rising in the south, and is so moved that he drops his trumpet. Here, indeed, is imagery worthy of your ancestors, M. Moréas; and I wonder how you could have failed to notice it.' Moréas remained petrified awhile; but quickly recovering, he shouted in a voice of thunder: 'The humbug! Before coming to see me he provides himself with documents!' Yet the next time Moréas was induced to quote from 'Faust,' he did not fail to wind up with the words: 'But the finest thing is the episode of the Watchman on the Tower.'

Godet's recollection of the first performance of 'Pelléas et Mélisande,' and that of André Messager (who, it will be remembered, conducted it), are worthy of close attention. Messager ends his article with the words:

> The most vicious detractors of 'Pelléas' in 1902 are now its keenest upholders. Such is the way of the world!

Robert Brussel writes on the relations between Debussy and Paul Dukas. Charles Kœchlin examines early, hitherto unpublished songs of Debussy, which appear by way of musical supplement.

SYNAGOGUE MUSIC

In the *Zeitschrift für Musikwissenschaft* (May), A. Z. Idelsohn examines the old Jewish Missinai chants (also called Skarbore chants), whose tradition is preserved in Central and Eastern Europe, but not in Italy, Portugal, or the East. It is, he tells us, a compound of Eastern Hebraic and purely German elements.

OLD HUNGARIAN MUSIC

The same issue contains the fourth of Benedikt Szabolcsi's studies on old Hungarian music:

> One of the oldest collections of Church music is the 'Organo Missale' of Johann Kajoni (1667), containing thirty-nine Masses and fifty-three Litanies. The composer is very much under Italian influences. More significant is Prince Paul. Esterhazy's 'Harmonia Cœlestis' (1711).

Further, Szabolcsi considers the secular song of the 18th century, and the dance-music of the late 18th century. He ends with suggestions as to the lines to be followed by students of old Hungarian music.

OLD MUSIC MANUSCRIPTS IN SPAIN

In the same issue, J. B. Trend publishes a list of old musical manuscripts preserved in the churches and libraries in Spain.

M.-D. CALVOCORESSI.

LEONARD BORWICK: A MEMORY AND APPRECIATION

By WILLIAM SAUNDERS

Whatever the musical historian and posterity may have to say regarding the art of Leonard Borwick, there is no question whatever that his style and manner of interpretation of the great pianoforte master-works always made for present popularity. Borwick's technique was a thing of rare, scintillating brilliance; under his clever, manipulative fingers, music poured from the instrument in floods of beauty like waterfalls flashing in the sunshine or, to use perhaps an apter metaphor still, like champagne sparkling in the light of electric bulbs, for at times one had an uncomfortable impression that there was a certain amount of flashiness in his brilliance. He belonged to the emotional school of performers, but, unlike that of Paderewski, his interpretative emotionalism was real and, to a considerable extent, ingenuous. In many modern virtuosi, this style of playing is more or less a pose, but it was by no means so in the case of Borwick. It was much too consistent and unconscious to be anything of the kind, and there was, in his playing, always a perfect lucidity of touch and clarity of phrasing. All was clear as crystal; nothing was ever blurred or in any way tended to slovenliness.

Of course Borwick was scrupulously careful to arrange his programmes in such a manner, and to select for performance only such works as should give the best results both from the æsthetic and from the executive point of view, when judged in relation to his particular style. And in this respect it must be conceded that the artist was a perfect master in the art of programme building. Take, for example, the programme submitted at the second Edinburgh Classical Concert of the 1918-19 series, held in Freemasons' Hall, Edinburgh, on January 18, 1919, which was a characteristic and typical example of a Borwick recital, and one that has remained in my memory with peculiar and exceptional vividness. It comprised four different numbers, or groups of pieces. The player led off with Beethoven's ever popular, yet truly great, Sonata Op. 57, the 'Appassionata.' Then came a quartet of unhackneyed Chopin numbers, a group of Debussy pieces, and a selection of pieces from the works of five different composers of romantic and 'programmatic' tendencies. Nothing could have been conceived on better or juster lines for the completely adequate demonstration of Borwick's individual genius.

With the possible exception of the so-called 'Moonlight,' there is not one of Beethoven's Sonatas that has received so widely varied a meed of interpretation as the Op. 57. It has been played in every possible shade of style, from the clear and coldly classical manner of Prof. Tovey, to the rich, passionate utterance of Leonard Borwick. Both these extremes are no doubt wrong, and Beethoven's own intention was probably a mean between the two. On the other hand, it was possibly nothing of the kind. Vincent d'Indy, in his charming little critical monograph on Beethoven, in referring to the master's style of the second period, remarks that its chief manifestations may be summed up in a few words:

> The disturbance caused by the first onset of the passions finds expression through a period almost disorderly, in a musical sense, from 1801 to 1804.

In 1804 the crisis is passed, and equilibrium re-established in three master works—the Sonata Op. 57 (love), Op. 53 (nature), and the third Symphony (heroism).

We have it also on the authority of Schindler, that Beethoven himself said that the poetic idea of the Sonata Op. 31, No. 2, in D minor, and the Sonata Op. 57, with which we are now dealing, is to be sought in Shakespeare's 'The Tempest.' And no less an expert of programme music than the late Prof. Niecks was strongly inclined to accept Schindler's utterance as genuinely in accordance with fact. In spite of all this, however, it is not without interest to speculate upon what executants of the emotional school would have made of Op. 57, had that enterprising publisher never thought of filling his coffers by the mere conception of affixing a label to the work. Earlier in his book, Vincent d'Indy remarks that

> . . . after all, while reading the Sonata in C sharp minor, or the 'Appassionata,' we do not think of the brunette countess with blue eyes, or of woman in any guise; how can one see any other person than the artist creator himself, who complains, who revolts, or turns away to seek consolation in the woods or smiling meadows?

I do not agree with Prof. Niecks that Schindler is altogether to be trusted. Perhaps the coldly classical mode of interpreting this noble work is not altogether in accordance with the composer's ideas, but I believe it comes closer to them than did the *Sturm und Drang* of Leonard Borwick. The passion he put into Op. 57 was considerably worked up, and largely artificial, though interesting enough, of course, as a study in interpretation.

It may be considered that I have dwelt too much upon this aspect of Borwick's reading of Beethoven, but to me the master is sacrosanct. I think the time has now come when all the cobwebs of misrepresentation and superstition that have gathered about Beethoven's work should be entirely swept away, and even if we have to unlearn much, and begin on fundamentals again, the possibility of re-discovering the real Beethoven in the process is surely worth the trouble.

With Chopin, who never affixed a title to, or indicated a programme for, any one of his numerous pianoforte compositions, the case is entirely different from that of Beethoven, who did so occasionally, although very seldom. It was Balzac who said that the Polish composer was less a musician than a soul *qui se rend sensible*. And from all that we know of him, it can scarcely be doubted that Balzac was right. Schumann wrote of the 'Three Waltzes,' Op. 30:

> Such flooding life moves within these Waltzes that they seem to have been improvised in the ball-room. . . . They must please; they are of another stamp from the usual waltzes, and in the style in which they can only be conceived by Chopin when he looks in a grandly artistic way into the dancing crowd, which he elevates by his playing, thinking of other things than of what is being danced.

It was of the 'other things' that Leonard Borwick told when he played Chopin, as he likewise expressed all the romance and love and poetry in Debussy, Stravinsky, Scriabin, Palmgren, *et in hoc genus omne*.

In a final estimate of the position of Leonard Borwick as artist and pianist, where then must he be placed? Certainly not in the front rank with his contemporaries Sauer, Rosenthal, and Busoni. He had not the dramatic instincts that are, or were, essentially a part of the artistic equipment of these giants. He was not by any means devoid of the dramatic sense, of course, but it was in him more or less defective—just a little lop-sided. But I should have no hesitation in placing him in the second rank with, say, Paderewski, Pachmann, and perhaps Hambourg. There is no question whatever that Leonard Borwick was a very great artist—all the greater perhaps when we remember that he was sixteen years of age before he resolved seriously to train for virtuoso rank. He was undoubtedly the greatest of our native pianists, and illuminating and full of surprises as his interpretations frequently were, that critic would be rash indeed who should dare to assert that he had, even at the date of his death, reached the zenith of his influence and achievement. Truly great virtuosi are not so numerous that we should fail to mourn even the death of one; but there have been very few since the pianoforte was evolved from earlier and less perfect instruments, whose loss has been more untimely, or whose artistic personality is less easy to replace than were those of our own beloved Leonard Borwick.

DANCE MUSIC OF TO-DAY

By Jack Hylton

To determine the true position of the modern dance band in relation to musical progress it is necessary to go back, in the mind's eye, to the time when musicians were 'all-round' men who provided music both for the ear and for dancing. These conditions obtained about ten or twelve years ago when dancing was an occasional amusement.

As distinct from the 'straight' orchestra, the dance band of to-day is the result of specialisation consequent upon the phenomenally rapid advance of dancing during the last few years. Regarded in this light, it is easier to assess dance bands at their correct worth. This is an age of specialisation; and comparisons between music played by 'straight' orchestras, for the pleasure of the ear alone, and that produced principally for purposes of dancing, are not only strictly illogical, but lead merely to acrimonious assertions of superiority which yield no useful result. The two types of music are complementary, rather than in opposition.

It is unnecessary to consider why dancing became so popular during the war, or to trace the beginning of that type of music, if such it can be called, which was then christened by the name of 'Jazz.' That many excesses were committed in the name of the old 'jazz,' I am ready to admit; but although the name has survived, the music itself and all that it represented was purely transient. One thing only it served to emphasise—the importance of a sustained rhythm in any popular form of music.

Modern syncopated music is not 'jazz,' but it has retained that same rhythmic under-current as an essential constituent. I am not asserting that a strong rhythm is necessary to all music, but it now seems established that, for modern dancing purposes, a noticeable rhythmic background, as found in present-day syncopated music, is essential. The nature of the rhythm depends naturally upon the type of dance, and in this respect fewer changes have been seen.

Nobody can feel doubtful that the happy invention of the fox-trot was one of the principal causes of the recent popularisation of dancing. Although dance innovators have been extremely busy for several seasons, the fox-trot still maintains its supremacy and, according to competent judges, seems likely to do so for many seasons to come. This is due, without question, to its delightful simplicity.

It is hardly surprising, in these circumstances, that popular composers are producing music to satisfy this definite demand for syncopated dance material. It can even be said that to be a success, or 'hit,' a popular song nowadays must necessarily be also a good dance tune. This may be regrettable from some view-points, but it is a hard commercial fact. So widely is dancing now spread and so eager is the cry for suitable new pieces, that the output of popular songs of this character is exceedingly large, and runs, I am told, into hundreds every week.

But their life is short, sometimes only a month or two. Not long ago every popular band in the country was playing 'Valencia,' yet already it is well-nigh forgotten. Again, modern dance songs are shorter than many other compositions; they are seldom more than three to four minutes' long, or about a hundred and sixty measures in music. Thus many more items are required in a programme than formerly.

Now to serve effectively the ever-increasing popularity of dancing, a machine is required of a character considerably different from that of the 'straight' orchestra. The latter is too unwieldy for the purpose and, owing to the large number of orchestras required, too expensive. The usual dance band consists of three saxophones, three brass instruments, and four rhythmic instruments, the latter acting as a background to all other effects. Thanks to the saxophones, the volume created by a small dance band of this type can equal that of a full 'straight' orchestra comprising three or four times the number of players.

The principal distinguishing feature of dance band music is sustained rhythm, and the most important instruments in this respect are the drums. Where one drum only is employed the bass drum with foot-beater is used, but timpani are essential for good work. In nearly every dance orchestra the rhythm is also sustained by a pianoforte. The other chief rhythmic instrument is the banjo, of which there are several types. The tenor banjo is probably the most useful. These instruments in combination provide the under-current of rhythm which is characteristic of modern dance music.

The principal melodic instruments are the saxophones, of which there are eight varieties. This instrument combines certain qualities of the clarinet and French horn. Another important instrument is the trumpet, the tone-colour of which can be varied considerably by means of 'mutes' inserted in the bell. These accessories are also used with the trombone.

The efforts of responsible dance musicians have lately been directed to the retention of vital rhythm —deemed so important by modern dancers—without loss of artistic form in the music. The danger in modern dance music generally, as many of its critics point out, is that some young people may be tempted to consider it as the only form of musical expression, and to disregard completely the vast treasure of music left us by the classical masters, which is designed only for the ear. I recognise that many of these young folk hear nothing but dance music, and that if musical taste is to be maintained, the same degree of refinement, so perceptible in most classical music, should also characterise modern dance music. Many people, in addition to dancers, listen to dance tunes, and although it is not intended to substitute dance music for that of a 'straight' orchestra, it is clearly necessary to maintain a high standard, so that the musical taste of the younger generation, for which we feel responsible, shall not suffer.

The type of modern music known as symphonic syncopation has this end in view. Many of the classics have been paraphrased rhythmically, in order to produce music which will satisfy not only dancers but also listeners, and much of the criticism poured upon such attempts has in some measure been merited. The work requires not only a certain audacity, but also considerable skill, and I admit freely that a few classical works have been disfigured in this way, owing to bad taste. The resulting paraphrases have naturally offended the innate refinement characteristic of a true musician.

But I see no valid reason why rhythmic paraphrases of the classics—if properly done, so that the original ideas of the composer are retained—should not be works of art any less than the originals. It is possible to retain all their beauty and individual character, and I look for extensive development in this respect in the immediate future. We have already some notable successes. A difficulty is that the 'straight' orchestra is much larger than a dance band, a difference which necessitates many substitutes for the original instruments. The parts usually given to the violins, 'cellos, and clarinets, for example, must be taken by the saxophones, whilst the muted trumpet imitates the oboe, French horn, and so on.

It seems likely that the modern dance band will retain its present form for many years to come, for the number of such bands in this country is still increasing. Although mistakes have been made in the development of symphonic syncopation, which even yet is in the experimental stage, I feel certain that a bright future lies before it.

With the present limited facilities available to the working classes for the enjoyment of music, dance musicians carry a heavy responsibility. Provided the music they play is selected, arranged, and adapted rhythmically with a refined taste, their work should have an educational value no less important than that of the prominent schools of music, which are not concerned principally with the working classes, but with those more blessed with life's favours.

HORATIO WILLIAM PARKER

A memorial tablet has been erected to mark the birthplace of Horatio William Parker, at Auburndale, Massachusetts. Prof. Edward Bailey Birge, head of the School Music Department of Indiana University, gave an address, and a choir of two hundred sang Parker's 'I remember.' The memorial is inscribed:

THIS TABLET MARKS THE BIRTHPLACE
OF
HORATIO WILLIAM PARKER,
September 15, 1863
December 18, 1919
SCHOLAR. TEACHER. COMPOSER. FRIEND.
Dedicated by
THE AMERICAN INSTITUTE OF NORMAL METHODS.
July 26, 1896.

The commemoration closed with a performance of Parker's 'Hora Novissima,' conducted by Mr. Emil Mollenhauer.

CARL MARIA VON WEBER: NOTES ON SOME EPISODES IN HIS CAREER

By EDWARD SPEYER

[Carl Maria von Weber was born at Eutin, Oldenburg, on December 18, 1786, and died in London, June 5, 1826.]

In my collection of autographs there is a document, drawn up on a sheet of foolscap paper of somewhat official aspect, written in a firm, clear hand, of which the following is a translation :

Stuttgart, *August* 9, 1807.

To the Directors of the Royal Opera.

In the course of a musical tour undertaken by myself, I have just arrived in this town, and the desire to be fortunate enough to be able during my stay here to perform before His Majesty The King on the Fortepiano, encourages me to address myself to you with the humble request that you might kindly feel disposed to assist me in realising this project.

I should offer, not only to play on the Fortepiano a concerto by Beethoven or some other great Master, but also, and more especially, to produce a Symphony of my own composition, or an Overture of one of my Operas, and I flatter myself—without, I hope, laying myself open to the charge of presumption—that I shall have the good fortune to earn the applause of His Majesty The King, as well as that of all music lovers.

In the confident hope of obtaining your kind and powerful intervention in my favour.

I have the honour to remain,

Your most obedient servant,

CARL MARIA BARON VON WEBER.

The offer to provide for the King of Würtemberg and his subjects so generous a feast of music as detailed in the foregoing petition, if made by a composer of mature age and experience might be considered to be remarkable enough ; coming from a lad hardly out of his 'teens it seems amazing.

What Weber intended to be a short visit to Stuttgart during a concert tour through Germany, developed into a sojourn of two and a half years. He became secretary to the King's brother, the Duke Ludwig of Würtemberg, a man of loose morals and discreditable conduct of which Weber was made the innocent scapegoat. Weber was consequently banished from the country by royal decree, and was forced thenceforward to seek his fortune in other parts of Germany.

We next meet him at Offenbach, near Frankfort-on-Main, in 1810, on a visit to André, the music publisher, who had commissioned Weber to write six Sonatinas for pianoforte and violin. Anton André (1775-1844), the head of a family well-known in musical history, enjoyed in his time a considerable reputation as a composer, and more particularly as a theoretician. He inherited from his father the music publishing business which is in existence to-day. Whilst on a journey to Vienna in 1799, and on Haydn's advice, André bought the manuscripts of the complete works of Mozart from the composer's widow, for the sum of about £900. These he proceeded to publish gradually, the publication immediately raising the position of his firm to one of the most important in Germany. André wished to hear the six Violin Sonatinas, and invited Weber to dinner, together with my father, Wilhelm Speyer (1790-1878), who was a good violinist and had studied composition with André. After dinner the performance of the pieces by the two young men, who were then aged twenty-three and nineteen respectively, was punctuated by a running fire of caustic criticism uttered in a loud voice by André. At the end Weber quietly rolled up his manuscript, put it in his pocket, and, turning to André, exclaimed : 'Sir, you shall not have these Sonatinas, but I doubt not that you may one day pirate them.' I may perhaps explain that in those times no treaties for the protection of the rights of authors existed amongst the forty-four large and small states which constituted Germany, so that a book or composition published in one state could be pirated with impunity in all the others. André, however, did not lay himself open to Weber's reproach. The Sonatinas were afterwards published by Schott, at Mainz.

The two episodes described above serve to bring out a prominent trait in Weber's character, viz., his strong sense of self-confidence, which, however, was untainted by arrogance, conceit, or vanity. He retained this spirit of self-reliance throughout his life. His courtly manners, the originality of his compositions, the brilliance of his pianoforte playing, and his highly-cultivated mind earned for Weber the admiration of wide social circles and the friendship of many eminent men and women wherever he went during his extensive journeys.

Besides the well-known biography of Weber by his son, Max Maria von Weber, the collection of letters forming the correspondence from 1812 to 1826, between Weber and his most intimate friend, the distinguished naturalist Heinrich Lichtenstein (1770-1857), who was one of the earliest explorers of South Africa and himself an accomplished musical amateur,* affords an admirable opportunity for obtaining a true insight into Weber's character, his opinions on music in general, his artistic career, and his private life.

The first performance of his opera, 'Der Freischütz,' took place at Berlin, on June 18, 1821, and its almost unparalleled success immediately made Weber's name celebrated and popular, not only all over Germany, but also over the greater part of Europe.

In 1816 he settled down at Dresden as conductor of the Royal Opera, a position which he held till his death, and though he was frequently involved in struggles against prejudice and intrigue, Weber had substantial compensations in the esteem and support of his friends, and more especially in an unusually happy married life. But his delicate state of health, which grew steadily worse and finally ended in a virulent form of consumption, cast a shadow over his existence. He began to be deeply concerned about the future of his wife and two young children. At this moment, in August, 1824, Weber received a proposal from Kemble, the manager of Covent Garden, to compose an opera for England, to be based on an English libretto by Planché, called 'Oberon.' The opera was to be produced in London, with Weber as conductor. He was to make a three months' stay in this country, in the spring of 1826, and to receive payment of about £1,000, together with some other benefits. In view of his bad health, his wife and friends strongly urged him to decline the offer. The composer, however, consulted his doctor, whose verdict was as follows : 'If you go to England your fate will be sealed in a few months. If you remain at home and take a year of absolute rest, you may have a few years still to live.' Weber answered : 'I shall go to England. God's will be done !'

* Braunschweig : George Westermann, 1900

Weber threw himself at once into the work of composing the opera, and in order to be able to cope fully with the libretto, began to learn English, although he was thirty-seven years of age.

The following letter to Sir George Smart, the original of which is in my possession, shows the measure of success which attended his efforts :

> My Dear Sir !—I leave Dresden the 16 February. I shall sleep every night,—because I am forbidden to travel by night,—remain one day at Frankfort, and hope to arrive at Paris the 25th February. There I must remain some days, and therefore I can not be in London,—embarking at Calais,—before the 5th or 6th of March. Consequently I can only accept the fair offer of our honored friend Mr. Kemble, than for the four last oratorios, the 8th, 10th, 16th, and 17th, for which I hope Mr. Kemble will accord me the round summe of one hundred Pound sterling.
>
> Beyond all this however I must entirely apply to your goodness, without that I would be a very helpless Being.
>
> But you prove yet already by your kind letter and the very useful advices which you give me in it—for which I can not be enough indebted to you,—that I can hope every aid by your Friendship.
>
> Your letter shall be my direction after which I regulate myself ; and Mrs. Weber is a great deal more tranquil, to see me in such hands in England, and looks upon it with harty thanks. I am not attended by a servant, but Mr. Fürstenau will come along with me and I am very glad to know that he can reside near me.
>
> The engagement of Mr. Braham is a very good news, and gives me great pleasure.
>
> If this letter goes so fast as yours, you can give me —if you think it necessary—some news at Paris, where my direction is by Maurice Schlesinger's.
>
> And now my dear Sir ! I give you a harty shake hands and remain with all regard and esteem.
>
> Yours most faithfully,
>
> M. v. Weber.
>
> Dresden, *February the 6th*, 1826.

[Concerts with a miscellaneous programme of orchestral and vocal music were then called Oratorios. Braham was the eminent operatic singer.] Weber left Dresden on February 16, 1826, accompanied by his friend Fürstenau, the celebrated flautist, and arrived in London on March 5, where he enjoyed the hospitality of Sir George Smart.

The events and experiences of his stay in London are pungently described in his letters to his wife,* which give a highly interesting, and, at the same time, deeply moving picture of his existence during the last few months which he was destined to live. He at once acquired an extraordinary popularity, not only in society, but even amongst the people in the streets, who cheered him on leaving the rehearsals at Covent Garden. His time was more than fully occupied by rehearsals of the opera, conducting concerts, and an endless succession of social functions, which he attended much against his will. It seems almost miraculous that his enfeebled and emaciated body was able to withstand the strain of all this activity and excitement. He even found time and energy in London to compose that noble Overture to 'Oberon' which, together with its great and brilliant companions, the Overtures to 'Der Freischütz' and 'Euryanthe,' still thrills the audiences of our concert-rooms to-day.

The first performance of 'Oberon' took place on April 12, 1826. About this he writes to his wife :

> By God's mercy and help I have had a greater success to-night than perhaps ever before. It is difficult to describe so complete and moving a triumph as this. To God alone the honour is due ! On my entering the orchestra, the whole audience of the over-crowded house rose and received me with an outbreak of cheers and applause, accompanied by the waving of handkerchiefs and hats. It took an unconscionable time for all this to calm down. The Overture and five numbers had to be repeated, and every other piece was interrupted by explosions of enthusiasm. In the end I was dragged on to the stage amidst tumultuous applause, an honour which, I am told, has never before been conferred on any composer on such an occasion in this country.

Through all the numerous letters addressed to his wife during the three months of his stay there runs like a red thread his feverish, insatiable, and irresistible yearning for home, wife, and children—a feeling which seemed to consume his frail body and hasten the end of his life. Of his terrible sufferings during most of this time we find frequent records in his diary, but not the slightest mention of them is ever made in any of his letters to his wife. It was on May 26, ten days before his death, that Weber gave a farewell concert of his own, for which occasion he composed the song 'From Chindara's warbling fount I come,' to words taken from Thomas Moore's 'Lalla Rookh.' The manuscript of this last composition of Weber's, which was written for the celebrated singer Miss Stephens, who later became Countess of Essex, is in my collection, and has a deeply pathetic interest. Only the voice part is written out, and in an all too visibly trembling hand. Miss Stephens sang the song from this manuscript, whilst Weber at the pianoforte had to improvise the accompaniment. He had evidently already become too feeble to write it down ! It was the last time his hands touched the keys. The song was published after his death, with a pianoforte accompaniment provided by Moscheles.

With a profound sigh of relief, Weber had fixed his departure from London for June 5. On the evening of June 4 his friends Sir George Smart, Fürstenau, Moscheles, and Mr. Göschen, the London banker, father of the late Viscount Goschen, came to see him, and on observing the state of collapse to which he was reduced, they strongly urged him to postpone the journey. But he firmly refused. He was found dead in bed the next morning. A post mortem examination revealed that the disease had had a devastating effect on both his lungs and throat. The funeral was on an imposing scale, the expenses being provided by public subscription, and took place on June 21, at the Roman Catholic Chapel of St. Mary Moorfields, in the City, when Mozart's 'Requiem' was performed. The coffin was deposited in the crypt of the church.

In 1844, mainly on the initiative of Richard Wagner, the body was transferred to Dresden.

Sir George Smart's house, where Weber died, was 91, Great Portland Street. When the street was renumbered the house received the number 103, and a memorial tablet was placed upon it in 1894.

* Reise-Briefe von C. Maria von Weber. Leipsic : Alphons Dürr, 1866.

AN UNPUBLISHED PAGE OF BIZET'S 'CARMEN'

By Paul Landormy

I am indebted to M. Emile Straus for an unpublished communication of Bizet, in which we see the composer of 'Carmen' collaborating with his librettists Meilhac and Halévy—or with one of them—in building up the very text he had to set to music. Or rather, as we shall soon see, we are not here dealing with a text to be set to music, but with music to provide with a text.

The story of the Habañera of 'Carmen' is well known. For the heroine's first entrance on to the stage, Bizet had originally composed couplets which Galli-Marié, the creator of the rôle, considered mediocre in their effect. She refused to sing them. To satisfy her, Bizet apparently made thirteen separate attempts to write the song: all to no purpose. In despair, he finally decided simply to transcribe—with a little arranging—a 'chanson havanaise' entitled 'El arreglito' ('The promise of marriage'), which he found in an album published in 1864 by the firm of Heugel, under the title 'Chansons espagnoles del maëstro Yradier.'*

And so Bizet copied Yradier as Handel or Molière were wont to copy—*i.e.*, by a transfer of the model. But there had to be invented words suited to Yradier's music. Bizet tried to write them himself. Not succeeding, he left his task, and requested Ludovic Halévy to finish it.

The following represents the rough copy of the words of the Habañera written by the composer on a large sheet of white paper with marginal notes evidently intended for Halévy:

L'amour est un rebelle
Et nul ne peut l'apprivoiser.
C'est en vain qu'on l'appelle,
Il lui convient de refuser.

. . . . . .

Eight lines like the first four, the second, fourth, sixth, eighth, tenth and twelfth lines beginning with a vowel ! ! ! !

. . . . . .
. . . . . .
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. . . . . .

L'amour est enfant de Bohême . . .
Il ne connut jamais de loi,
Si tu ne m'aimes pas, je t'aime ! . . .
Si tu m'aimes . . . tant pis pour toi ! . . .
L'oiseau que tu croyais surprendre
Battit de l'aile et s'envola . . .
L'amour est loin—tu peux l'attendre.
Tu ne l'attends plus—il est là—
Tout autour de toi vite, vite—
Il vient, il s'en va, puis revient ;
Tu crois le tenir—il évite.
Tu crois l'éviter—il te tient,
L'amour est enfant de Bohème, etc.

This Yradier—who died in 1865, 'singing-master to the Empress of the French'—had evidently some success in his day, seeing that he found such interpreters as Malibran, Mesdames Viardot, Patti, Alboni, Carvalho, Trebelli, &c. Alexandre Dumas fils, in 'L'Ami des Femmes' (Act 2, Scene 3), having to persuade Balbine to sing a fashionable romance, is compelled to borrow from the 'Chansons Espagnoles' the air 'Ay Chiquita':

'On dit que l'on te marie
Tu sais que j'en vais mourir.'

This text calls for a few remarks. We see that Bizet's lines have been definitely retained, or almost so. There are a few slight modifications. The first line:

L'amour est un rebelle ;

and the third:

C'est en vain qu'on l'appelle ;

have become:

L'amour est un oiseau rebelle
. . . . . .
Et c'est bien en vain qu'on l'appelle.

The addition of two syllables to each line evaded a repetition in the singing which was doubtless looked upon as a blemish. Indeed, in order to adapt the music to the original lines—which were two syllables short—Bizet had originally thought of twice repeating the initial syllables of the first and third lines.

In the refrain, the last line alone is changed. Instead of:

Si tu m'aimes . . . tant pis pour toi,

we have:

Si je t'aime . . . prends garde à toi !

which is infinitely more significant.

The text of the second couplet has been but slightly altered:

Il vient, s'en va, puis il revient,

instead of:

Il vient, il s'en va, puis revient.

But here we have something interesting. At the corner of the page on which Bizet has written his lines, and which he has had to hand over to his collaborator, we read the following lines in Halévy's handwriting:

Hasard et fantaisie
Ainsi commencent les amours,
Et violà pour la vie
Ou pour six mois ou pour trois jours.
Un matin sur sa route
On trouve l'amour, Il est là. . . .
Il vient sans qu'on s'en doute,
Et sans qu'on s'en doute il s'en va.
Il vous prend, vous enlève,
Il fait de vous tout ce qu'il veut.
C'est un délire, un rêve,
Et ça dure ce que ça peut.

Evidently this is the answer to Bizet's request. These are the 'eight lines like the first four' asked for by the composer on the margin of the page; there are even twelve instead of eight, for Bizet had not explained his meaning clearly. Judging by the arrangement of his text, we may imagine that the couplet was to consist of eight lines in addition to the first four, whereas the first four were in reality included in the eight for which he had asked. These short lines by Halévy are dainty and well-conceived, but how little they suit the situation, the character, the music!

On the back of the same page we read—still in Halévy's handwriting:

Here are the twelve lines required. Do they fit in with the sentiment? I had composed more tender lines, but I think we must not, at first, paint Carmen in too sombre colours, and that a little *blague* will do no harm. To-morrow I will bring you, at Bougival, the little *scraps* of the *Finale* of the third Act, along with the four lines to replace the short dialogue in the last tableau.

Here we catch something of the capricious fancy of the 'bien parisien' librettist, who thinks solely of 'diverting' the public, even at a sacrifice of the real characters and situations. Meilhac and Halévy have actually made singularly insipid the rôles of Carmen and of Don José. It is a far cry from Merimée's Carmen, a regular 'diable' with a 'crocodile' laugh as she disposes of her victims, to the dainty cigar-maker as she appears on the stage of the Opéra-Comique. What would 'Carmen' have become if Bizet had given the librettists a free hand, and had permitted them to introduce here and there a little of that *blague* which had contributed to the success of their operettas? We even wonder to what extent the composer collaborated in bringing the work to completion; if, indeed, his share did not frequently extend far beyond the purely musical domain. Bizet perhaps supplied his collaborators with many other texts; or at least he may have induced them to modify theirs without this intervention on the part of the composer himself having left a trace. Whatever of Merimée's passionate violence and crudity of colour is still retained in 'Carmen,' we probably owe very largely to Bizet. Such, at all events, are the suppositions which naturally enter the mind when perusing this manuscript.

And besides, there is a more important question to answer. Speaking generally, is it not necessary that the composer, when preparing so complex a work as a musical drama, should be the chief artizan, the one who guides and controls the librettist, when he does not handle the pen himself?

At all events, Bizet here is prominent, as he is in company with Meilhac and Halévy, whose intuition of the subject in hand was far the most clear-sighted and penetrating. The words of which he is the author are among the best of the entire libretto, and give us the most complete understanding of Carmen's true nature.

. . . . . .

Concerning the Habañera of 'Carmen' we are confronted with another question of a different order.

This Habañera is the only morçeau of the score regarding which Bizet thought it necessary to state—in a note printed at the foot of the page—that it was 'imitée d'une chanson espagnole.' This would lead one to suppose that, in the rest of his opera, Bizet borrowed no other theme, either from folk-lore or from any composer of Spanish songs or dances.

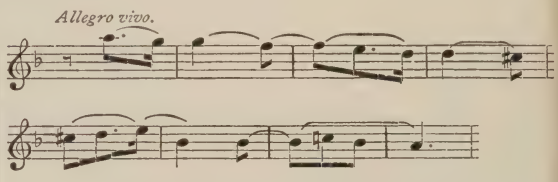
Madame Straus-Bizet asserts that the composer of 'Carmen' never saw any other collection of Spanish songs than that of Yradier. And yet in writing 'Carmen,' Bizet succeeded in giving us such vivid local colouring that we wonder if he may not have been better informed on the music of Spain than he himself acknowledged or than one might imagine.

I am well aware of what may be said. It will be remembered that before composing 'Carmen,' Bizet did not think it necessary to make a tiresome journey into Spain, like many another artist, poet, or musician; he evidently preferred to depict the Spain of his imagination. This by no means signifies that he invented it as a complete production throughout.

On the other hand, at a period when musicological science was in its infancy, we cannot well see where or how, without leaving France, Bizet could have acquired such exact information regarding Spanish popular music: its tonadillas, its aragonnaises, its seguidillas, its jotas, its fandangos, &c. At a later date, such musicians as Debussy and Ravel have the actual documents before them. They imitate melodic turns, rhythmic patterns, harmonic arrangements, whose inmost essence they have made their own through the numerous books placed at their disposal by zealous musicographers, or by listening to the works of an Albeniz or a Granados, themselves directly inspired by Spanish folk-lore.

By following what models did Bizet absorb the dominant traits of Spanish music? Had he opportunities at Paris of attending concerts or exhibitions of Spanish dancing? At all events, he must have had definite information, seeing that Yradier's book did not supply it. Such pieces as the Seguidilla of 'Carmen' or the last entr'acte possess a Spanish quality which is anything but vague!

This last entr'acte especially raises doubts. What exactly did Bizet contribute to the invention of so characteristic a motif as this?



In his work entitled 'Un demi-siècle de musique française,' Julien Tiersot writes:

> The theme of the last entr'acte is so strongly marked with the characteristics of Spanish dances, that one might well hesitate before crediting Bizet with its composition; and yet I have never come across it in any collection of dances.

But here is a disturbing element. In his study of Bizet's 'Carmen,' Charles Gaudier categorically asserts that the very theme of this entr'acte is taken from a musical comedy, 'El Criado Fingido' ('The Pretended Servant'), composed in 1804 by the famous singer, Manuel Garcia, father of Malibran and of Madame Viardot.

The two texts, Garcia's and Bizet's, would have to be compared. Unfortunately, M. Gaudier, who is 'absolutely certain' that he once had this score in his hands, cannot now find it. It is neither in the library of the Conservatoire nor in that of the Opéra. Search in Spain has proved abortive.

Until further information is available the question remains undecided. The good faith of M. Gaudier is in no way concerned. But is his memory as trustworthy as he imagines? Again, supposing that the motif of Bizet's entr'acte is taken from Garcia's opéra-comique, was this a mere transcription or a free imitation? Here is a problem for musicologists to solve.

(Authorised translation by Fred Rothwell.)

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XX.—Nathaniel Patrick

Patrick's complete Church Service in G minor is a sufficient proof of his powers as a composer, and justifies his inclusion in the present series. He also wrote various songs, motets, and madrigals. However, his biography is a bit tangled, and this tangle has been unravelled only in recent years thanks to the research of Sir Ivor Atkins, organist of Worcester Cathedral. Former writers attributed the Service in G minor to Patrick's son, Richard Nathaniel, but this attribution has been shown to be incorrect.

Sir Ivor Atkins is inclined to believe that Nathaniel Patrick—whose name is also written 'Pattrick'—was of a Worcestershire family, and related to Dr. Giles Patrick, a physician who was granted an annuity from the Dean and Chapter of Worcester, in 1594. This may be true, but it is not improbable that he was a relative of Thomas Patrick, who received a corrody as a Gentleman of the Chapel Royal in 1485, while he was also connected with Nathaniel Giles, who was organist of Worcester Cathedral from 1581 to 1585. He was apparently born about the year 1560, and was appointed organist of Worcester Cathedral in 1590. Certain it is that his name appears in the Cathedral Treasurer's accounts for Michaelmas, 1590.

It has been suggested by Mr. G. E. P. Arkwright that two of Patrick's songs, namely, 'Send forth thy sighs' and 'Prepare to die,' were intended for a play, for, as is recorded, Patrick was Master of the Choristers of Worcester Cathedral, as well as Organist. The words of the former song are as follows:

> Send forth thy sighs the witnesses of woe,
> Pour down thy plaints the signs of thy unrest;
> Let trickling tears from forth thy fountains flow,
> For these same weeds become thy calling best.
> Let sobs, let sighs, let plaints, let tears and all
> Bear witness just of this thy fatal fall.

In the British Museum, among the Add. MSS. 17,786-89-91, the song of 'Send forth thy sighs' will be found, while two other songs, 'Climb not too high' and 'Prepare to die' are given without words, arranged as a string quintet. Another piece of his, 'Sacred Pan,' will be found in Add. MSS. 18,936-39.

An interesting fact in the composer's short career was his marriage to Alice Hassard, at St. Michael's, Worcester, on September 23, 1593. Not long afterwards he composed a volume of madrigals, entitled:

> Songes of Sundrye Natures, whereof some are divine, some are Madrigalles, and the rest Psalmes and Hymnes in Latin, composed of Five and Six Voyces, and One for Eight Voyces, by Nathanaell Pattrick, sometyme Master of the children of the Cathedrall Churche of Worcester, and organist of the same.

This volume was printed posthumously by Thomas East, and was duly entered at Stationers' Hall, on October 22, 1597. The date of publication was two years after the death of the composer, but no copy has survived.

From the Cathedral Treasurer's accounts, it appears that Patrick received his last payment from the Dean and Chapter, at Michaelmas, 1594, and he retired soon after, owing to ill-health. His will, dated March 12, 1595, is given in Sir Ivor Atkins's learned paper on 'The Early Occupants of the Office of Organist and Master of the Choristers of Worcester Cathedral' (Worcester Historical Society, 1918). He died ten days later, and was buried on March 23, 1595, at St. Michael's, Worcester, 'where,' as Dr. Fellowes writes, 'his son, probably his only child,' Francis, was buried in the previous August. According to Worcester Wills (vol. vii., fol. 83), Patrick's testament was proved in May, 1595, but the young widow was not, apparently, inconsolable for long, as, in 1597, she married her husband's successor as organist of Worcester Cathedral, Thomas Tomkins, whose son was christened Nathaniel.

Arnold was the culprit in attributing Nathaniel Patrick's Service in G minor to Richard Patrick, but in recent years a revised edition of Nathaniel's work, with the correct attribution, has been issued by Novello's.

New Music

SONGS

Armstrong Gibbs generally has a fine insight into the poems he chooses to set, and like de la Mare, to whose work he seems so strongly drawn, he can pack his simple-sounding phrases with gentle and wistful intensity. Curwen's send a selection of his music, which includes some settings from 'Crossings' as well as two apparently more recent songs, and is sufficient to stamp him at his best as a really fine song writer. Among the qualities that make him so are complete absence of affectation and strain after effect, a vivid but quiet perception and portrayal of the poem's implications, and a graceful sense of rhythm—a kind of lilt, which he never allows to become cheap or to persist into facility or dullness. These qualities are shown at their best level in 'Araby,' surely one of the most charming of modern songs, which is included in the present selection. To see how good it is, we have only to imagine the turgid mess of ninths and elaboration which some composers would have produced in an attempt to paint this atmosphere. Moreover, plain-spoken sincerity and a lack of verbiage or padding give these songs not only an air of deep feeling, but also a peculiar restfulness. 'Ann's Cradle Song,' despite some slight unevenness in the middle section, has this restfulness in marked degree; and there is also a lovely tune in it, which returns, at the end of the song, with fascinating effect. 'Beggar's Song' is highly successful in capturing the feeling of quiet yet tingling vitality which is characteristic of a frosty night; and here, as elsewhere, the composer changes his pianoforte figure and gives variety just where a change is felt most apt and effective. 'Candlestick Maker's Song,' while it shows some of the qualities of the other numbers, has not the same individuality, at any rate in such a concentrated way. The material is more ordinary, and some of the accompaniment effects seem almost commonplace. 'The Wanderer' and 'Proud Maisie' bring us back again to the composer's native air and own level. In the first of these songs we get again the peculiarly charming lilt; again, the three-four rhythm is dropped for a couple of bars at a critical moment, and with complete success; and again the change is absolutely simple, the effect surely obtained and finely suitable to the feeling of the words. The adaptation of the same passage to different needs in the second verse is a clever touch. Technically, the song is a model. The superficial look of complete ease is seen on examination to be the perfection of conscious art, but this art never obtrudes; here as almost always in Gibbs's work, technical ability is the servant of real emotional experience. And as with the poet he resembles, his simple, shortly-stated impressions are often strangely deep; wandering fancy is seldom out of touch with the biggest things.

It is a sad drop to Owen Mase's 'Protestation.' The tune is good enough; it is that 18th-century air which was included in 'The Beggar's Opera' under

the title, 'Oh! what grief it is to part.' The version is slightly different, but not enough so to justify a new setting, particularly a poor one. The arrangement shows sensitiveness, but much gaucherie, and there are some bad examples of that irritating futility, octaves between tune and bass.

Henry Cowell's 'Manaunung's Birthing' is interesting because the composer has in former works adopted novel devices, and been hailed as a portent by the gullible. It is impossible to judge a work while the idiom is strange, but if a man has said something good in ordinary speech, we are all ready to treat him with at least respect when he uses less familiar modes of expression. With Mr. Cowell it is different: he has shown us the unfamiliar, and perhaps mystified us; now he kindly enlightens us by sending a song without novel harmony or many unusual effects, an utterance which we can all see at once to be without musical distinction or real individuality. The composer has felt the vague, ominous power of the words, and tried to illustrate it by thick chords and gloomy crescendos. A certain effect is obtainable, but nothing of real interest or value. Francesco Ticciati's 'The Moon' shows this composer writing in a modal style: a well-written pianoforte part gives quality to a quite good but not outstanding song. Modal, too, is Joyce McGown Clark's 'I sing of a maiden': the words are 15th century, the music 20th—sham-mediæval, derived *viâ* Holst, a type of music of which we are all heartily sick. Some quality the song must have, by reason of the beauty of the words—a beauty that is effective despite, and not because of, its quaintness. The music adds little or nothing of its own, and its affectedness, at this stage, gives one a feeling of impatience. That sort of thing, except for the originators of it, is hopelessly *vieux jeu*. 'Bound for the Rio Grande,' a shanty whose vocal line and rhythmical flow make it a stirring tune for communal singing, is well set by Sir Richard Terry. It is issued with all the above-mentioned songs by Curwen, who also send W. S. Gwynn Williams's 'Penillion in English.' This is a set of three songs written in a traditional Welsh manner, *i.e.*, recited to a kind of counterpoint over a well-known air, which is played on the harp. It is interesting to see how this was done; and sometimes, as in the last example, where there is an amusing cross-rhythm, the effect is attractive. But the counterpoints are not strong: they are apt to degenerate, unless great care is taken, into a sort of patter effect; and at any rate, when the same counterpoint occurs without variation as many as six times, one grows weary of it, especially if it is poor to begin with. Apart from historical interest, the musical effect is small. The composer admits that it is difficult to find suitable English words, and certainly the music is very sadly inadequate to the poem of Shelley, which appears in the first number.

Whatever else is true of Maurice Besly's work, it cannot be denied that when he wants to produce an effect, he does it uncommonly well. Moreover, he studies his singers. Take, for instance, 'The New Umbrella.' With how arch a smile would a clever singer 'put it over'! And it could not fail to 'take' (as they would admiringly say), because it is neat, has point and zest, and lies well for the voice, ending with a beautifully vocal and effective gesture. Effectiveness is the composer's strong point, and if his musical standard is not always high, he is never pretentious or affected. He is generally attractive, because something of the half-serious zest with which the songs must be written communicates itself to the listener, unless he be a particularly stony high-brow. 'Summer rain' is perhaps the best of the remaining songs of this composer. 'Sanctuary' is not up to his best level, and there is more than a touch of facility about 'How the holly got its thorns'—the poem cannot have been kept in quarantine long enough. A word of congratulation is due to Messrs. Winthrop Rogers for the clear print and attractive 'get-up' of these songs.

The Oxford University Press sends two songs by Ernest Walker, which were produced by Miss Dorothy Silk and Mr. Adrian Boult at the Oxford Festival this year. They show how considerably the composer's always sensitive style has been modified by recent musical development; and that he has lost none of that intuition about poetry, both in selecting it and in appreciating it from a composer's point of view, which he showed in earlier songs. Full indications of the orchestration show the pianist how inadequate is his best effort to reproduce the composer's thought, and it is a matter of great difficulty, with the transcribed 'texture,' to get an adequate fullness without unsuitable thickness. This is particularly true of 'Summer rain,' whose delicate flute passages are apt to become over-emphatic on the pianoforte. It is a musician's song, with its restraint and quietly meditative treatment of the words, and particularly beautiful is the last page, where the original theme returns, modified and wonderfully suggestive of the quiet, heavy fragrance. 'Sleep Song' is a clever piece of work based on a swaying, two-note figure, which persists throughout the song. Modern influences are more strongly felt here, but there is still the same charming sense of the poem's possibilities, and again the quiet ending is beautifully managed. 'Clever' is not a happy word where music is concerned, except where, as in this case, workmanship is guided by sensitive and imaginative impulse. Dr. Walker shows that the word may be part of a high praise. The same publishers send Ralph Greaves's 'Yellow Wine,' a setting of some words by Masefield to music strong in rhythm and texture, but dry and metallic in its hardness. There is not much blood to be got out of this stone. Power we always find in Hubert Foss's songs, but in 'Riouperoux,' where the poem calls for it, there is quiet beauty as well. Even here, perhaps, there is more vehemence than the poem really demands; but the cumulative effect of the rhythm is bound to be a strong one. This same Press sends a set of three more songs by Vaughan Williams, to words of Shakespeare. They are small, but all have the characteristically vocal line and, like Armstrong Gibbs's songs, the restfulness that comes of sure handling. Very attractive is the rhythmical treatment of 'When icicles hang by the wall,' but the gem of the set is the last number, 'Orpheus with his lute,' which is nothing more than a quietly flowing melody with a simple accompaniment. Yet what more could it be? The authentic touch is here, for the tune is

finely phrased to the needs of the words, and has, moreover, in itself a calm and restful beauty. Shakespeare must have had some such quiet music as this in mind when he wrote the last lines of that poem. A very different sort of beauty is that of van Dieren's setting of 'Dream Pedlary'; but beauty there undoubtedly is, though it is somewhat difficult to grasp. It is the difference between the primrose and the orchid, between fresh simplicity and extreme sophistication. Occasional fussiness in the accompaniment makes the effect even less easy to obtain. The texture looks like that of string quartet writing, and on that combination everything would fall into place easily enough; but when the notes are set out for the pianoforte, they become very difficult to compass without the effect of scramble, which is the last thing that is wanted here. When the gentle flow of the music is established, however, the sensitive treatment of the words is felt, as well as real beauty of sound and line. A good deal of the technical skill which van Dieren's admirers have always claimed for him is to be seen here, and this example of his work is particularly welcome to one who has not been able to find much to admire in other songs of his.

'Oh! yes; just so,' the soprano air from 'Phœbus and Pan,' has been issued singly by Novello, with an English version by J. Michael Diack, and a pianoforte version by John E. West. It is a robust affair, satisfying both to singer and listener. Lastly, and in finishing this review, the writer acknowledges with surprise and gratitude that he has never before received a parcel of songs which contained so little 'tripe,' and so many examples that were pleasant to meet and easy to praise. Best thanks to all concerned.

T. A.

CHORAL MUSIC

UNISON SONGS

Winthrop Rogers (Hawkes) sends two pleasant pieces by Maurice Besly—'Tell me where is fancy bred?' and 'To Daffodils.' The settings are neat and felicitous, with the exception of one or two word-stresses.

Natty use of tongue, lips, and teeth will make Felix White's 'Glad Day' and 'Telegraph Wires' go merrily. These are not quite the composer's happiest thoughts, but he always puts in some touch of rhythmic variety, so we are grateful, in a world that is much too four-square (Elkin).

Charles Wood's tiny Rossetti song, 'All the bells were ringing,' is reprinted from the Year-Book Press's collection entitled 'Kikirikee.' It is a very simple essay. From the same publisher comes Clive Carey's 'Highland Lullaby,' an appropriately monotonous little tune, relieved by some agreeable accompaniment work that requires a well-oiled wrist, if the gently-running thirds are to be smooth.

A Novello reprint of Schubert's 'Serenade' is welcome. This is a lovely little song, affording splendid practice in many graces of singing. 'The bold "Princess Royal"' is a hearty sea-song collected by Vaughan Williams. Boys will spring at this with a will. Bernard Johnson's 'The little old man' and 'The old woman' have the advantage of words by Rose Fyleman, and are quite happily touched off. These are under one cover. This last group contains only Novello songs.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

'Sister, awake!' (Besly) breaks up Bateson's sense a little here and there, but has an attractive, if somewhat conventional, tune, and divides the work between the two parts quite nicely (Rogers).

'Bees' (words by Norman Gale) is a modest flight by Percy E. Fletcher. 'Flowing lightly' is the direction. This is quite a good *cantabile* study. Eric Thiman sets Fletcher's 'Shepherds all and maidens fair' unadventurously, with a pleasant sense of the mood; but all these two-part songs follow in grooves too well trod. We need some fresh air in this department of composition. In three parts (S.S.A.), we have an arrangement of old Hatton's cheery jog-trot, 'He that hath a pleasant face.' It may be sung with or without the pianoforte part. All these are from Novello.

Of Sir George Henschel's two short pieces, 'Salutation' ('God be in my head') and 'Easter Song' (George Herbert), I like the second the better. These (for S.S.A.A.) are both easy. The first requires the merest whisper of tone, and the second a sound *fortissimo* (Curwen).

MALE-VOICE

Curwen issues some arrangements by Sydney Northcote of Welsh airs, for T.T.B.B.—'David the Bard' ('Dafydd y gareg wen'), 'Dear harp of my country' ('Llwny on'—better known outside Wales as 'The Ash Grove'), and 'All through the night' ('Ar hyd y nos'). The harmony is ordinary enough; its best quality is that it is undisturbing. Both Welsh and English words are given.

Thomas Dunhill has also arranged 'The Ash Grove' for the same combination of voices. He puts in a few more chords than does Mr. Northcote, but the result is not particularly striking. His work on 'The Minstrel Boy' is equally competent (Novello). Not much can be done with familiar tunes, if one is to keep within the bounds of the harmonies associated with them. If one goes outside, there may be accusations of spoiling the tunes. It is a difficult matter. I suggest solving it by giving the tunes a rest! After all, they have been arranged so very often, and plenty of good, original ideas are waiting to be uttered by composers who will do some hard thinking and deep feeling, even if it means burning both the midnight oil and nine-tenths of their output.

One direction in which composers might well turn their attention is that of parody. Dr. Rootham, for instance, takes up one of J. C. Squire's versifications, that gently guys the style of Newbolt, and begins with a well-known Stanford tune, going off astride the bit-free Squire-Pegasus with capital effect. 'Eight bells' is the title of this gay little conceit (Curwen).

Who else will try his hand at something in this line? There are some solo settings of parodies, but very few choral pieces.

MIXED-VOICE

Gerrard Williams's 'Tragic Fragment' is worth looking at, as an attempt to express emotion in song without the use of words. Various syllables are used, such as 'me,' 'vaw,' 'thuh,' and so on, and chords are strewn in the path of one part's melody. But why avoid the use of words? On paper the music is not very convincing, but I should like to hear what a good choir, goaded to the right pitch, could make of its agitations (S.A.T.B., Curwen).

W. R. A.

FRENCH FOLK-SONGS

The issue of a new edition of 'The Beautiful Folk-Songs of France,' collected by Austin de Croze (Novello), in two volumes, is welcome as showing that we in England are not unappreciative of the charms of France's folk-songs. Those who are already familiar with them will share in the hope expressed by Mr. Edwin Evans, in his introduction to the first volume, that their reception will be such as to induce the compiler 'to divulge, from his secret hoard, many more of his treasures.'

The first book contains twelve songs, collected from the three provinces of Alsace, Lorraine, and Champagne, and excellently harmonized by Gustave Ferrari. Each song is prefaced by brief historical notes and suggestions as to performance, by the compiler, and is followed by an English translation. It is interesting to read in the note on Alsatian lullabies—which, curiously enough, can also be sung as slow dancing-songs—that

> . . . the Pfiffertags [Minnesingers] have been conspicuous in Alsace since the 11th century. They sprang from the Minstrels or Trouvères of Champagne (9th century), who in turn were the descendants of the Troubadours of Provence (8th century). Consequently they are of earlier origin than the Minnesingers of Nüremberg. The Pfiffertags used to have their annual meeting on September 8, in Colmar Cathedral, until the Franco-Prussian War (1870).

The Alsatian folk-songs are mostly dancing-songs, and as the people are great eaters, the theme is usually food and drink. Many are of a cumulative nature; that is, the song begins slowly, gets quicker and quicker, and ends in a whirlwind. In the notes on the example given in Vol. 2, it is suggested that this is one of the many fragments of a bygone religion — that of the Druids; and an almost similar song, we are told—'The little pig at the market'—is still sung in Wiltshire. Lorraine is famous for its marching-songs, and a fine example is included in the first book. We read that the Lorraine songs, whether they are Christmas carols, legends, or love-songs, all have the rhythm of marching-songs. Thus, the old Provençal carol adopted by Marshal Turenne (17th century) became 'Turenne's March.' Two ancient French dances, the 'ronde' and the 'farandole,' have been preserved by the Lorraine folk, and examples of these are included. It is interesting to note that the latter—which is the oldest and most popular dance in Provence since the foundation of Marseilles by the Phoceans, in 600 B.C.—is also a favourite dance in Lancashire. The vividly-contrasted scenery of Champagne, with its natural effect on the life and customs of the people, is reflected in the great variety of its folk-songs. Many are of a religious type. The finest come from Upper Champagne, but even the gayest, we are told, still have something of the appealing melancholy of the landscape. The beautiful example which concludes the first volume—with its melody 'so characteristic of the tragic and romantic scenery of the banks of the Meuse'—although a marching song, is also 'a song of dreams, of longing, and memories.'

Vol. 2 consists of Twelve Songs and Dances, and surely no more jolly book for young people could be wished for. Full explanations and diagrams are given with each dance. A quaint example from Picardy—a district mainly devoted to market-gardening—characteristically tells how to prepare a salad. Several examples of popular playing-songs are also included. In a 'Last-Word,' Mr. Evans reminds us that it is the object of Count de Croze not merely to preserve these fragrant old songs, but to inculcate such affection for them that they may never fade; and, as he happily puts it,

> . . . there is no better way of doing so than by perpetuating their association with those dear, silly, delightful games, so meaningless, and yet so full of meaning, which are the joy of children in all countries. Surely 'Oranges and Lemons' is more alive to-day than all the folk-tunes in the collectors' specimen cases, and many a French child who plays 'Le Maître et Jacquot' has a clearer vision of the spirit of folk-song than his erudite elders.

In a 'Foreword,' Mr. Harvey Grace, after a reference to the value of folk-song as 'the best of antidotes to the banal and ephemeral types of popular song and dance music,' points out that such a collection as this enlarges very considerably the scope of folk-song:

> Some acquaintance with the literature and art of other countries is an obvious necessity to every person of even moderate education. The foundation of such an acquaintance should be laid in childhood, and there can be no more natural and happy method of laying it than that made easy by this collection. It is, I think, incontestable that the regular use of this book, with its well-harmonized tunes, delightful illustrations, and informative notes, will give an English child a truer idea of the language and spirit of France than can be acquired in the same time by a more conventional (and usually far more arduous) method. The latter inevitably accentuates the differences between the countries, whereas the former just as naturally shows the elements they have in common. For instance, it is delightful to see, as one does in these pages, that for generations youngsters on both sides of the Channel have been enjoying folk-songs and games that have a strong family likeness, and often a common origin.

The 'Foreword' concludes with a suggestion that we, on our side, should make a tangible response to the idea so excellently carried out by Count de Croze; and the hope is expressed that some English enthusiast may be spurred to a like effort, 'so that what is now a one-sided affair may develop into the most delightful of junior *ententes*.'

It should be noted that each number in Book 1 can also be had separately. G. G.

PIANOFORTE

There seems no reason why composers should not turn their attention again to writing for pianoforte duet. Schubert wrote at least one great work in this medium; in recent times it has been used in a charming way by Debussy and Inglebrecht; and interest attaches to three duets by Harry Farjeon, which are issued singly by the Oxford University Press. One of the difficulties of the medium is that the allotment of a whole performer to the bottom half of the instrument leads to thickness of texture, and in Farjeon's first number this result is undeniably felt. The music has considerable charm, however, in spite of it, and there is an attractive second subject which contrasts admirably with the main theme. The second of the duets, a kind of Barcarolle, is probably

the best of the three, and, with its effective changes of time and graceful lines, offers ample scope for musicianly playing. The third number is based on two pert little tunes, over a drone bass, which are afterwards cleverly developed in combined canon with amusing results. Altogether the duets are a welcome addition to a somewhat scanty répertoire. It should be stated that they are not pupil-and-teacher compositions, the difficulties, which are only very moderate, being equally distributed over both parts.

The same Press sends Sonatinas Nos. 2 and 3 by Willem Pijper, two interesting examples of modern pianoforte music. They are clever, with ingenious rhythmical patterns, a good deal of polytonality, and a kind of neat, pattering precision of movement which is attractive for a few minutes. Amusing and stimulating effects are to be seen in both Sonatinas, but the music does not grow on one: in fact, it very soon palls. The influence of Ravel is to be felt in some of the harmony, but there is no trace of Ravel's melodic power. There are, however, one or two brief glimpses of considerable beauty: such moments as the *Molto sostenuto* and following bars on p. 3 of Sonatina No. 2 are all too short-lived, and it seems as if the composer had suddenly detected himself in a sincere utterance, and put an early stop to it; we are quickly thrown back on the starvation diet of smart rhythms and atonality. One may easily be wrong about all this; the music may be sincere and beautiful; if so, I cannot appreciate it. It seems to me dull and tiring, and hopelessly conventional. All the usual effects are here, they have all been heard often before, and I am sick of them. I think the music insincere and empty, ugly without being strong, and, despite its facility, not really vital.

With Arnold Capleton it is different. He has the sincerity, but not the technical skill. All the same, considerable atmosphere is felt in his Meditation No. 5 (after Hans Andersen's story, 'The Bell'), and there is character in some of the themes, particularly that in B minor on page 2. The composer does not always succeed in giving unity to his work, and securing a steady flow of interest, and there are moments of uncertainty in the present example, which contains too much material for its length. But it is a sincere piece of music, and the best thing that has come, so far, from this writer.

The first number of Osborne Edmondston's 'From my Sketch-book' (Cary) raises hopes which are are not to be fulfilled. 'Study in Double-Notes' has restraint and quiet musicianship, and is not commonplace as are some of the later numbers. 'Canon' begins well, but the maintenance of the device puts too great a strain on the composer's resources, and the writing becomes stilted.

Curwen's send a biggish Toccata in F sharp minor by Francesco Ticciati, finely laid out for the instrument, and having a good deal of thematic interest. A strongly diatonic second subject is largely used in development, and gives character to the work. It is doubtful, however, whether there is enough real impulse behind it to carry through a movement of such length. There are, moreover, undeniable moments of hesitation, and some rather weak reminiscences of Franck. Brilliant performance of a work so well written for the pianoforte, however, could not be without interest, even if the music itself were much less vital than this is. The same publishers send Erik Chisholm's first publication, a set of 'Cameos,' eight short descriptive pieces of ambitious character and very considerable difficulty. The music is clearly the output of a strong imagination, working perhaps not entirely on musical lines. It is difficult to see in the titles of some of the pieces any essential relationship to the musical import. 'A Jewel from the Siderial Casket' might have had a dozen different, but equally apt, titles, and the same is true of 'The Mirror.' The composer obviously thinks in terms of the orchestra rather than the pianoforte, and he freely marks his music with such directions as 'brass tone,' 'quasi corni,' 'quasi vls,' 'quasi tromb.'—expressions which may convey certain suggestions of atmosphere to the player, but in reality can mean very little. There is undoubted power in such a piece as 'The Sweating Infantry,' and rhythmical energy in 'Procession of Crabs.' The composer knows, moreover, how to make a climax. But there is also considerable tendency to over-facility and magniloquence, weaknesses to which this sort of descriptive music, and the composer's obvious exuberance, are particularly liable. T. A.

EASY PIANOFORTE MUSIC

Four albums of pieces suitable for pupils of elementary grade come from Elkin. E. Markham Lee's Six Little Pieces under the title 'The Man in the Moon,' are not only attractive but are also of considerable educational value. *Cantabile* playing in either hand, *staccato*, *marcato*, are all called for. Brian Hope's Suite, 'In the days of Queen Bess,' should also make an easy appeal. It contains five pieces: 'The Assembling of the Courtiers' (good practice for firm chord playing and quick note repetition), 'Dream Minuet,' 'The Court Jester' (rotation and phrasing), 'Round the Maypole,' and 'At the Tournament.' Pieces by Cyril Scott make up two albums, for girls and boys respectively. The six pieces in the album for girls include 'Dreaming' (an excellent study in thirds), 'On the Swing' (rotation), 'Harebells' (delicate 'floating-off' in left hand), and 'The Poor Organ-grinder.' That for boys contains 'The Cossack,' 'By the Fishing-stream,' 'Christmas Morning' (introducing 'Good King Wenceslas'), 'Lazing,' and 'The Hunt.'

Additions to the Oxford Pianoforte Series, edited by A. Forbes Milne (Oxford University Press), are 'Chimes,' by B. Burrows, and 'Ten Little Pieces,' by E. Markham Lee. The latter are for primary grade, and are all within the compass of six notes. They are tuneful, and well adapted for the equal training of both hands. The two little pieces entitled 'Chimes' are more difficult. Though classed as elementary, they call for a wide range of tone (*ppp* to *ff* in the first piece—less than thirty bars). As studies in tone gradation, therefore, they should prove valuable, in addition to which pedalling—including half-pedalling—is required. For pupils of about lower division standard 'A Midsummer Phantasy,' by A. Herbert Brewer (Bosworth), may be recommended. These gracefully-written pieces will be found useful for developing lightness and freedom. Wide skips with the little finger of the left hand occur throughout the first number, 'Mutual Attraction.' The other pieces are 'Pandean Pipes,' 'Pixies,' and 'The Love Philtre' (Valse). G. G.

VIOLIN AND PIANOFORTE

In reading Miss Rebecca Clarke's 'Chinese Puzzle' and 'Midsummer Moon' (Oxford University Press), our first impression is one of relief and gratitude; for the new 'woman-composer' is at least free from the cloying sentimentality of the old. She seems quite impervious to the feelings of her predecessors. May nights and moonlight are no longer the source of gushing platitudes. The modern woman looks upon these things with the detachment of a scientist. She notes the phenomena which attracts us in them, and reproduces them—just a hint of the great silence, a hint or two of some fluttering bird, and, above all, atmosphere for which the musical symbols may be found in the works of Debussy and his followers. She has an eye for the picturesque, but it is an eye undimmed by a rising tear. She is too keen, too determined, and too interested to be easily moved; her ecstasy is of the mind rather than of the emotions. This is all so much pure gain. At worst she can only leave us cold; the others, when they really tried, could be loathsome. With the instinct for change and variety, with the flair for fashions which is woman's own gift, she reaches the goal while the more cautious male hesitates and counts the cost. In the end, perhaps, some males may strike deeper, but there is surely a good deal to be said for dashing brilliance and frank unconventionality. The worth of such music must depend to a great extent on one's powers of observation. Has the composer read the phenomena aright, and are they noted in just proportion, and in so individual a manner as to arouse and hold attention?—these are the questions the listener will ask. In Miss Clarke's case the answer, we fancy, will be a satisfactory one—at least, as regards 'Midsummer Moon.' 'Chinese Puzzle' seems rather superficial, and too reminiscent of other and earlier exotic experiments to be anything more than conventional unconventionality. B. V.

CHURCH MUSIC

S. S. Wesley's anthem, 'Let us now praise famous men' (Novello) — suitable for Commemoration, Founders' Day, &c.—has been edited by John E. West, whose suggestions, particularly in regard to the organ part, should help materially in securing an adequate performance. The work, which is straightforward in style, falls into a number of brief, contrasted sections: Chorus (*Allegro con spirito*); *Recit. ad lib.* (men's voices); soprano solo (*Andante sostenuto*); chorus (tenors and basses, unison); chorus (*Allegro vivace*). Under the same editorship appears the fine setting by Dr. Maurice Green (1696-1755) of 'Lord, how long wilt Thou be angry?' (Novello). This is a full anthem for five voices (S.S.A.T.B.). An impressive opening (*Largo*) leads into a vigorous *Allegro* ('Pour out Thine indignation'). This is followed by another slow section ('O remember not our old sins'), and a brief *Vivace* completes the work. It is of only moderate difficulty. A second set of Twelve Introits or Short Anthems by various composers (Novello) may be cordially recommended. The book contains twelve works—from two to three pages in length—well varied in style, and all quite easy to sing. Some are for unaccompanied singing, and provide good opportunities for choirs unable to cope with more extended and elaborate examples. The composers represented include Jacques Arcadelt, Philip Armes, Hugh Blair, Thomas Ford, Alfred R. Gaul, Alan Gray, F. A. Gore Ouseley, Palestrina, John Stainer, Sullivan, Christopher Tye, and S. S. Wesley. Altogether, this should prove a most useful volume. From the same publishers may also be obtained a simple setting of the Te Deum in free chant form, suitable for parish choirs and congregational singing, by Charles Harris, and a set of Supplementary Chants by Arthur G. Colburn. The chants, twenty-five in number, include well-written examples of the single, double, and quadruple (two) forms.

A new and welcome addition to the Tudor Church Music series (Oxford University Press) is Byrd's Motet, 'Haec Dies' ('This Glad Day'), edited, with an English text, by Dr. E. H. Fellowes. This joyous work is for six voices (S.S.A.T.T.B.). It is not easy, and needs in particular a choir capable of appreciating and interpreting the subtle rhythmic methods of the polyphonic school.

Two motets with Latin text appear under the editorship of H. B. Collins (J. & W. Chester). 'O Sacrum Convivium,' by Byrd, is a setting for four voices of the antiphon to the Magnificat at second Vespers of Corpus Christi. 'O virum mirabilem,' by Peter Philips, is a setting in honour of St. Francis of Assisi of the antiphon to the Magnificat at second Vespers of the Feast of St. Francis. It is for five voices (two trebles), and is not difficult.

Four anthems for unaccompanied singing, from the Oxford Series of Modern Anthems, edited by E. Stanley Roper (Oxford University Press), will repay examination by choirmasters. 'Easter,' by C. Armstrong Gibbs, is a setting of a sonnet ('Most Glorious Lord of Lyfe') by Edward Spenser (1552-99). The writing is interesting and effective and, in the main, quite easy to sing. Three Introits or short anthems, by Edward C. Bairstow—'I sat down under His shadow,' 'Jesu, the very thought of Thee,' and 'I will wash my hands in innocency'—are thoughtful, musicianly little works, which, brief though they are, call for intelligent and finished singing to do them full justice. Also for unaccompanied singing is the short anthem for four voices, 'Drop, drop, slow tears,' by Philip Tomblings (S.P.C.K.). This setting of words by Phineas Fletcher (1582-1650) is well-written, straightforward, diatonic music which should prove acceptable to choirs whose capabilities are only moderate.

From Curwen's comes a little book, 'Hymns of the Spirit,' by William H. Draper, Master of the Temple, derived (in part) from St. Francis of Assisi, and adapted with tunes for use in churches. There are ten hymns, and the choice of music is excellent. The composers represented include T. Campion (1567-1620), Christian G. Neefe (1777), Bach, Orlando Gibbons (arranged by G. Thalben Ball), Armstrong Gibbs, Isaac Smith, and J. B. Dykes.

Nine well-known hymns arranged in two or more parts for treble voices, by Basil Johnson (Year-Book Press), will be found useful for school purposes. There is plenty of interest in the lower part, which also benefits by the transposition of most of the tunes into a higher key—sometimes to the extent of a minor third. The last two are for S.S.A.A., and the arrangement has been skilfully made with the use of only an occasional note below middle C.

A second edition of 'A Book of Descants,' by Alan Gray (Cambridge University Press), is to hand. Dr. Gray has taken the opportunity of making the collection more complete, and has added seventeen descants. The additional tunes include such widely-

known examples as 'Adeste fideles,' 'Aurelia,' 'Austria,' 'Croft's 136th,' 'Eventide,' 'O quanta qualia,' &c. Readers are reminded that in addition to the complete edition for the use of organists and choirmasters, the Descant parts are published in a separate volume. G. G.

THE CHILDREN'S MUSIC

By J. H. Elliot

The movement for stimulating the interest of children in great music is of such comparatively recent development that, for the present, it can be no more than experimental. Some years must elapse before the harvest—if harvest there is to be—is reaped and assessed at its true value. In the same way, some apologia is needed for any attempt to criticise existing methods or to suggest the lines upon which such methods should be reconstructed; for apart from deprecating movements which would be obviously deleterious, such criticism can rarely be other than mere theorising, even when it escapes the charge of being sheer subjective dogma. The following remarks, therefore, are offered in the full consciousness that, at best, they can be of no more than suggestive value.

It may surely be said, however, that sympathy for the child-mind should, first and foremost, be a guiding principle to govern the directorship of children's concerts; and perhaps the greatest bar to sympathetic treatment is that of attempting to instil at the outset the finer aspects of appreciation. It is true, of course, that the child is father of the man, but it is equally correct that 'when a child, I thought as a child,' and the more subtle and scientific aspects of musical study, which are a natural source of pleasure to the developed mind, may too easily become a burden to the child, however mild the form in which they may be presented. The little people should be inveigled into adoring music, rather than consciously educated into 'appreciating' it. Any taint of the 'lesson' in a children's concert is likely to be detrimental to the general spread of musical culture and, what is worse, a breach of ordinary human consideration. After all, the question of musical appreciation is one of degree rather than of fundamental characteristics: the more keenly developed the mind, the more acute becomes the selective faculty, and the more far-reaching the influence upon the whole life. Aural pleasure must form the foundation; only a matured sensibility will complete the structure and add the necessary reinforcements of emotionalism and intellectuality. The children, then, must realise at the outset that the introduction of great music to their lives is no part of their general education, as that term is popularly understood.

The question of the choice of music, again, is a vital consideration, and one laden with doubts and difficulties. There can be no hard and fast rule laid down with regard to the type of really good music most likely to appeal to the dawning sensibility. It is, however, essential that a strong appeal be established in the earliest stages. It is not sufficient to say, either directly or in effect, 'Here is a musical work. You may not understand it now, but you will later on.'* Potential pleasure means nothing to the child, and 'next week' is childhood's synonym for the end of eternity.

To return, however, to the question of the choice of fare. There is but small assistance to be obtained from the 'fairy-tale' type of music, a good deal of which is childlike only by association. 'Hänsel and Gretel,' for instance, is no more youthful in general style than 'Tannhäuser'; 'Ma Mère l'Oie' demands an adult taste, with some little bias toward modernism; 'Le Coq d'Or' is childlike only in so far as it is sometimes described as a 'fairy opera'; and grave doubts may be cast upon 'The Children's Corner' itself. In a word, extra-musical associations cannot be taken into consideration.

An investigation of general style, moreover, reveals many pit-falls. Chopin's exquisite fantasy, at first sight a key to the heart of the child, is found upon closer examination to rest partially upon exotic passion and warm sensuality—attributes happily foreign to the fresh, untrammelled mentality of childhood. Nor is simplicity necessarily childlike. The simplicity of Bach in many of his smaller works is not that of the child: it is born of mature breadth of mind, and contains subtleties which are beyond the childish comprehension. The naïveté of Franck, again, is that of contemplative idealism—a far cry from the ingenuous freshness of the baby mind. The miraculous simplicity of Mozart, even, is not always attuned to infantile needs. One has difficulty in imagining the child who could really appreciate, for example, the 'Figaro' Overture—notwithstanding the reference to 'Three Blind Mice.' Subtlety in any form would appear to be a fatal bar to full understanding by the child.

The music of emotion, again, is unlikely to grip the infantile mind. If the head be undeveloped, so also is the heart. The joys and troubles of childhood, assuredly, are relatively as real and as great as those of the adult; but they have no such violence of emotional content, nor are they born of the same breadth of experience. Tchaikovsky is the composer of Romantic adolescence and Beethoven of Romantic maturity; Romantic childhood is non-existent.

It is possibly an arbitrary matter, indeed, to attempt to define the musical sensibility of the child. If the claims of both head and heart be denied, it would appear that we are reduced at once to a foundation of sand. Yet is there not a definition of music which expresses to perfection the view-point of the child? 'Arabesques of Sound' is surely that definition, disregarding as it does the particular claims of intellect, emotion, and theoretical æsthetics. It is of small use to appeal to faculties which, if present, are no more than tiny seedlings. Intellectuality and violent emotionalism are therefore beyond the pale, and sheer sensuality is happily impossible; but the conception of music as an attractive combination of sounds—or, if you will, 'linked sweetness long drawn out'—is essentially that of the child.

To the child, a Mozart Adagio can never make its appeal, as it may to the adult, as a meticulous pattern, an exquisite embodiment of objective beauty, or as an expression of the human tragedy every whit as poignant, in its own way, as the music of Amfortas. Its appeal cannot be other than that of sheer attractiveness, creating in the dawning sensibility an impression approximating to that of coloured glass or delicate trinketry.

* 'But,' it is urged, 'the fifth Symphony and other "grown-up" music has many times been hailed with storms of applause by audiences of children.' But is the evidence conclusive? Doubtless there are many instances of appreciative precocity, particularly among the elder students, but an outburst of apparent enthusiasm may possibly—and, in the opinion of the writer, very probably—be the dutiful outcome of a panegyric delivered prior to performance. The child has a natural desire to please, and it is dangerous to presume too far upon what may well be the outcome of a lovable trait in the childish character.

If, then, it be futile to expect the finer elements of appreciation, it is sheer folly to demand them; and pre-performance lecturettes which stress these aspects—be they of form, emotional content, or æsthetical theory—no matter how attractively presented, are in grave danger of diverting the undeveloped judgment into a *cul de sac* which, unencumbered, it would ultimately view in proper relation to other aspects of musical thought. The principle of placing the child-mind on its mettle, and presenting it with problems slightly ahead of its grasp, though psychologically sound, may too easily be overdone.

Even unsupported by verbal comment, the presentation of musical subtlety argues the same tendency to ask from the child more than it is able to give. Those who would present the Air on the G string or the French Suite in G as an introduction to Bach, must have forgotten their own childhood. The mighty Johann is nowhere real food for the child. If a reason be demanded, one must risk misunderstanding, and point out that Bach at no time sheds those qualities which endear him particularly to the scientific mind. The adult brain can penetrate those qualities, appreciate them for what they are, and yet see beyond; but they stand as an opaque wall between the child-mind and the intrinsic beauty of the music.

The same principle must also be broadly extended to all the masters from whom maturity gleans delight across vistas of intellectuality or violent emotionalism. Only in rare moments is the best of composers such as Tchaikovsky, Brahms, or Wagner acceptable to the infant mind. Modernism, again, even in the mild and naïve terms of a Franck or a d'Indy, is yet the outcome of historical experience—a thing unknown to the child, and having but the merest parallel in his consciousness. Either it will fail to hold, or, even worse, will grip too strongly, and create an exoticism and precociousness which will ultimately result in a half-view of musical æsthetics.

Nor should the undeveloped mind be confused with the undeveloped art. The art stands complete (relatively), while the mind is yet in the making. To present the old masters—no matter how great their charm for maturity, which, having absorbed the complete, may correctly apprehend the partial—to the child-mind is akin to presuming that the blind may successfully lead the blind.

Yet it is in the historical aspect of music that one may discover a parallel which will conceivably help to lighten the problem. Should we discover the moment of the birth of the perfect art—perfect, that is, as we now understand perfection—when it issued from the womb of the centuries, we have possibly discovered some key to its relation with the new-born mind of the child; and that birth-date, surely, is not far to seek. Whence comes the glorious progeny of the perfected art if not from the loins of him who, collating the idioms of the centuries, applied his supreme craftsmanship and mighty inspiration to the final settlement of their artistic troubles? Not for nothing has Johann Sebastian received the homage due to the founder of a new order.

The very qualities which effected that massive foundation were, however, bars to the spontaneous outflux of sheer naïveté in terms of the new idiom; only when freed from the necessity of invention in the field of basic science could music spring forth, childlike, in the facile prattle of its new state. Joseph Haydn, taking wholesale the discoveries of J. S. and K. P. E., not to mention the pioneers of homophony, becomes the first—and on the whole the most perfect—embodiment of passionless childhood in terms of great music. 'Arabesques of Sound' may perhaps more forcefully be applied to the music of Haydn than to that of any other great master. Mozart, following upon his heels, becomes first a colourful twin, and then, urged by the claims of evolution and consummate genius, and freed from the irk of scientific and even technical invention, stealthily attains a subtlety which leads to an early maturity—even reacting, at length, upon him from whom he had learned.

To pursue the fanciful parallel, the early Beethoven and Schubert approach more nearly to adolescence; the former, perhaps, representing the growing mind and the latter, coming beneath the first pale shadow of Romanticism, the dawning emotions. The masterful genius of the one leapt swiftly to maturity of mind and heart; the other remained to the last the tender embodiment of awakening adolescence.

In Mendelssohn, the childhood of music, now a whit precocious and inclined to the idiom of maturity, was still further prolonged—a trifle longer, possibly, than it could well afford to be. With Schumann, its adolescence was firmly established—yet not so irrevocably as to be unable to recapture the naïve charm of the preceding decade. After that, experience brought in its wake the inevitable self-consciousness of intellect and heart. The awakened passions and the developed mind, long foreshadowed, now broke forth without restraint, submerging all trace of the old sweet simplicity. Maturity—now dynamic, now keen and incisive, now florid and artificial—swept irrevocably forward. The childhood of music was gone for ever.

The late years of the 18th, and the turn of the 19th century—were not these the halcyon days of musical childhood, as attractive to the adult as to the little people whose future pleasure (it is presumed) we have undertaken to ensure?

One final word, however. The child and the adult are not even here on complete equality; the presence or absence of the selective faculty marks a sharp line of distinction between the developed and the undeveloped. But in dealing with the child, it is perhaps more vitally necessary to instil a love of artistry in style rather than attempt to create at once a faculty for the recognition of intrinsic (relative) merit. The seed to be sown must not be confused with the harvest to be reaped. It is possible to sow Rossini and to reap Bach; to sow Bach may lead to a harvest of Transatlantic jazz.

All of which, doubtless, is vague and fanciful theorising—but not, conceivably, without some small suggestive value.

JOSEF RHEINBERGER IN PRIVATE LIFE

By Andrew de Ternant

The private life of Josef Rheinberger was not one of romantic episodes or striking adventures, but rather that of a typical hard-working South German citizen, fond of home surroundings, and who had the misfortune to be troubled with continuous ill-health.

Rheinberger often said that his intellectual horizon had been much broadened since he married the widow Frau von Hoffnass, and he strongly advised all intelligent musicians to select their life-partner from one of the arts or literature. Before his marriage, when he

had done with music for the day there was very little to interest him in the world. Later, as a result of conversations with his wife, he not only became a student of literature, but was also deeply interested in the art of painting. Some of his Organ Sonatas were inspired by the sacred pictures of the early Flemish and Italian painters in the Munich churches. His wife, a literary woman of distinction, had been a teacher of German in an English school at Sydenham for nearly five years. It was she who first directed Rheinberger's attention to the 'grandest of all European literatures, which was an unbroken golden period from Chaucer to Tennyson.' Rheinberger always regretted that he had not taken up the study of the English language when he was a boy, but his wife, who had a competent knowledge of it, supplied the deficiency to some extent, by imparting what she had acquired and by selecting for him the best available German translations of English works. After his fortunate marriage, he used to say he had never known what it was to pass a dull day. He had heard and read that England was not a musical nation, but he did not believe a word of it. There was music in every page of Chaucer, Spencer, Shakespeare, and the Elizabethan dramatists, even through the medium of not always correct German translations. The English musicians who had sought his acquaintance were also not lacking in musical enthusiasm, and were in addition cultured gentlemen.

It was Thomas Wingham who first suggested to Rheinberger the idea of arranging his Organ Sonatas as pianoforte duets. One day Wingham was invited to dinner by the Rheinbergers. Wingham was an old friend of Frau Rheinberger, and, in fact, knew her soon after the death of her first husband. He was the music teacher at the school at Sydenham where she taught German language and literature. Rheinberger could make very little of Wingham's attempts at speaking German, and his wife acted as interpreter. After dinner, Frau Rheinberger asked Wingham to play to her husband portions of a Symphony of his she had heard at a Crystal Palace Saturday Concert in 1872, when on a visit to her old English school at Sydenham. Wingham modestly declined, on the plea that he had 'forgotten all about it,' and suggested that Rheinberger and he should play instead a couple of the master's Organ Sonatas as pianoforte duets. Rheinberger said that was impossible, because such arrangements were not in existence. 'I will show you how to bring them into existence,' replied Wingham, and copies of the Sonatas being brought into the room, he requested the composer to take charge of the pedal part, and the pair rattled away with the Sonatas duet-wise. Frau Rheinberger was delighted with the experiment. She said she had discovered 'new beauties' in them in that form, and would never rest until Rheinberger had arranged the complete set as pianoforte duets.

The Rheinbergers, though strict Roman Catholics, had a large number of Protestant and Jewish friends. As they themselves never partook of meat on Friday, they thought it unwise to invite their friends to luncheon or dinner on that day. Monday and Thursday, consequently, became the selected days for invitations. The Rheinbergers' house parties were never very large, excepting at Christmas time. When any friend or new acquaintance was expected at dinner, Rheinberger himself always superintended the culinary arrangements. The master prided himself upon being a good cook, and was proud of the fact that his principal instructor had been Charles Franqueville, formerly a chef in the service of Napoleon III., who was interned at Munich during the Franco-German war. Franqueville was also a good amateur musician, and had a fine baritone voice. Rheinberger said his interpretations of songs from Auber's and Adolphe Adam's operas were incomparable. The fame of Rheinberger's little dinners soon reached the Royal Palace at Munich, and the King of Bavaria was anxious to learn the secret of the feasts. The composer divulged the name of his instructor, and the French chef was soon offered an engagement at the Palace. Franqueville was anxious to return to France, but after some persuasion on the part of the Rheinbergers gave way. Rheinberger often said that at one stroke he retained within reach a dear musical friend and famous instructor in the art of dining, while his king had the greatest chef in the German Empire.

Rheinberger had some ability as an elocutionist and as an amateur actor. He was fond of reciting Byron's 'Manfred,' while playing Schumann's incidental music at the pianoforte. It is also said that, under an assumed name, he appeared more than once in the part of Bottom in the German version of 'A Midsummer Night's Dream,' when performed at the Munich Royal Theatre. He was much in request as a comical old man in the charades written by his gifted wife at Christmas time. The boys and girls likewise considered him to be the best and most generous Father Christmas of their day, and his handsome presents were much valued by the children of Munich.

Rheinberger had no children of his own, but he did not forget the many poorer married folk with families, and did everything in his power to help them. During the winter months poor boys and girls were provided with strong boots and warm clothing; in the summer he entertained three hundred in six parties of fifty to a 'Festival in the woods.' Rheinberger and his wife superintended all the arrangements, and music and dancing were prominent features, but he always gave instructions that 'not a note of Rheinberger should be heard.' It was a treat to the poor children of the Bavarian capital from 'Josef Rheinberger, the private citizen of Munich,' and not from 'Rheinberger the composer and professor at the conservatorium.'

Rheinberger before his marriage had been fond of angling, and occasionally indulged in shooting game, or in fox-hunting, but his wife, who achieved some success as a humanitarian lecturer, soon put a stop to her husband's delight in such sports.

After the death of his wife, Rheinberger became a changed man. He seldom asked anyone to his house, and himself nearly always declined invitations. He generally had his meals at a restaurant close to the Munich Opera House, and afterwards passed an hour or two looking at people whom he thought happier than himself. On returning to his lonely home, before rest he read some volume of poetical works which were the favourites of his wife.

Rheinberger had much experience as a musical examiner in Bavaria and South Germany generally, but as he grew older he became more and more convinced that the timid and nervous, however gifted, had little chance in such contests. At the time of his death he was engaged on a scheme for the reform of the whole system.

The Musician's Bookshelf

Carlo Gesualdo, Prince of Venosa: Musician and Murderer.' By Cecil Gray and Philip Heseltine.

[Kegan Paul and Curwen, 8*s.* 6*d.*]

Gesualdo is here paid the tribute of a comprehensive study, biographical and critical. Of this Neapolitan composer of the late madrigalian period, it is safe to say that hardly anyone in England had heard until Mr. Heseltine took him up, though, of course, the busy German historians had not missed him. Gesualdo's progressions displeased Burney, and 'Grove' actually omits mention of the famous murders.

The murders are Mr. Gray's, the madrigals Mr. Heseltine's concern. Gesualdo was born about 1560, of a noble family. As a youth he was wrapped up in music. He married, in 1586, his cousin, Donna Maria d'Avalos—less from personal inclination, Mr. Gray suggests, than family exigencies. She was twenty-one, and already had been twice married.

On the night of October 16, 1590, Gesualdo and his servants murdered her, together with her paramour, the Duke of Andria, in her bed in the Sansevero Palace at Naples. The affair, occurring as it did in the heart of aristocratic Neapolitan society, caused a great stir. By the standards of the day the husband was considered justified, and there was no legal pursuit. Public opinion, however, favoured the luckless lovers, as is clear from the abundant contemporary documents which Mr. Gray has sought out with diligence. Gesualdo, indeed, for all his artistic gifts and intellectual enlightenment (he was a patron of Tasso), was unsympathetic. Studying his portrait, Mr. Gray reads

> . . . in these long, narrow, slanting eyes, with their delicate but strongly-marked eyebrows, in the small, puckered, and sensual mouth, aquiline nose, and slightly receding forehead and chin, a character of the utmost perversity, cruelty, and vindictiveness. At the same time it is a weak rather than a strong face—almost feminine, in fact. Physically he is the very type of the degenerate descendant of a long aristocratic line.

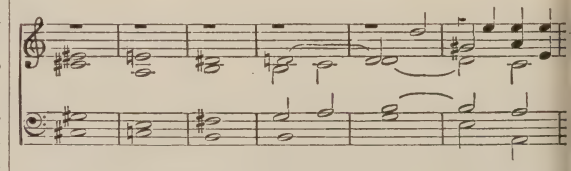
A year after the murder he came into the title Prince of Venosa, and in 1594 he married again, and went to live at the brilliant Court, at Ferrara, of his new wife's kinsman, Alfonso II., Duke of Este. Music, along with all the arts and elegancies, was cultivated with passion on that charming scene. At Ferrara, in 1594, were printed Gesualdo's first two books of madrigals, which were followed there by Book 3, in 1595, and Book 4, without date, but presumably 1596. Later works were printed at Naples, Genoa, and Gesualdo, the Prince's country place, where he seems to have spent his rather unhappy latter years. He died in 1613, and the family became extinct.

Mr. Gray has built his biography on a solid documentary basis. It is, then, all the more regrettable that in an aberration of judgment he should have disfigured his work with a piece of flippancy—an essay, 'Gesualdo as a Murderer,' affecting to discuss the 1590 crime as a work of art. That crime—interesting as a horridly coloured picture of 16th-century Italian life—spoke for itself; and De Quincey's clothes do not fit Mr. Gray.

Mr. Heseltine follows with some sixty pages of musical criticism—and very good criticism it is. If we had, with Mr. Gray, allowed ourselves to become too engrossed in Gesualdo's domestic drama, we are rebuked by Mr. Heseltine on p. 128 thus:

> We must beware of reading autobiography into his works, as Keiner does when he suggests that Gesualdo turned to music as a consolation after the death of his first wife, and that the mood of melancholy which pervades the greater part of his work was the direct outcome of that tragic circumstance. Gesualdo was a pure creative artist, and the prevailing mood of his music was conditioned by his temperament, not by external events.

Gesualdo's hour was the sunset of the old polyphonic music. Among all the restless spirits of the transitional period, he is remarkable for his daring harmonic experiments. He was an accomplished keyboard player, and no doubt the chromaticism of his madrigals was prompted by his instrumental practice. To explain the origins of this chromatic style the author retraces the history of *musica ficta*—and a very readable summary he makes of it. By 1611, Gesualdo was writing such progressions as:



And Mr. Heseltine sees Wagner and Delius foreshadowed.

Gesualdo was not the man to make the most (or anything, indeed, but a little) of the possibilities in this extension of the language of music. The main stream of music took a different course altogether. But now at last his talent has its look-in, and our author ventures to compare him with Berlioz, Moussorgsky, and Delius, and even with later explorers:

> Gesualdo was reaching out not towards tonality, in the academic sense of the word, but beyond it. At his best he is very much nearer to the modern composer who sets in juxtaposition, at the dictates of his inner ear, chords which are theoretically unrelated.

The book lacks an index, and the musical examples are printed in an excessively small reduction. C.

'Natural Piano-Technic.' Vol. 2. 'School of Weight-Touch.' By Rudolf M. Breithaupt.

[Leipsic: C. F. Kahnt Nachfolger.]

This book—which may be obtained through Edward W. Organ, Acocks Green, Birmingham—is described on the title-page as 'a practical preliminary School of Technic, teaching the natural manner of playing by utilising the weight of the arm.' It is intended as a practical supplement to the author's theoretical work (Vol. 1).

The first half of the book is a very clear exposition of the four most important actions concerned: (1) The longitudinal oscillation of the arm (swinging), (2) extension of the forearm, (3) rolling of forearm, (4) free oscillation of the fingers. In the chapter dealing with the first of these actions, we read:

> Active strength of the fingers, active strength of the wrist, are erroneous, misleading ideas, for which we must substitute those of natural and efficacious energy: energy of the shoulder, of the muscles of the upper-arm, and the weight of the whole arm. Technic is in reality not much more than alternate up-swing and

down-swing of the weight. . . All thrusting, pushing, knocking, percussion of any kind—through the intermediary of any single part of the physical playing-apparatus, forearm or hand—must be avoided. . . The so-called wrist-stroke must be abolished.

Similarly, in the chapter on 'Staccato,' we read that *staccato* is the result of the whole arm oscillating: it is not produced by wrist-action, and neither hand nor finger participates actively:

In rapid movements the *staccato* closely resembles the *tremolando* (quick repeat of the key), so closely, indeed, as to have led to the erroneous conclusion that *staccato* is produced by wrist-action, and is classed and taught as such. But in ordinary *staccato*, with the natural rebound of the whole arm, as one mass, released, neither hand nor finger participates actively in the movement. With this fact falls the old-style wrist-technic. . . . The hand rebounds, trembles, shakes, *because* the whole arm is set vibrating. An isolated motion of the hand in the wrist-joint does not take place. . . . The *tremolando* of the hand in *staccatissimo* is the result of a free vibration of the arm, *not* the cause.

The writer admits that finger-*staccato* is possible, but holds the opinion that it is not indispensable, and that it is not nearly so delicate nor so reliable as arm-*staccato*.

In the following chapter, 'Free Oscillation of the Fingers,' obstinate and continual drilling of each finger separately is strongly condemned, as is the use of all finger-action without weight:

As long as the fingers participate in the oscillation of the whole arm and hand, they may do anything; but the moment they perform their movements without participation of arm and hand, everything is wrong.

In the section on 'Combined Rotary Motions,' the writer makes it clear that in scale-playing he has no use for the old method of passing under and over of the thumb and fingers: he would join up the successive hand-groups purely by rotation of the forearm. He claims that the exercises and rotary motions discussed in this chapter make all 'nonsensical' special scale-studies superfluous, and furnish the key to the problem of 'velocity.'

On the subject of 'tone-colour' in pianoforte playing, the opinion is expressed that all forms and manner of percussion (touch) differ only in intensity:

The modulatory capacity of the tone is dependent solely upon its power of gradation, so that in speaking of the 'formation of the tone' and 'timbre' on the pianoforte, where the tone is already made, we can only refer to a graduating of the tonal intensity; for we cannot really speak of a diversity of 'tone-colour' and of 'forming a tone' which is already formed.

The book is well produced, and contains numerous photographic illustrations, drawings, and musical examples.

G. G.

'The Borderland of Music and Psychology.' By Frank Howes.

[Kegan Paul and Curwen, 6*s*.]

Do not take alarm at the last word of this book's title. Its pages contain a good deal of interest about music, by a practical and lively musician.

As for psychology, laymen often wonder if there really is such a thing. No doubt for psychologists it has a certain reality—much as astrology had for astrologers before the time of astronomy. We risk the impudence of suggesting that the McDougalls and the Freuds are Chaldeans, doomed to obliteration in the light of the Psychonomy of the wiser future.

Considering that we in the 20th century have about as much of a notion of the working of our minds as Nebuchadnezzar had of that of the solar system, it is not surprising that Mr. Howes starts more hares than he catches. The virtue of the book lies not so much in solutions, as in the fresh presentation of numerous subjects for argument. Any chapter and almost any page would give a good start to an evening of a musical debating club.

In the early part of the book the author ranks high among the factors of our pleasure in music the satisfaction of being one of a crowd. Only a mad Bavarian king would want a 'Ring' performance all to himself. No one but would feel the Trooping of the Colour or a Test Match to be shorn of gaiety if he were the sole spectator. Similarly at a choral festival or a symphony concert, the more the merrier. But is not that largely because of a reasonable sense of economy? Empty seats at a concert look wasteful.

Mr. Howes would suggest that the relatively poor fun to be had out of wireless and gramophoned music comes from the lack of a vibrating, sympathetic crowd round about:

Æsthetic boredom always hovers close over either the desiccated or the condensed forms of music, because the human contacts are remote and precarious.

Of incomparably more account one would have said to be the sheer musical deficiencies of these popular scientific toys. Who, playing in a string quartet, cares whether or no there are listeners? There must be any number of musical persons whose chief joy is the solitary strumming of the '48' and Beethoven's Sonatas—persons who would not on any account play to an audience.

In the chapter 'Emotion in Music,' Mr. Howes tackles some well-known and always engaging æsthetic problems. Honest thought has gone to the writing, which would earn the author a degree in musical criticism if there were such an award to be had. The next chapter is on Rhythm. It contains, on p. 96, a curiosity in the form of a hymn-tune timed note by note, in 100ths of a second, as played by four organists. It interestingly shows what values four nominally equal notes in a bar may have in practice.

There is a good discussion of Applause, though its scientific weight in pure psychology may not be very considerable. Performers must no longer flatter themselves that applause is primarily a recognition of their skill. As much is certain from the fact that there is always some applause for a performance, no matter how bad—for performances which, if applause were a nicely critical expression, would end in dead silence. No; an audience primarily applauds because it has been sitting still for a time, and takes the first opportunity for some physical movement:

These bodily movements must be regarded as vestigial remnants of a lower stage of evolution, when the whole energy of the mind was devoted to practical (*i.e.*, biological) ends.

Observe here, by the way, the assumed superiority in the evolutionary scale of the musical critic: for musical critics, as is well known, never applaud.

The herd instinct is said to encourage applause. If a round is started by claqueurs, it is taken up innocently and imitatively by the general. Purely out of gregarious imitativeness? I should say No; but rather that the average onlooker is often uncertain when his applause is permissible. Some one gives

the hint, and he joins in—sometimes from genuine enthusiasm, much more often from a kindly sympathy with the performer, who seems usually to him to be working desperately hard for disproportionately small effect.

Coming to the peculiar violence and unreason of Gilbert and Sullivan audiences (and he might have said, too, the typical Albert Hall audience), the author sighs over it as 'something of a mystery, similar to mob violence committed by respectable citizens, and [it] must find its explanation in the same direction.'

Observing the common man's physical need to applaud, Mr. Howes deprecates the growing custom of performing symphonies and even concertos without a break, not to speak of whole Acts at the opera. The reason for the custom (which has our blessing) lies not in applause itself so much as in the English public's outrageous abuse of it. They mean it kindly, but when applause is permitted it is commonly prolonged in a ridiculous and unmannerly way. What sense is there in calling on a pianist to bow ten times after the first movement of a concerto? It cannot be a primary human need, for you do not see such excesses in other countries. At the opera there are indeed spaces in Verdi and Mozart for applause, but we deprecate their use, for there is no knowing then when the music will be allowed to start again.

Mr. Howes's chapters on Inspiration and Taste likewise contain good things, inviting discussion by the argumentatively inclined. C.

'The Catholic Schools Hymn-Book: Accompaniment.'

[London: Catholic Truth Society, 3*s.* 6*d.*]

Less than two years ago a strong committee, under the chairmanship of the Very Rev. Canon Driscoll, handed over the publication of a 'Catholic Schools Hymn-Book' to the Rev. J. Driscoll, S.J. At the outset it may be well to say that this work was not intended to supersede or compete with any hymn-book at present in use. It was meant as a work for colleges and schools, containing a certain definite number of good pieces of sacred music—plainchant, hymns, &c.—to form a basis for the Religious Syllabus of Catholic Schools, with a view to building up a national tradition of congregational singing. The success of the work (words and melody only) has been phenomenal—such indeed that the Committee wisely entrusted the bringing out of suitable accompaniments to Dr. Ralph Dunstan, whose polyphonic Masses have elicited the highest praise from musical experts and the Vatican authorities.

The present work is in two sections, viz., Plainchant and English hymns. Dr. Dunstan is responsible for the accompaniments to the Plainchant Masses, Responses, Benediction Services, and Latin hymns, while Sir Richard Terry's arrangements in the 'Westminster Hymnal' (transposed to suitable keys) are retained for the second section. Dr. Dunstan is to be heartily congratulated on his admirable settings of the Plainchant, arranged to suit organ, harmonium, or pianoforte. Nothing can be better than the setting of the Missa de Angelis, and the Latin hymns are reverently treated, and withal not difficult. Particularly good is the Te Deum (Tonus Simplex). Some of the ascriptions (*e.g.*, 'O Salutaris,' No. 5, Duguet; Kyrie (de Angelis), 14th-16th centuries), need revision, but this is a very minor point. The book itself is a splendid foundation for sound Catholic music in schools and colleges, and the Plainchant transcriptions conform in all respects to the Vatican edition.

W. H. G.-F.

Teachers of class-singing will find an admirably planned course of work in McDougall's 'Sight-reading and Ear-training Primer,' by D. C. Walker (McDougall's Educational Co.). It is published in two books—Book 1, Sol-fa; Book 2, Staff. A teacher's edition to each book is also issued. G. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Journal of the Folk-Song Society, No. 30.' Taunton: Barnicott & Pearce.

'Der Orgelbauer Gottfried Silbermann.' By Ernst Flade. Pp. 162. Leipsic: Fr. Kistner & C. F. W. Siegel.

'Annual Report of the National Institute for the Blind, 1925-26.' From the Institute, 224-6-8, Great Portland Street, W.1.

Gramophone Notes

By 'DISCUS'

COLUMBIA

Grieg's incidental music to 'Sigurd Jorsalfar' has never had the success it deserves, owing to the great popularity of the 'Peer Gynt.' Logically, of course, the vogue of the latter ought to have sent people to 'Sigurd Jorsalfar,' but things don't work out that way in the musical world. It is good to find three of its movements recorded—Prelude, Intermezzo, and 'Homage' March. All three are typical Grieg, the last-named being a particularly fine, sonorous March. There is a hint of 'Ase's Death' in the Intermezzo. The recording is of the 'new' kind, and is not quite uniformly successful, as is inevitable at present. There is an occasional hollowness in the bass, and some over-keen tone at the top. The Intermezzo is rather vague. There is great power in the March, and some fine brass effects. The players are the London Symphony Orchestra, conducted by Georg Schnéevoigt (L1748-9).

The reproduction is better as a whole, I think, in the record of a couple of extracts from 'Le Coq d'Or'—Russian Dance and Bridal Procession—though there is still some stridency. Two capital, lively movements these, well played by the B.B.C. Wireless Symphony Orchestra, under Percy Pitt (9101).

Those who enjoy military tattoos are well provided for in a couple of records of the Aldershot Searchlight Tattoo. It is not clear whether these records were made at the actual Tattoo, or at a studio performance—I fancy the latter. Anyhow, they are jolly—even exciting—conglomerations of popular music, some good, some only so-so (9109-10).

Inevitably a special interest attaches to records of the Handel Festival. They have been announced with such a flourish of trumpets, and reviewed so enthusiastically, that I put forward my findings with diffidence. Judging the result in cold blood, then, I feel that the job is too big for recording in its present stage. Perhaps a first-rate reproduction will always be beyond the gramophone, for it cannot

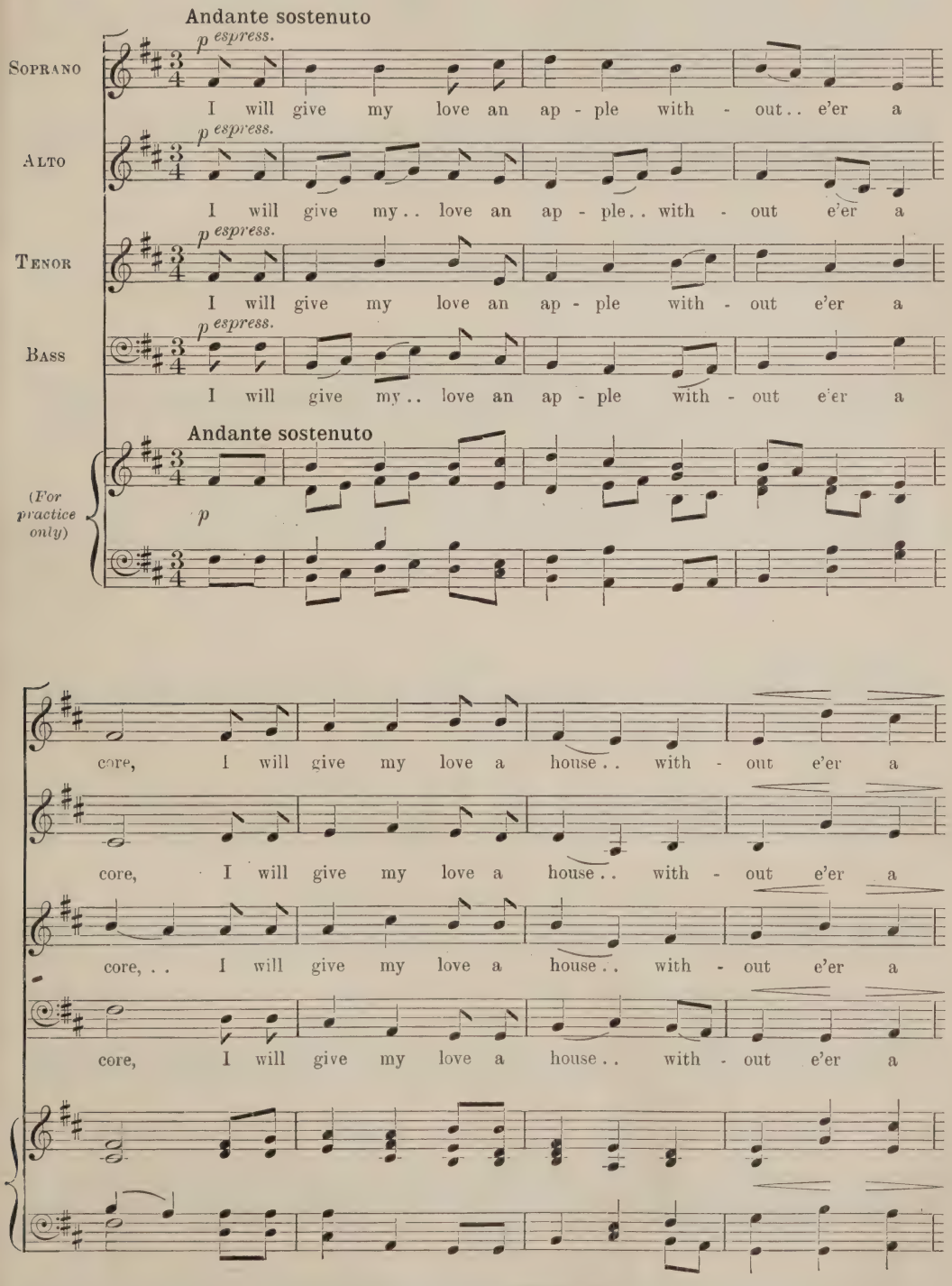
(Continued on page 821.)

I will give my love an Apple

FOLK SONG

Collected by H. E. D. Hammond Arranged for Mixed Voices by Michael Mullinar

London: NOVELLO AND COMPANY, Limited: New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante sostenuto
p espress.
Soprano
I will give my love an ap - ple with - out .. e'er a
Alto
I will give my .. love an ap - ple .. with - out e'er a
Tenor
I will give my love an ap - ple with - out e'er a
Bass
I will give my .. love an ap - ple with - out e'er a
Andante sostenuto
(For practice only)
p
core, I will give my love a house .. with - out e'er a
core, I will give my love a house .. with - out e'er a
core, .. I will give my love a house .. with - out e'er a
core, I will give my love a house .. with - out e'er a

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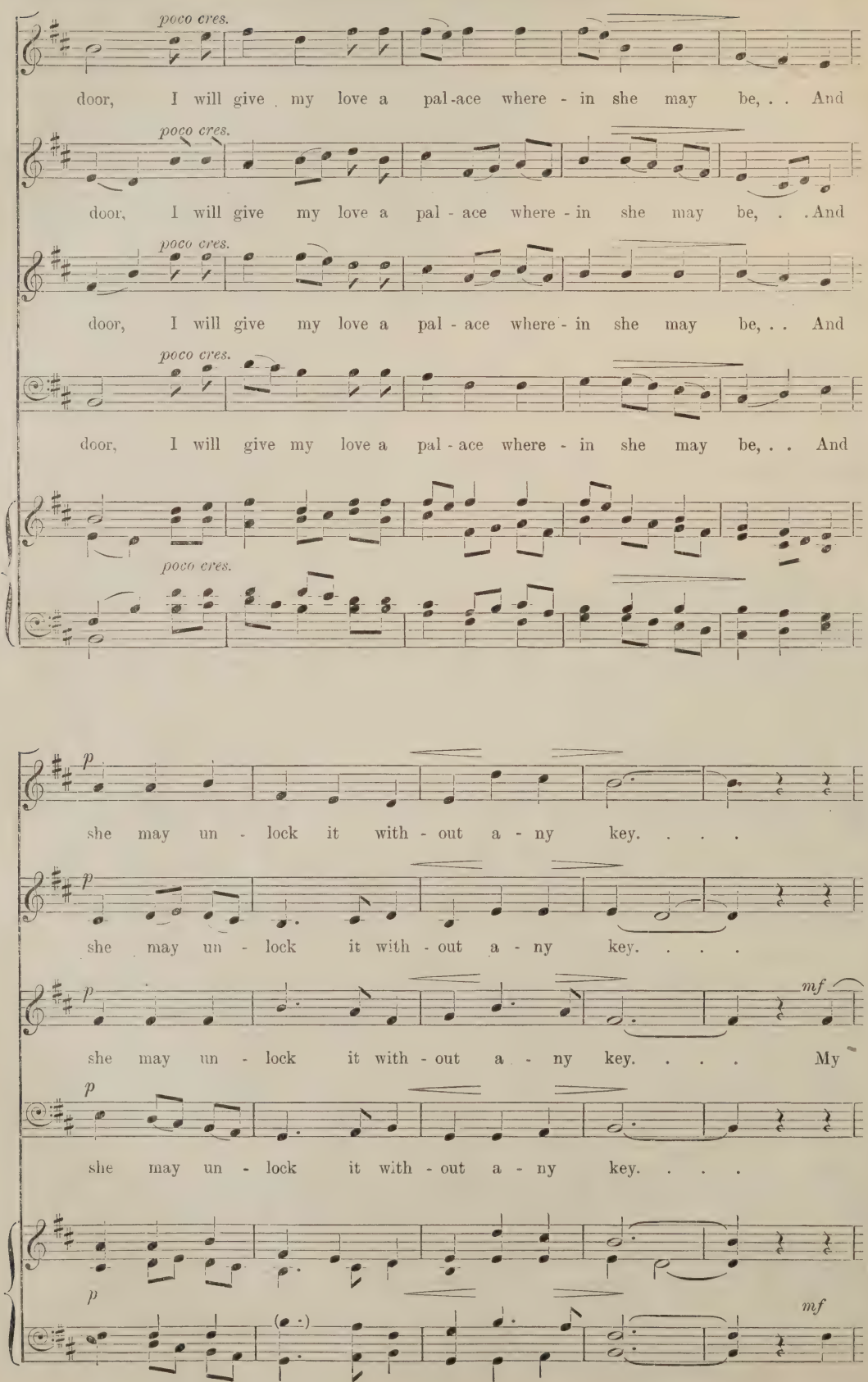
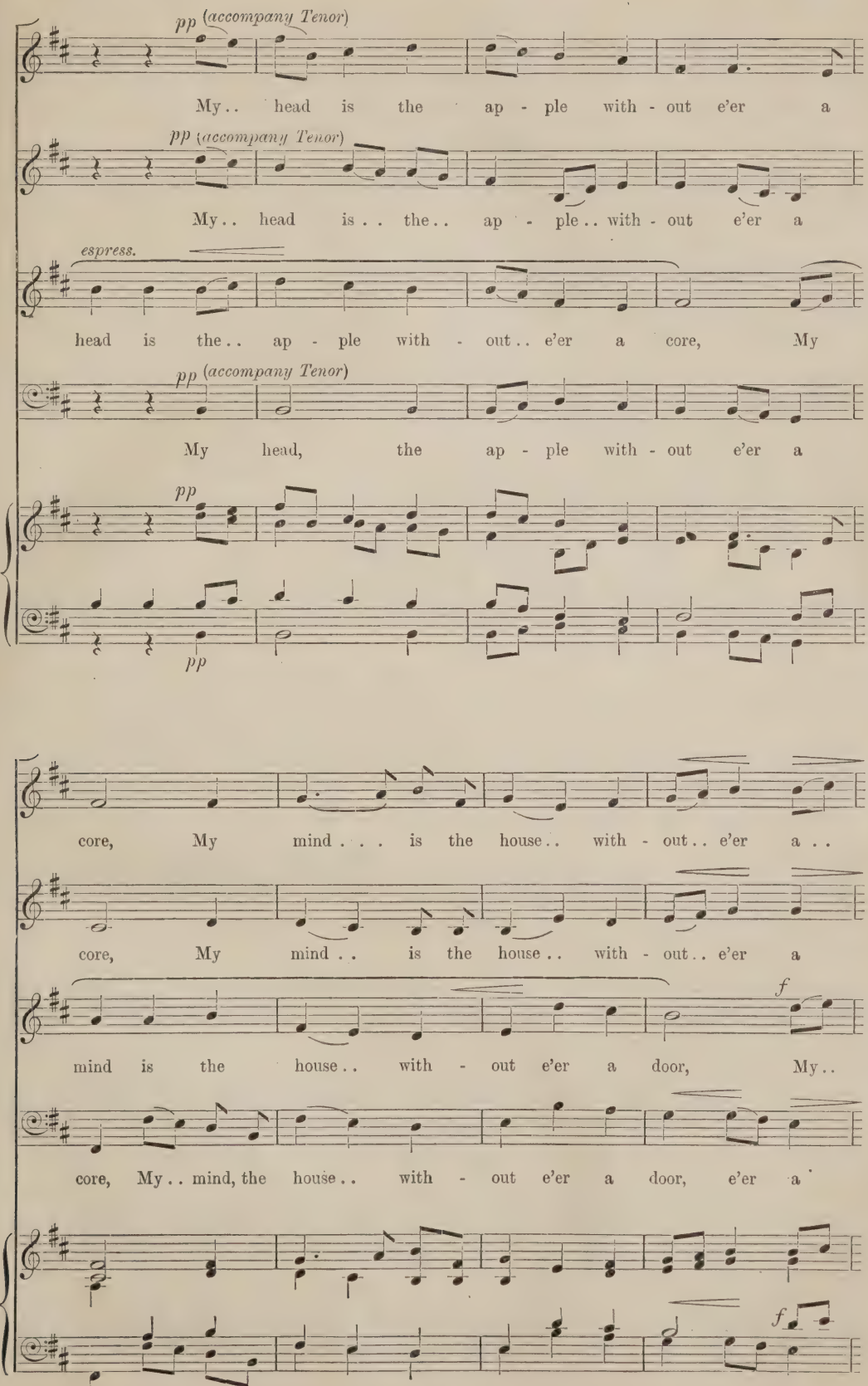
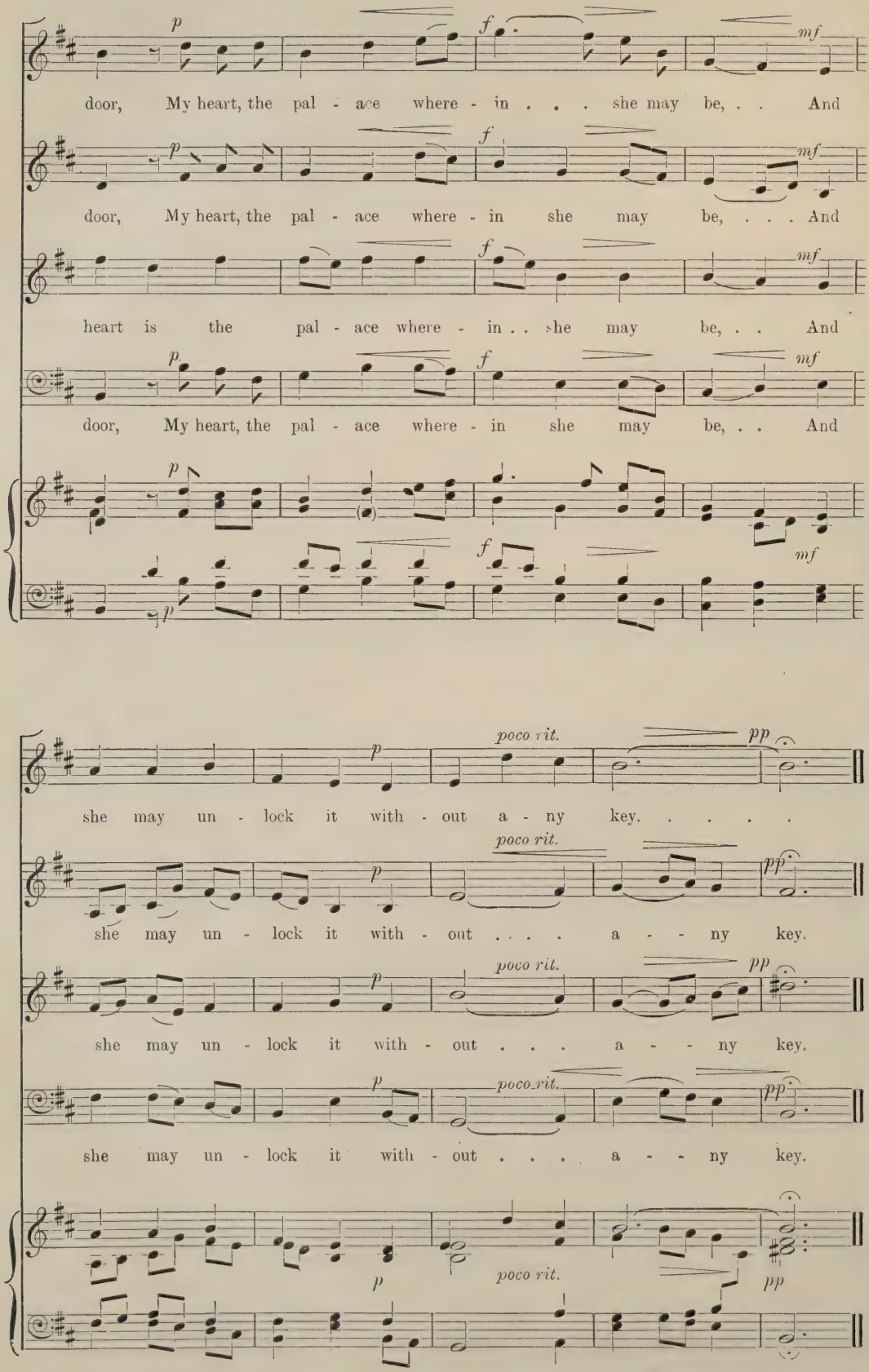

poco cres.
door, I will give my love a pal-ace where-in she may be, . . And
poco cres.
door, I will give my love a pal-ace where-in she may be, . . And
poco cres.
door, I will give my love a pal-ace where-in she may be, . . And
poco cres.
door, I will give my love a pal-ace where-in she may be, . . And
p
she may un-lock it with-out a-ny key. . . .
p
she may un-lock it with-out a-ny key. . . .
p
mf
she may un-lock it with-out a-ny key. . . . My
p
she may un-lock it with-out a-ny key. . . .
p
mf


pp (accompany Tenor)
My.. head is the ap - ple with - out e'er a
pp (accompany Tenor)
My.. head is.. the.. ap - ple.. with - out e'er a
espress.
head is the.. ap - ple with - out.. e'er a core, My
pp (accompany Tenor)
My head, the ap - ple with - out e'er a
pp
pp
core, My mind... is the house.. with - out.. e'er a..
core, My mind.. is the house.. with - out.. e'er a
f
mind is the house.. with - out e'er a door, My..
core, My.. mind, the house.. with - out e'er a door, e'er a
f


door, My heart, the pal - ace where - in . . . she may be, . . And
door, My heart, the pal - ace where - in she may be, . . . And
heart is the pal - ace where - in . . she may be, . . And
door, My heart, the pal - ace where - in she may be, . . And
she may un - lock it with - out a - ny key. . . . .
she may un - lock it with - out . . . . a - - ny key.
she may un - lock it with - out . . . a - - ny key.
she may un - lock it with - out . . . a - - ny key.
poco rit.
pp

(*Continued from page 816.*)

overcome the drawbacks that are bound to result when sound has to be collected from a huge and widely-dispersed force. Only those of us who have sung in the Handel Chorus realise the impossibility of the sound reaching any one point with perfect unanimity. As is to be expected, then, these records give a decidedly see-saw effect at times, sections of the choir entering very dispersedly, *e.g.*, in 'Lift up your heads.' The pace seems excessive on the whole. Still, there is no denying the frequent thrill. The choruses recorded are 'And the glory of the Lord,' 'Behold the Lamb of God' (L1768), 'He trusted in God,' 'Let us break their bonds' (L1769), and 'Lift up your heads' (D1550). I wish one at least of these numbers could have given way to a couple of the mighty 'Israel' choruses—say, the 'Hailstone' and 'The horse and his rider.'

A good viola record is that of Lionel Tertis playing an old Irish air arranged by himself, and his own 'Hier au soir.' The folk-song is a bit too luscious for those who like such things as nearly as possible in their original, wild-flower form, so to speak (L1761).

W. H. Squire is recorded effectively in a couple of his own arrangements of old pieces by Panzato and Sammartini (D1540).

A feature of the record of Ulysses Lappas in 'Celeste Aïda' and 'Ciélo e mar' is the fine orchestral part. As usual, there is immense power in the voice, but it is not mere noise, and it goes without saying that the performance is very dramatic. A little strain shows itself in the highest notes, but this is an exceptionally good record—the best of Lappas, I think (L1762).

Dora Labbette sings Montague Phillips's 'Song of a Nightingale' and Landon Ronald's 'At the rainbow's end' with delightfully clear tone and good rhythm—a refreshing change from the average singing of to-day, with its shrill metallic quality and sloppy style (D1548).

A promising gramophone début is that of Heddle Nash in airs from 'L'Elisir d'amore' and 'L'Africana.' He has a very attractive voice and pleasing style, though over-inclined to depend on *tremolo* when an extra pinch of feeling is needed. His words might be clearer (9104).

H.M.V.

Only one orchestral record has come for review this month, but that one is first-rate—the 'Tristan' Prelude, played by the Symphony Orchestra, conducted by Albert Coates. This tests the new recording severely, because of the large amount of quiet, high, string work. The advance is notable, and there is very little of the over-incisive quality that marred the earlier efforts. This record should make some converts (D1107).

A record of Pachmann shows an improvement in tone, but it still leaves something to be desired. The pieces played are the Polonaise, Op. 26, No. 1, and the A flat Waltz, Op. 64, No. 3. (The latter makes very short measure, by the way, and there is a big 'space to let' which might have been filled with another little Chopin piece—say, one of the Preludes) (DB931).

An excellent record is that of Arthur Pryor's Band in a couple of Marches—Sousa's 'King Cotton' and Hall's 'Officer of the Day.' The Sousa piece is capital; it is safe to prophesy that the pick of 'J. P.'s' Marches will be enjoyed long after the symphonised syncopations are forgotten. I can pay the playing no better compliment than to say that it reminded me of the band of Sousa himself (B2327).

A combination vaguely called 'String Ensemble,' conducted by Josef Pasternack, is recorded in a couple of familiar Schumann numbers—'Träumerei' and 'Evening Song.' In both the playing is laboured and heavy, and the high notes come out shrilly (B2320).

The vocal records contain some examples well above the average. Very enjoyable is Robert Radford's singing of two airs from Bach's 'Coffee and Cupid.' His words are good, and there is the right touch of drollery at times (E431).

Eric Marshall is excellent in Schumann's 'Die Lotosblume,' and not quite so good in the same composer's 'Du bist wie eine Blume.' (The pianoforte tone is a trifle blatant in the latter.) But need he have sung in German, when there are now such good English versions? (E433).

Peter Dawson is his usual self in 'Simon the Cellarer' and Lockhead's 'The Pride of Tipperary,' and no more need be said (B2324).

Those who, like the present writer, are rather tired of 'spirituals' may be recommended to turn on the record of Paul Robeson in 'Sometimes I feel like a motherless child' and 'On ma journey.' Here is a rich and noble voice, and also what one feels instinctively to be the right way of singing these songs. There is a blend of simplicity and earnestness that few singers of 'spirituals' manage to achieve (B2326).

Sydney Coltham is heard at his best in Cowen's 'At the mid-hour of night,' but declines into sentimentality in the companion song, Cadman's feeble 'At dawning' (B2323). Mr. Coltham should confine himself for a time to songs of a robust character, and so cure the tendency to over-facile emotion that is always a snare to light tenors.

I had heard so much praise of Marion Talley that the record of her singing gave me an unpleasant surprise. The voice comes out hard and thin, with touches of twanginess. She sings 'Comin' thro' the rye' and 'Home, sweet Home,' for no apparent reason, except that sooner or later all prima donnas sing them (DA783).

Emilio de Gogorza is a baritone new to me. He has a fine voice, and his phrasing is so good that one can forgive the usual fault of over-strenuousness. His songs (in Spanish) are 'La Paloma,' by Yradier, and 'The Swallow,' a Mexican air (DA782).

A couple of male quartet records show some of the customary faults of this combination. The De Reszke Singers have fine voices, but their words are not clear, and there are far too many broken phrases. They sing poorish music, too—Medcalf's 'Absent' and H. Clough Leighter's 'My Lady Chlo'—the latter with a quite unnecessary accompaniment (E432).

Record No. B2321 is shared by the modestly-styled 'Peerless Quartet' and the Shannon Quartet. The former sings Roeltger-Small's 'Good-night (I'll see you in the morning')—the sheerest piffle; and the latter Bland's 'Carry me back to old Virginny,' in which the solo voices are over-prominent.

A curiously attractive record is that of Frank Crumit, who sings 'Billy Boy' (with guitar accompaniment) and 'Thanks for the buggy ride' (with ukulele and pianoforte). The text of the former is approximately the version that Cecil Sharp took down in the Appalachian Mountains. Mr. Crumit has a style of

his own, difficult to describe. His voice is pleasant, his diction very clear. He slithers overmuch, sings with scarcely any variation of power or colour, and his English is that of the Broadway. This mixture of virtues and faults ought to produce no more than a moderately successful result. Yet, thanks to the quaint individuality behind it all, it is so enjoyable that I have encored it again and again, and shall be hearing it long after ordinary good records of infinitely better music better sung have been laid aside (B2325).

Wireless Notes

By 'Ariel'

Judging from correspondence, and other signs, a good deal of interest is taken in the organ transmissions that are now a regular feature. It is to be hoped that the B.B.C. will develop, or at least maintain, the present supply, for various reasons. First, there are many small places that possess neither a decent organ nor a competent organist, and the inhabitants are now able, many of them for the first time in their lives, to hear both *viâ* the wireless. Second, there are countless young organ players scattered about the country, many of them debarred from regular tuition. To these a weekly recital of well-played standard works is a valuable lesson. Third, it must not be forgotten that among the non-churchgoing section of the public are many musicians who are fond of organ music. As the best of this is rarely heard elsewhere than in church, and as the gramophone is still far from successful in recording organ music, their only chance of indulging their taste is by radio. Moreover, the organ repertory contains a lot of fine things that are necessarily unfamiliar, save to the comparatively few people who happen to go to a church where there is a good player keen enough to make the most of his instrument by means of voluntaries and recitals. In my rather frequent journeyings in the provinces, I receive abundant testimony to the value of broadcast organ music.

Unfortunately the results are distinctly capricious. For example, I switched on for one of the excellent City church recitals recently, and the effect was so vague as to be worthless. Yet in the following week a recital at the same church came through splendidly. And readers who live hundreds of miles from London tell me that the transmission of some of the recitals is so clear that they can pretty well write down the details of the registration. The weak point is generally the bass. The pedals frequently beat the radio, as they beat the gramophone. No doubt the problem will be overcome in due course.

Experience seems to show that the best results in quiet pieces are obtained when the music lies rather high and is slight in texture. The low manual notes of the flue work are usually too weak to be distinct. (This, however, is often the case when the organ is heard at first hand. Cannot something be done to give the quiet flute-toned stops more point in the bottom octave or two?) Music of the Trio-Sonata type generally transmits well. Tremulant is as a rule better dispensed with. The pedal part, in both loud and soft works, can stand a good deal of reinforcing with 8-ft. tone. (Some stops from a spare manual can be coupled if the organ is short of 8-ft. registers—as most English organs are.) Loud pieces give excellent results when big detached chords are a feature; rapid passage-work on the manuals, when loud, is sometimes effective. The details are lost, of course, but there remains a general effect that is impressionistic and exciting—as I believe many such passages were intended to be. No practical organ composer would write them for performance, *ff*, on a big organ, in a big church, and expect the individual notes to be heard.

One drawback in the present transmission of organ music is that it can be heard only at mid-day and on Sunday evenings. This puts it outside the reach of a very large proportion of listeners. It is to be hoped that some day, when the various difficulties in connection with the transmission of organ tone are overcome, the B.B.C. studio will be provided with its own organ, built to a specification suitable for the purpose. Organ solos will then be able to take their place in the regular programme scheme, and will, I am sure, prove a capital addition. The popularity of the solos at last season's 'Proms.' was an unmistakable sign that there is a large public ready for really good organ works.

The evening pianoforte recitals continue to be a valuable feature. The interest fluctuates, however, and some curious discoveries are made. For example, I looked forward to the Franck week, but was disappointed. The early examples of his work, played on the first evening, were of interest only because they showed scarcely a sign of the greatness that was to come later. The big works proved to be unsuitable for these particular recitals, because of their length—or, rather, owing to the shortness of the time available. Such things as the 'Prelude, Aria, and Finale,' 'Prelude, Choral, and Fugue,' don't bear cutting in halves, with an interval of twenty-four hours between the sections. And in the performance of the Symphonic Variations, with the orchestral part played on a second pianoforte, we missed the orchestra too much for complete enjoyment. On the whole, the best of these recitals have been those in which the works are short, so that a good group could be worked off each evening. It was a happy thought to give us the Bach 'Inventions,' as so many young students would derive benefit from the performance; besides which some of them are delightful music. I hope they will be given again, with a player who will not set a bad example by making a violent *accelerando* a regular feature, as Mr. Jean Baptiste Toner did.

Apropos of the Franck recitals a ridiculous advertisement appeared in the *Radio Times* of that week:

> César Franck wrote particularly for the organ, and an interpretation of his work on the pianoforte is a matter demanding both technique and understanding. Lafitte supplies both. His rendering of Franck can be appreciated to the full when reproduced on the '——.'

In the first place Franck did not write 'particularly' for the organ, his works for that instrument numbering about a dozen only. The implication that his pianoforte writing is affected by his connection with the organ is nonsense, as his early training for the career of a pianoforte virtuoso enabled him to exploit the possibilities of the instrument very fully. Even Liszt himself couldn't show him much in this way. Certainly his pianoforte music calls for both 'technique and understanding'; so does advertisement-writing.

Points from Lectures

Lectures have reached high-tide during August. In term lectures are more numerous, but perhaps less arresting. At the vacation courses which are now becoming popular, the lecturers get out of the slack water of their routine teaching and hoist full sail in the presence of fresh and eager voluntary students. For the first time the daily press has felt the breeze and the tang of this new interest; never has there been such a sea of lecture stories.

Least attention has been paid to one of the best of the vacation courses: that which concluded on August 18 in the concert-hall of the Royal College of Music, lent to the Board of Education for its music course. The visit of the present writer coincided with the closing functions, including a charabanc trip to Hayes, where the manufacture of gramophone records was fully demonstrated. Attendance at this music course is esteemed a privilege. The student must be an acting teacher in a secondary school, and at the course represents his or her county, for the aim in selecting the applicants is to spread the benefit over the whole country. It appears that economic 'cuts' are applied even here, the grant for attendance this year having been made only to forty-five teachers. Compulsory essays on the Promenade Concerts were also lopped off, but that was because the course was almost ended when these concerts began. Every year new features are introduced.

The 'better half' were the ladies, or, to be precise, they outnumbered the men by two-thirds. They appeared to be younger than in former years, and to have a modern outlook on the art of teaching. Thus Mr. Alec Robertson had a sympathetic hearing for his plea that they must not let themselves be put off by the jargon which people—especially people with horn-rimmed glasses—talked to them in a highbrow way. He blamed the professional musicians especially. There was nothing in the least technically obscure about modern music; to understand its æsthetic value was, he said, the difficulty. Of the new lecturers during the course, the work of Miss Mabel Chamberlain stood out because of her wide experience and practical helpfulness. Mr. A. M. Henderson had the art of simplifying technical difficulties, and going straight to the point requiring clearing up instead of playing pianoforte pieces in their entirety. Dr. George Dyson was, as always, masterly in his treatment of early musical history. Half-a-dozen other lecturers might be named. Of these, the outstanding personality was Mr. Robert McLeod, who has been director for the past seven years, and is ever fresh with ideas and in the manipulation of a class.

More extensive, though more elementary in its range of subjects and lecturers, is the summer course which has been going on at Cambridge under the direction of Major J. T. Bavin, of the Federation of British Music Industries. Potential conductors and amateur musical workers find inspiration under this large and successful organization. Referring to the training of boys' voices, Dr. Stanley Marchant said he kept certain things in mind, summarising as five E's—enthusiasm, enjoyment, encouragement, economy (time and words), and example. One must cultivate a clean, crisp way of speaking, for all children were born imitators. A lesson should not be started with breathing exercises, considered by boys the dullest subject on earth, but by a flank movement the teacher would get these in carefully. Above all, a music lesson should be exhilarating so that a boy should not leave the practice-room feeling 'Well, that's over.' Dr. Marchant followed with a demonstration lesson in training a church choir. Dr. George Dyson's lecture on Beethoven was a remarkable tribute to the man and his influence. Mr. Sydney Grew, though he regretted that the player-piano had not taken the place which belonged to it by right, showed that it was a musical instrument of artistic character, valuable not only in reproducing classical pieces but in modern compositions as well. In these lectures at Cambridge many things were explained which would be taken for granted in a course for practising teachers, but the great advantage is that something is learned which enables amateur workers to make the plunge as leaders where professional service would never be likely to be called upon. Sir Henry Hadow gave the cue to the type of lecture to be expected by his address at the opening of the course: general hints and sound advice. He uttered a warning to young composers against over-elaboration. He also thought that a number of young composers spent too much time in experimenting. There was no practical purpose served in writing a symphonic poem round a railway engine leaving the station, and facetiously he foreshadowed a modern pastoral symphony being scored for two bees, two hens, two ducks, two sheep, and a couple of pigs.

The City of London Vacation Course in Education is comprehensive in scope, and music is only one aspect. Educationists and public men are invited to speak. It is a tribute to the man and to music that Sir Henry Hadow gave the lecture at the opening session. The hearing of good music, he said, should form an important part of all school and college life. The only way to clear out bad music was to instil good music. The touchstone in choosing good music was to find out whether it had stood the test of time. Music in schools should be made not a part of the ordinary routine, but something anticipated with pleasure. He especially recommended choral singing in the morning. Ten minutes of that, he said, cleared the children's minds, and fitted them for the lessons which were to follow. He was glad to say that at a large number of schools musical dictation was now taking its place as a necessary part of the curriculum.

J. G.

Occasional Notes

The daily papers have lately contained a good deal of plain speaking on futile and pedantic questions in examination papers. The examinations concerned were of the scientific and literary sort, and no doubt many musicians reflected with pride that the tests for musical degrees and diplomas have in recent years shed the pedantry that for a time threatened to destroy their prestige. But there is still work for the dust-pan and brush, if we may judge from a Mus.Bac. Exercise which has just been sent for our inspection. It bristles with 'corrections' of the most footling description. (We are driven to slang, because no ordinary adjective meets the case.) Thus, we see a note in the flute part with a pencil ring round it, and a long, long pencil trail connecting it with another note in (say) the second violin part, similarly encircled. Why? Merely because the two set up a harmless false relation. This kind

of thing is pilloried over and over again. The same severe treatment is dealt to some passing-notes that happen to clash a little above the average; a diminished fifth followed by a perfect fifth is also damned; and there is no mercy even for a false relation brought about by an obviously omitted accidental. We happened to be looking up a point in a full score of a Beethoven Overture a day or two after receiving this Exercise, and found plenty of 'mistakes' of the same kind. In fact, if the elementary rules of part-writing are to be applied rigidly to compositions for chorus and orchestra, practically any full score offers unlimited scope for the blue pencil of pedantry.

But this is only one side of the matter. It is possible to put up a defence for such drastic correction; but there is, we think, nothing to be said on behalf of an examining method that confines itself to such correction. The MS. under discussion contained not a single mark or comment to indicate that the examiner had any concern with the form or musicianship of the work. With good ground our correspondent protests against this implication that the first and last thing necessary in the passing of an important examination is the avoidance of such minute infractions of text-book rules as those mentioned above. We think it well to add that the reader who sends us the score is no mere musical 'red,' but himself a 'Mus.Doc.,' a brilliant all-rounder, and an unusually level-headed and practical man. The subject is so important that we shall welcome the views of competent readers.

Much has lately been written to show that operatically London lags behind New York in every way. We are therefore glad to find an American saying a good word for poor old London. Mr. Carl Saerchinger, who represents the *Musical Courier* on this side of the water, is a writer who is certainly free from bias in England's favour, so praise from him is praise indeed. In the *Courier* of July 29, after commenting on the great success of the recent season of opera at Covent Garden, he goes on:

> There is one other cheerful fact. The best operas—musically—have been the best draw. 'Don Giovanni,' which in New York has never managed to pay its way, was sold out for every one of the five performances, and many people were turned away. 'Tristan,' 'Meistersinger,' and 'The Ring' were similarly successful. Impossible to get a seat! Of the Italian works, 'Otello' and 'Falstaff' made the greatest popular appeal. 'Tosca' and the 'prima donna operas' weren't even given. 'Thaïs' drew only because of Jeritza. Massenet and Puccini were poor seconds to Wagner and Verdi. Yet we are told, over and over again, by the English themselves as well as their friends abroad, that they are an unmusical nation, and London an anti-musical town, while we in New York are the great music lovers, with that great foreign population and all. But how we do love 'Tosca' and 'Butterfly'! I wonder if publicity has anything to do with it? For whatever one may say about the London critics, they do boost the 'highbrow' stuff. 'Give the people what they want' is a good slogan, if you first tell them what they ought to want.

Mr. Saerchinger adds that Londoners find money not only for opera of the best kind, but also for ballet. As he says, Diaghilev's season at His Majesty's had a box-office success that recalled the brilliant pre-war days of the Russian Ballet. Yet we saw recently in an American journal (we forget which) a lament over the fact that Diaghilev's first visit to New York was so poorly rewarded that it seems likely to be his last. Clearly London is not so black as she is painted.

Mr. Saerchinger touches on one of the chief causes of London's poor reputation when he points out that 'the English themselves' give the lead in this depreciation. It is quite in keeping with the national habit of grousing at our own things, and crying up those of the foreigner where art is concerned. Anything in the shape of failure (*e.g.*, a poorly-attended concert by a prominent visiting choir or orchestra, a disastrous balance-sheet issued by any concert-giving organization) is made the the text of a jeremiad. The successes are taken for granted—sometimes even pooh-poohed. Yet it is undeniable that, owing to London's vast area, and the impossibility of focussing her musical activities, an immense amount of the good work done never receives adequate recognition outside the local press. The fact is, we ought to give up thinking and writing of London as a unit whose activities in any way can be fairly gauged. It is a monstrous collection of large towns, and owing to their contiguity, and to the fact that a great proportion of their inhabitants have little interest in them save as sleeping-places, these towns are practically devoid of anything in the shape of local patriotism. A townsman at Bradford, Bude, or Biggleswade is proud of his town's prowess in any way, be it in music, sport, or business. But whoever heard of a dweller in Denmark Hill or Ball's Pond glowing with pride at the achievements of his suburb? Most of his interests lie elsewhere, and to-morrow he may be flitting to Acton Vale or Hackney Marsh, his place being taken by a denizen of St. John's Wood or Camberwell Green. Yet this vast and largely floating population contrives to do no small amount of music-making through the medium of small choral societies, chamber music parties, and amateur orchestral and operatic companies. And the customary brilliant launching of yet one more season of Promenade concerts is a reminder that at a season of the year when most places are musically dead, London somehow manages to show a good deal of life. When New York has managed to run a series of nightly Promenade concerts for thirty-two years on end (including four years of war-time), she will no doubt let the rest of the world know all about it. Sure thing!

In the *Etude* for August appears a very interesting talk with Stravinsky. He has much to say on the limitations and possibilities of the pianoforte. Concerning the former, of course, he has nothing new to add to the heavy indictment that from time to time is drawn up against that most useful of contrivances. The fact is, its usefulness is its salvation. As Stravinsky says, the pianoforte, being the most generally used instrument, 'will always retain its position as a kind of door to musical education.' The trouble is that so many never think of it in that way: instead of a means to an end, it becomes an end in itself. To hundreds of thousands the pianoforte and its repertory are the A to Z of music. Yet there is some excuse for this attitude. No other solo instrument has a repertory to compare with it in quality and quantity. The '48' and Suites of Bach, the Sonatas of Beethoven, and the pianoforte

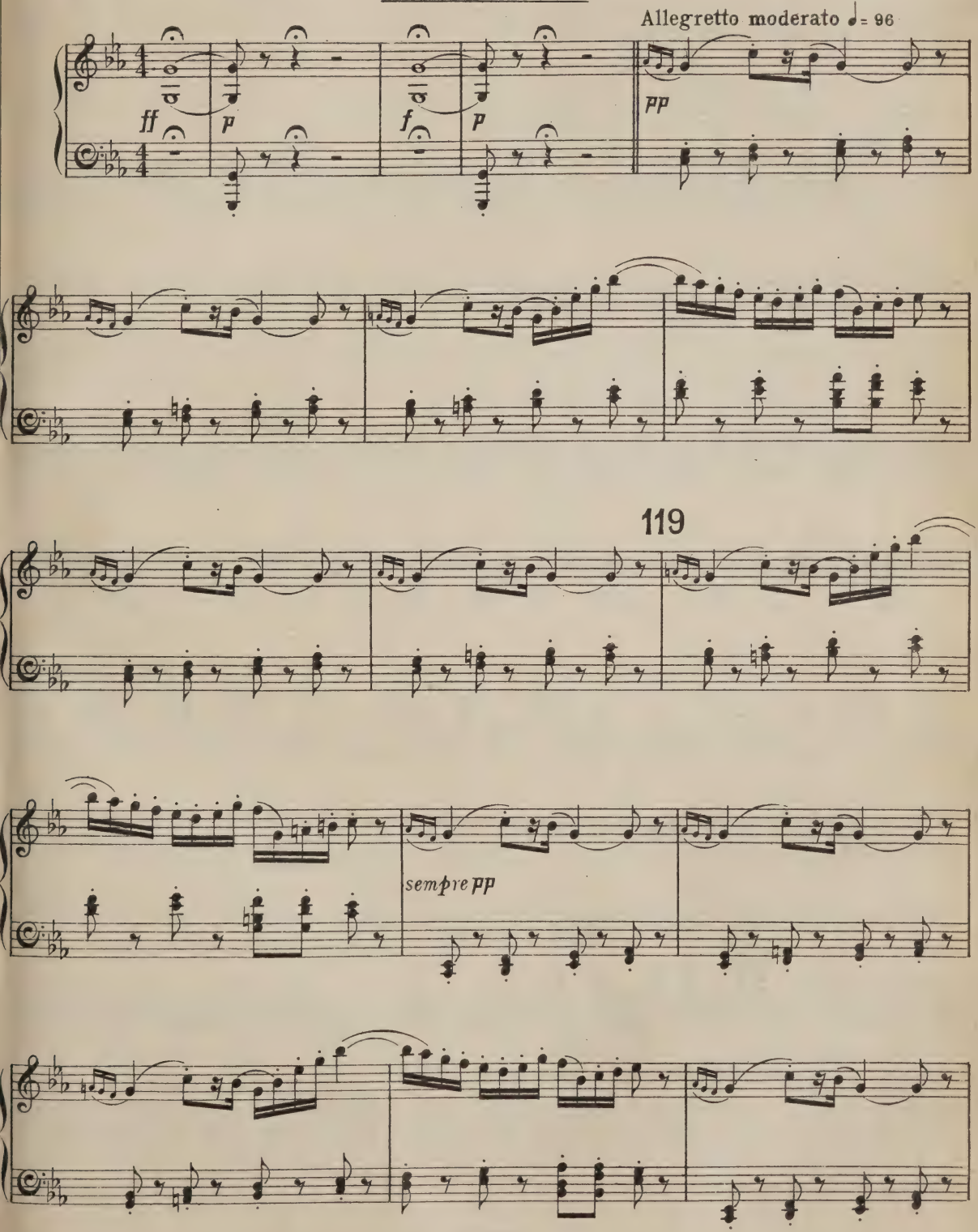
BEWARE! BEWARE!

SMUGGLERS' CHORUS FROM CARMEN

English Version by Lucia Young

Georges Bizet
(Arranged by W. Mc Naught)

London: NOVELLO & COMPANY Limited; New York: The H. W. GRAY Co, Sole Agents for the U. S. A.



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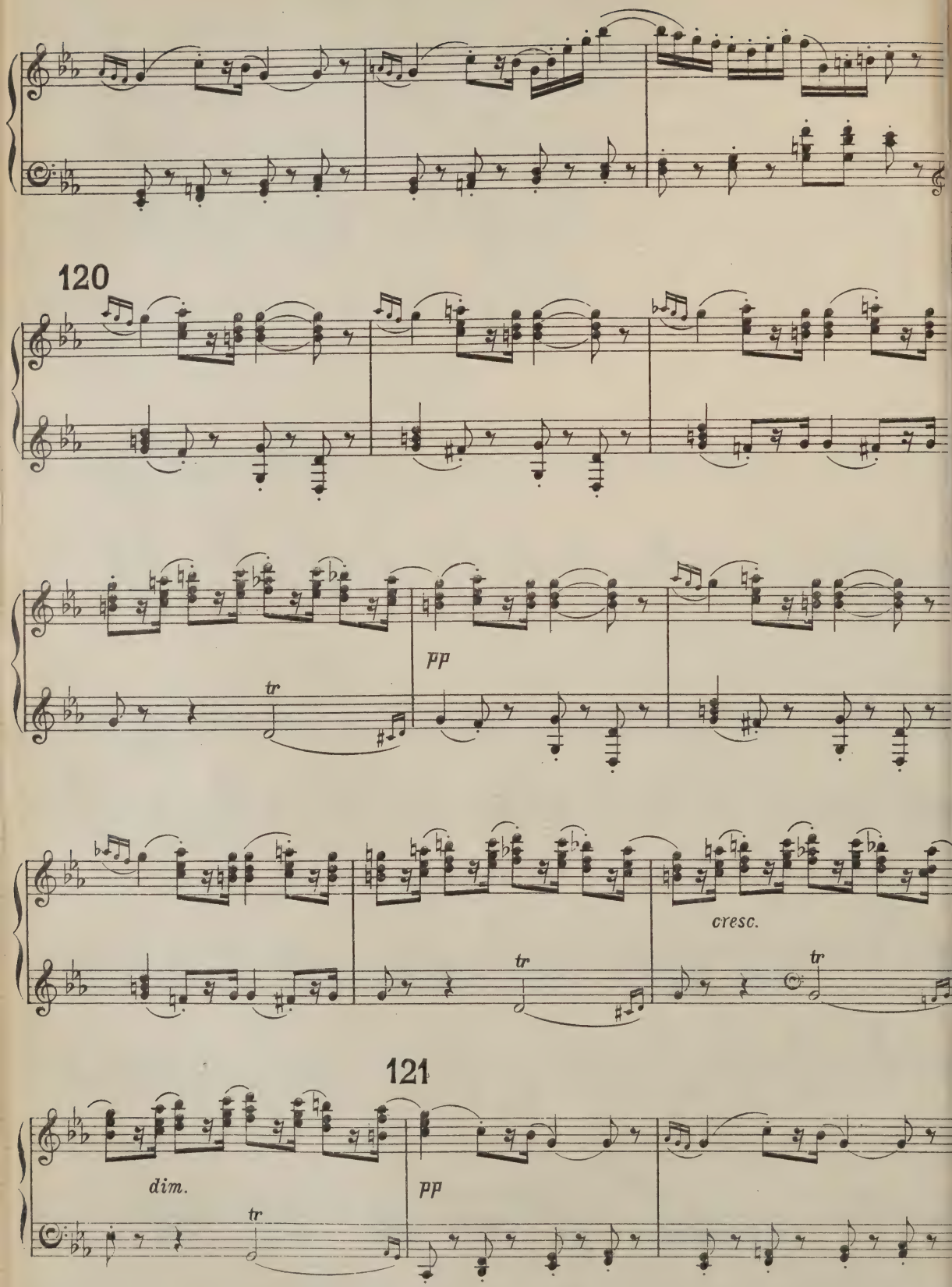
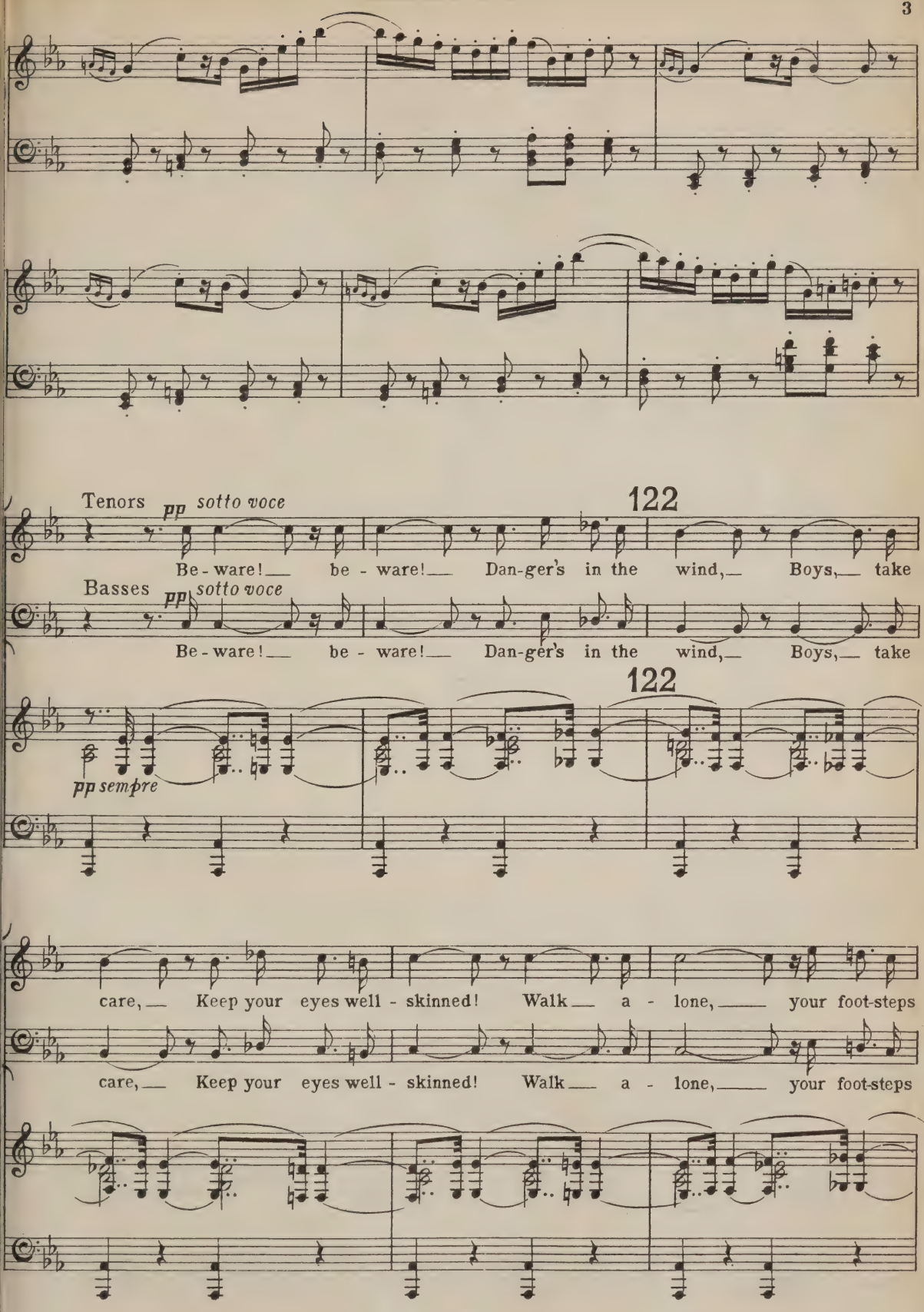
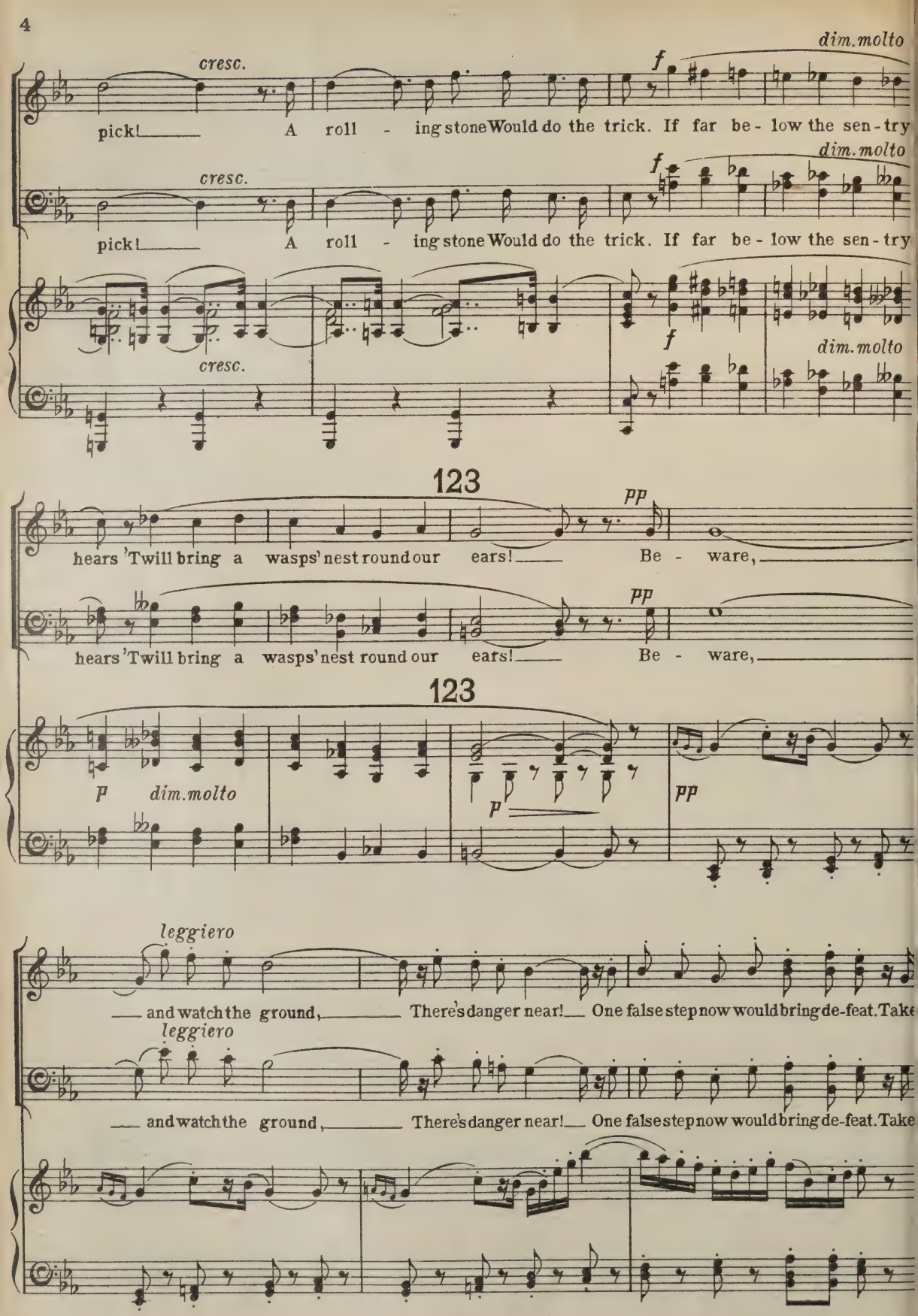
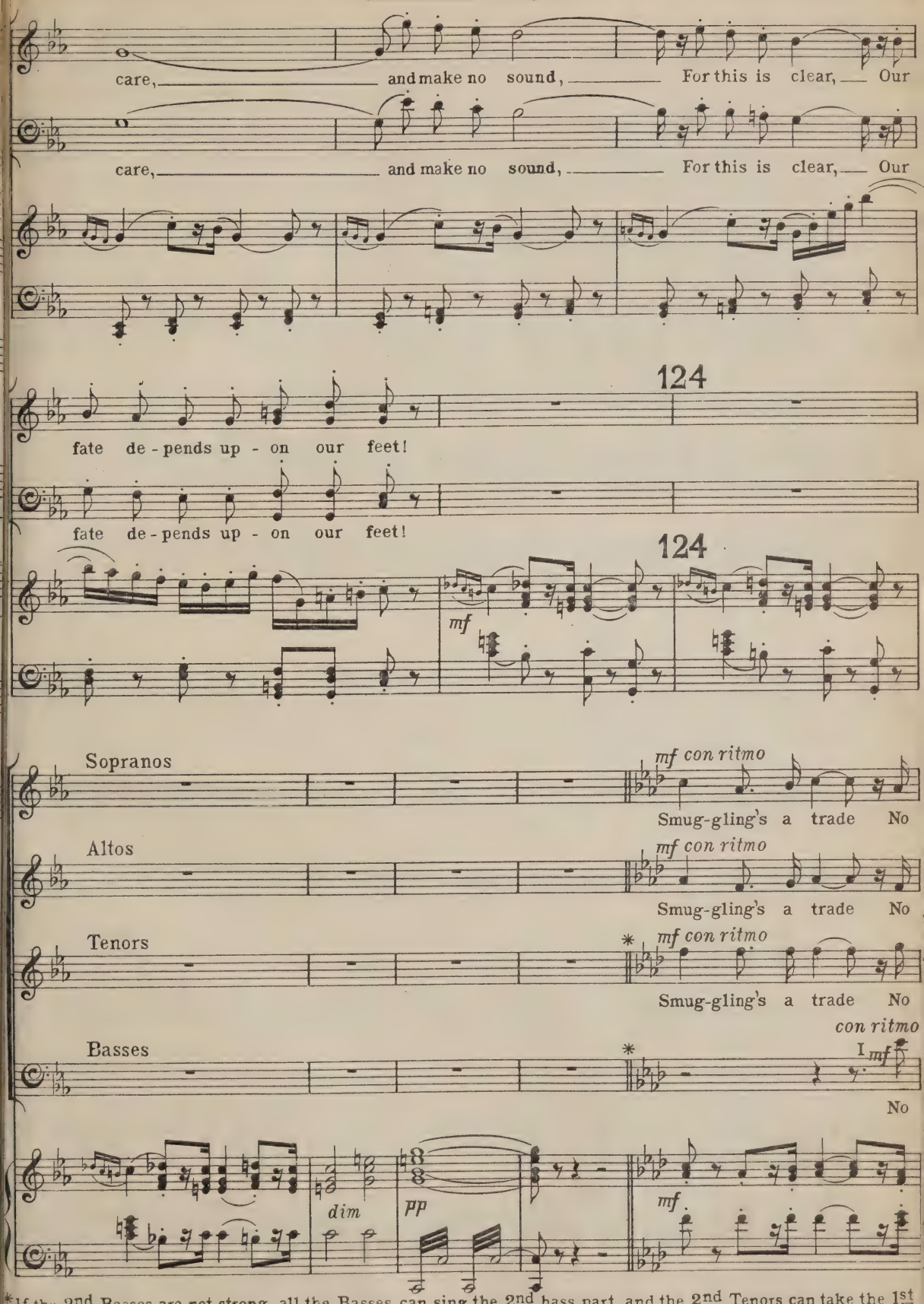
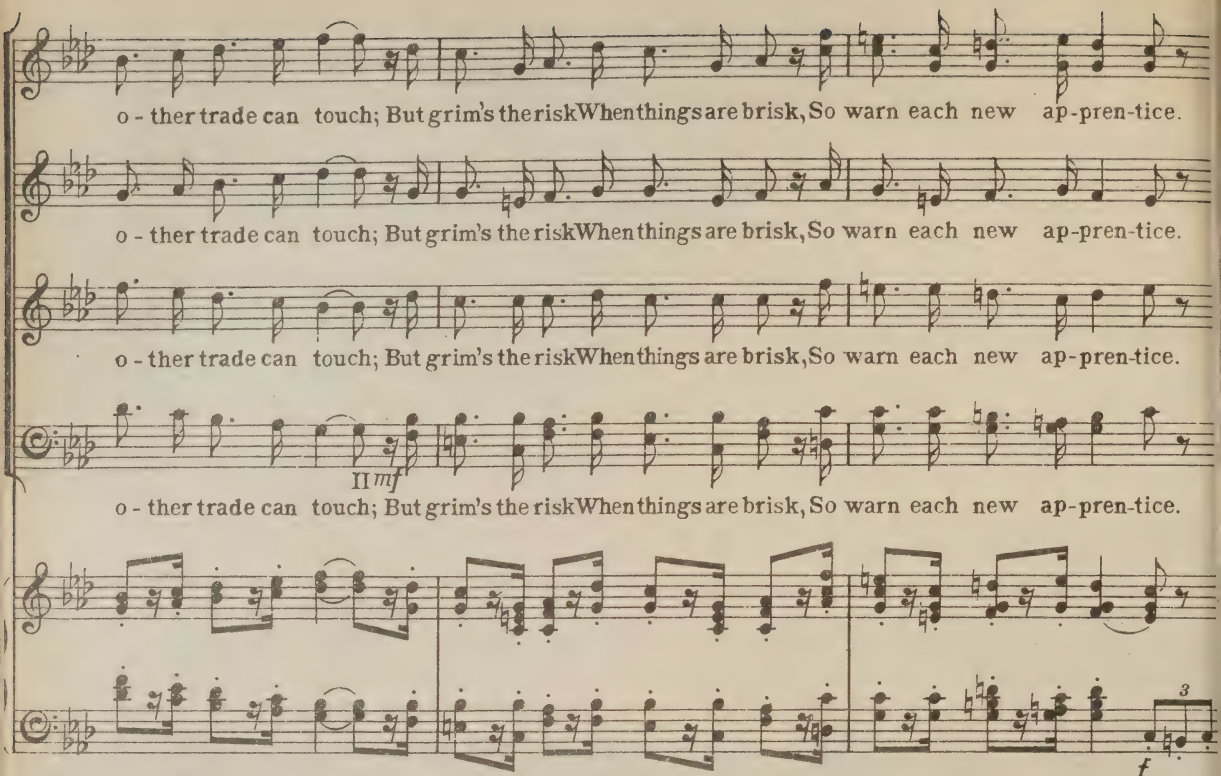

120
pp
tr
cresc.
tr
tr
121
dim.
tr
pp

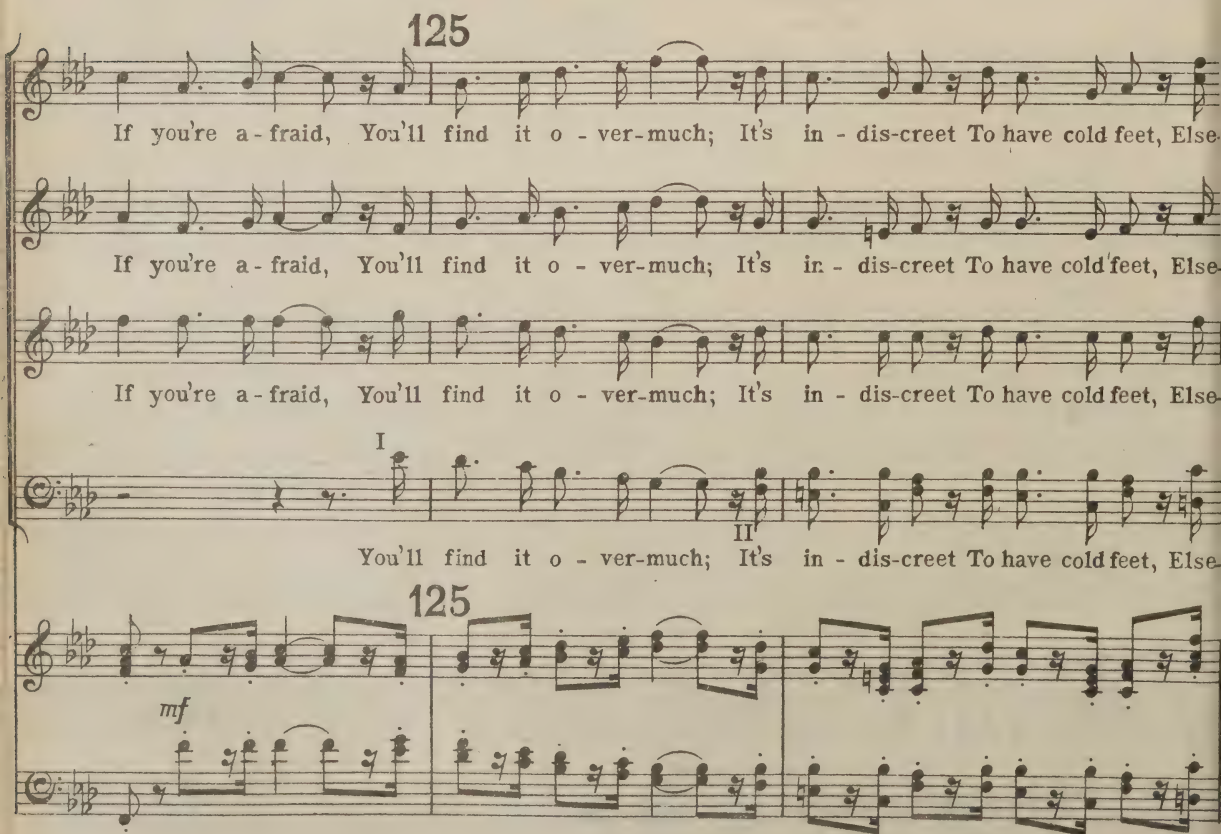

Tenors
pp sotto voce
122
Be - ware! be - ware! Dan-ger's in the wind, Boys, take
Basses
pp sotto voce
Be - ware! be - ware! Dan-ger's in the wind, Boys, take
122
pp sempre
care, Keep your eyes well - skinned! Walk a - lone, your foot-steps
care, Keep your eyes well - skinned! Walk a - lone, your foot-steps


cresc.
dim.molto
f
pick! A roll - ing stone Would do the trick. If far be - low the sen - try
cresc.
dim.molto
f
pick! A roll - ing stone Would do the trick. If far be - low the sen - try
cresc.
f
dim.molto
123
pp
hears 'Twill bring a wasps' nest round our ears! Be - ware,
pp
hears 'Twill bring a wasps' nest round our ears! Be - ware,
123
p
dim.molto
p
pp
leggiero
and watch the ground, There's danger near! One false step now would bring de-feat. Take
leggiero
and watch the ground, There's danger near! One false step now would bring de-feat. Take

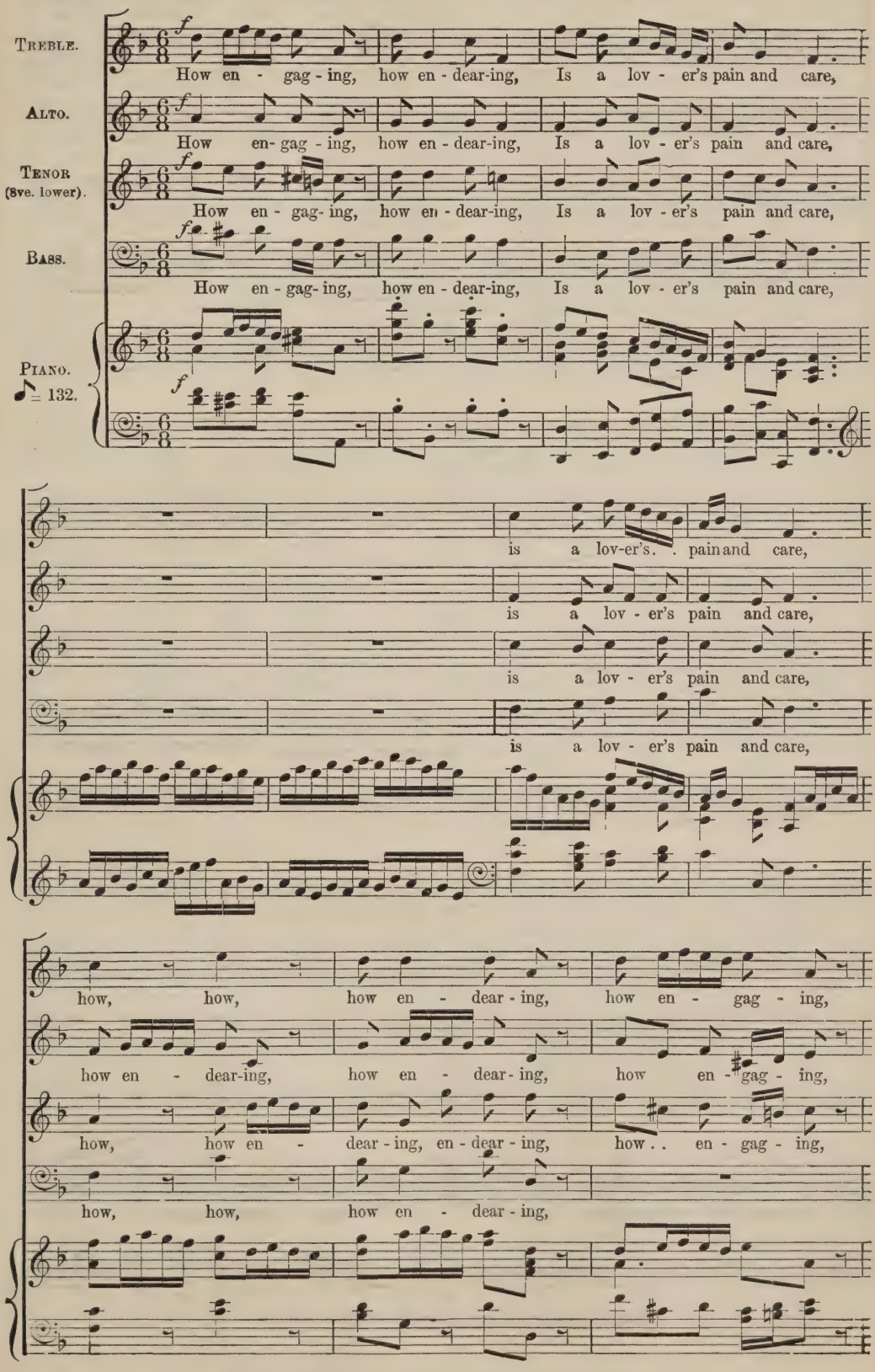


*If the 2nd Basses are not strong, all the Basses can sing the 2nd bass part, and the 2nd Tenors can take the 1st bass part from here to one bar after 126


o - ther trade can touch; But grim's the risk When things are brisk, So warn each new ap-pren-tice.
o - ther trade can touch; But grim's the risk When things are brisk, So warn each new ap-pren-tice.
o - ther trade can touch; But grim's the risk When things are brisk, So warn each new ap-pren-tice.
II mf
o - ther trade can touch; But grim's the risk When things are brisk, So warn each new ap-pren-tice.
3
f


125
If you're a - fraid, You'll find it o - ver-much; It's in - dis-creet To have cold feet, Else
If you're a - fraid, You'll find it o - ver-much; It's in - dis-creet To have cold feet, Else
If you're a - fraid, You'll find it o - ver-much; It's in - dis-creet To have cold feet, Else
I
II
You'll find it o - ver-much; It's in - dis-creet To have cold feet, Else
125
mf

No. 34. CHORUS.—"HOW ENGAGING, HOW ENDEARING."


TREBLE.
How en - gag - ing, how en - dear-ing, Is a lov - er's pain and care,
ALTO.
How en- gag - ing, how en - dear-ing, Is a lov - er's pain and care,
TENOR (8ve. lower).
How en - gag- ing, how en - dear-ing, Is a lov - er's pain and care,
BASS.
How en - gag- ing, how en - dear-ing, Is a lov - er's pain and care,
PIANO.
♩ = 132.
is a lov-er's. . pain and care,
is a lov - er's pain and care,
is a lov - er's pain and care,
how, how, how en - dear - ing, how en - gag - ing,
how en - dear-ing, how en - dear - ing, how en - gag - ing,
how, how en - dear - ing, en - dear - ing, how . . en - gag - ing,
how, how, how en - dear - ing,

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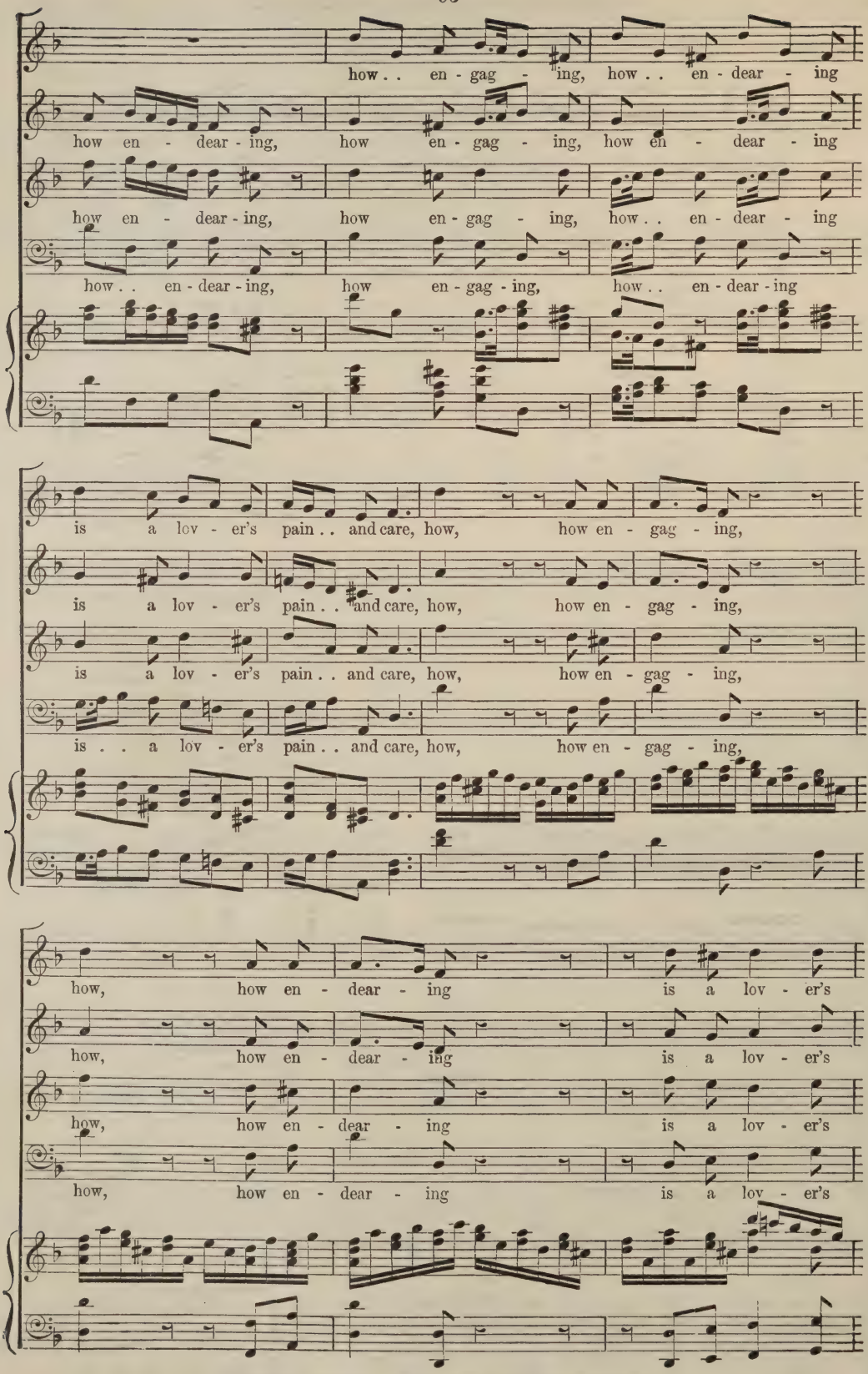
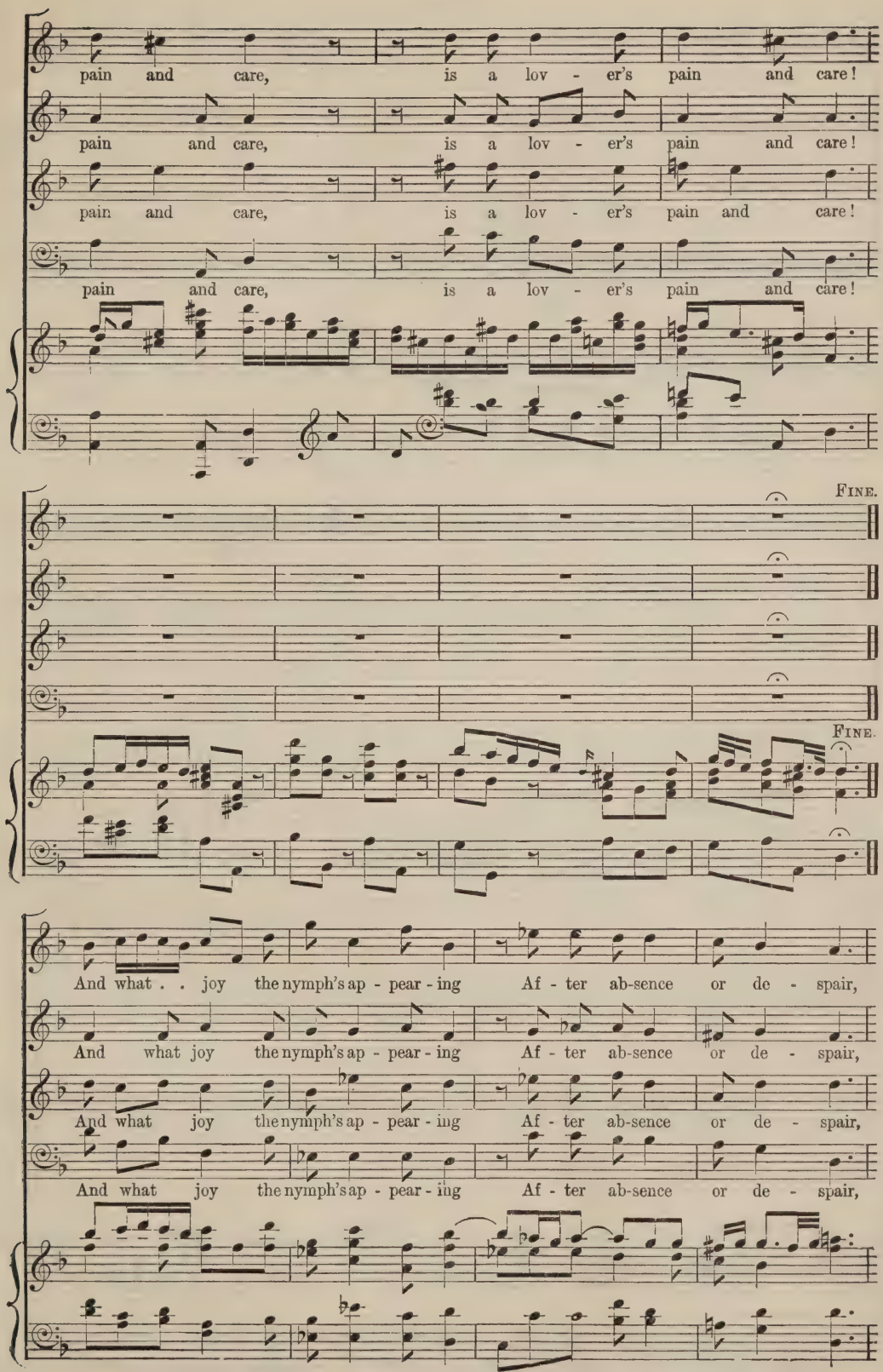
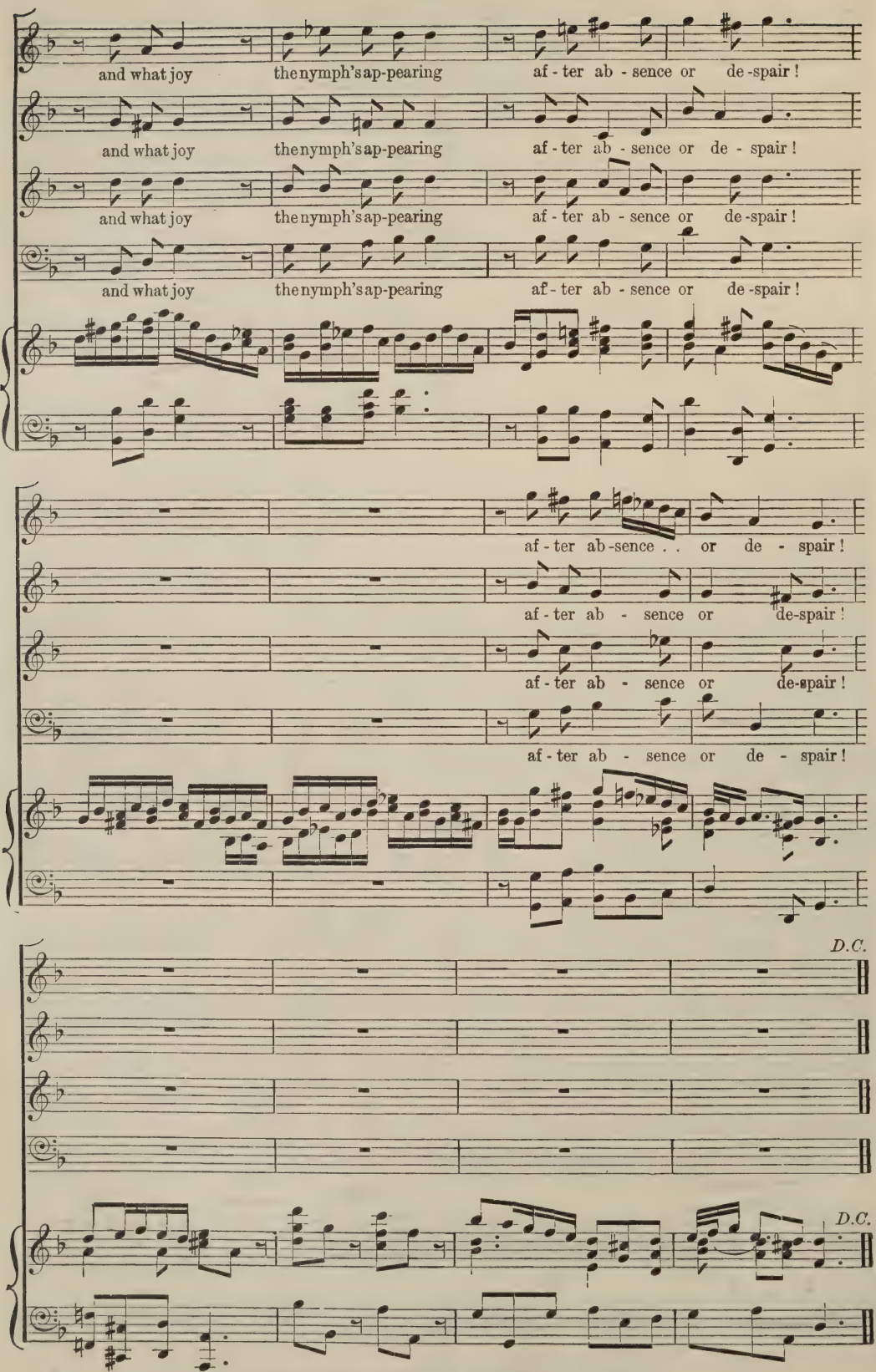
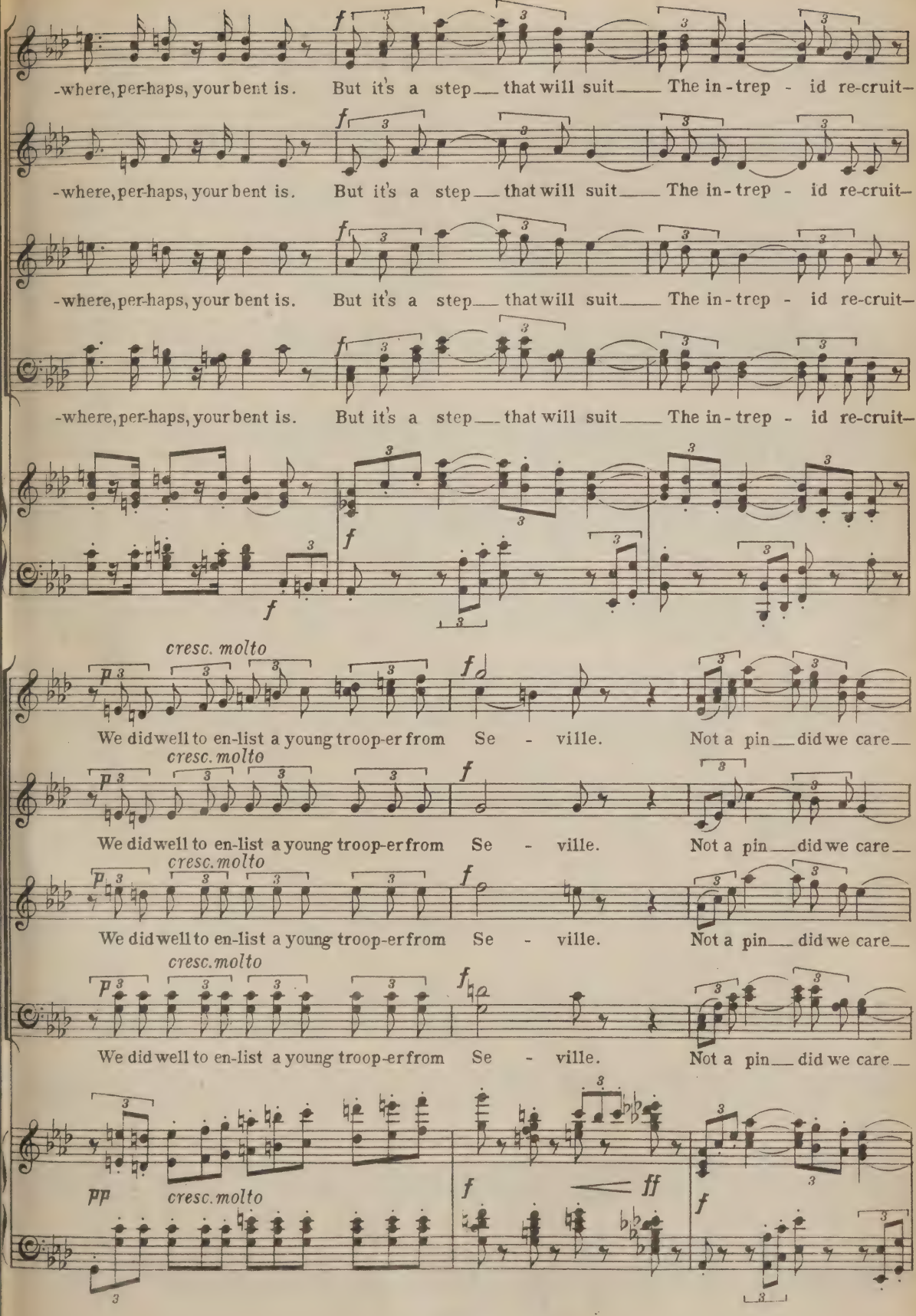
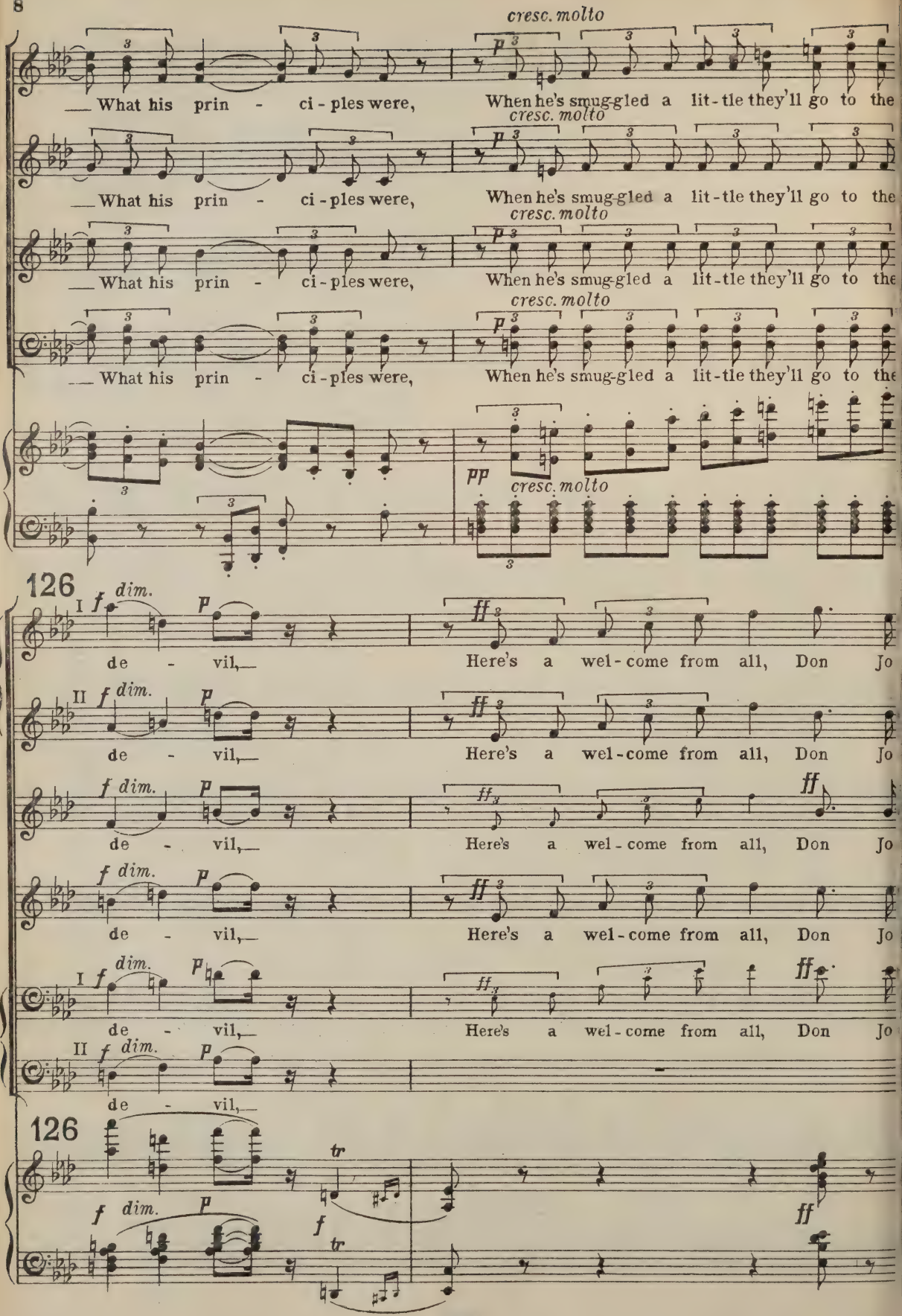
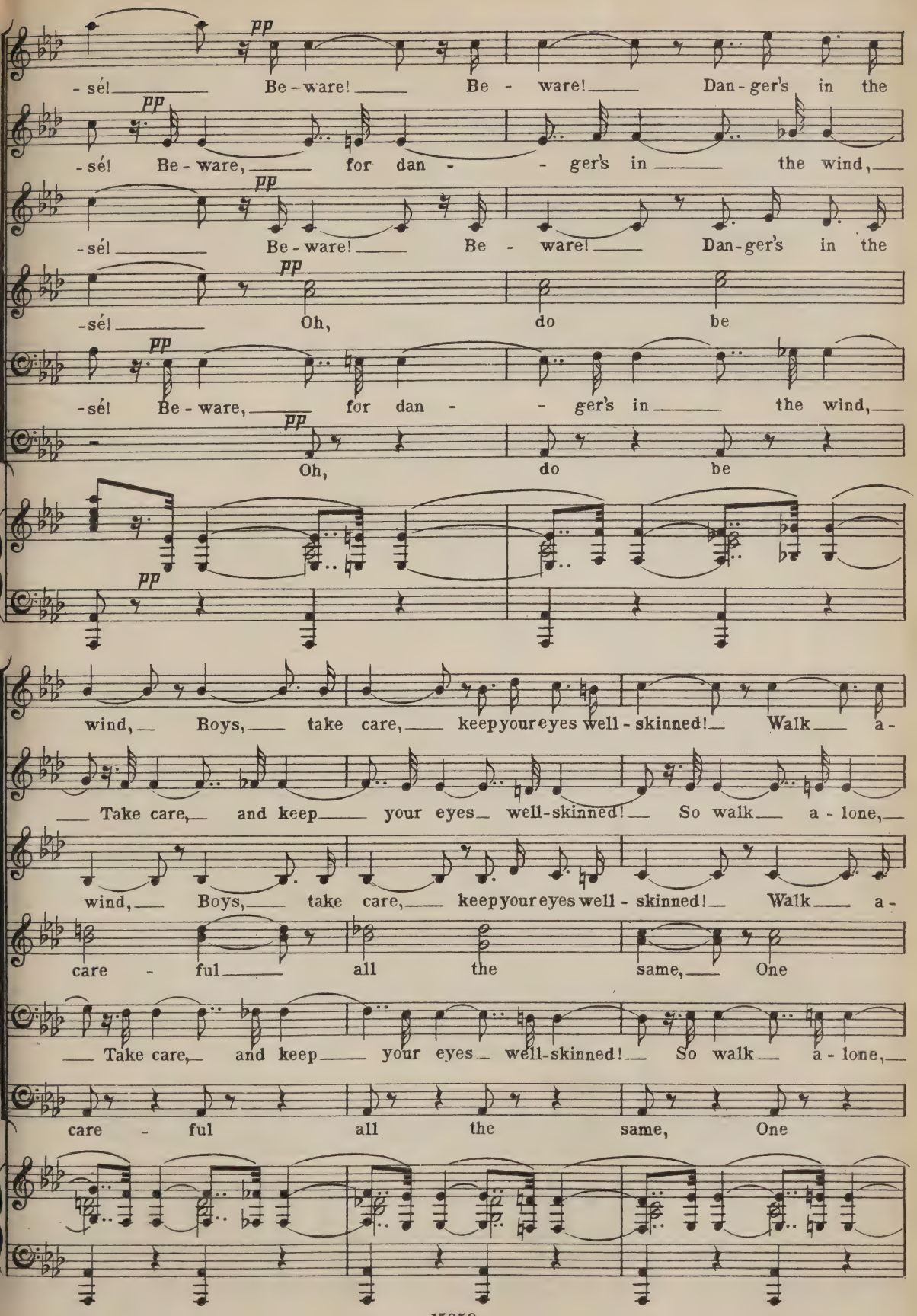
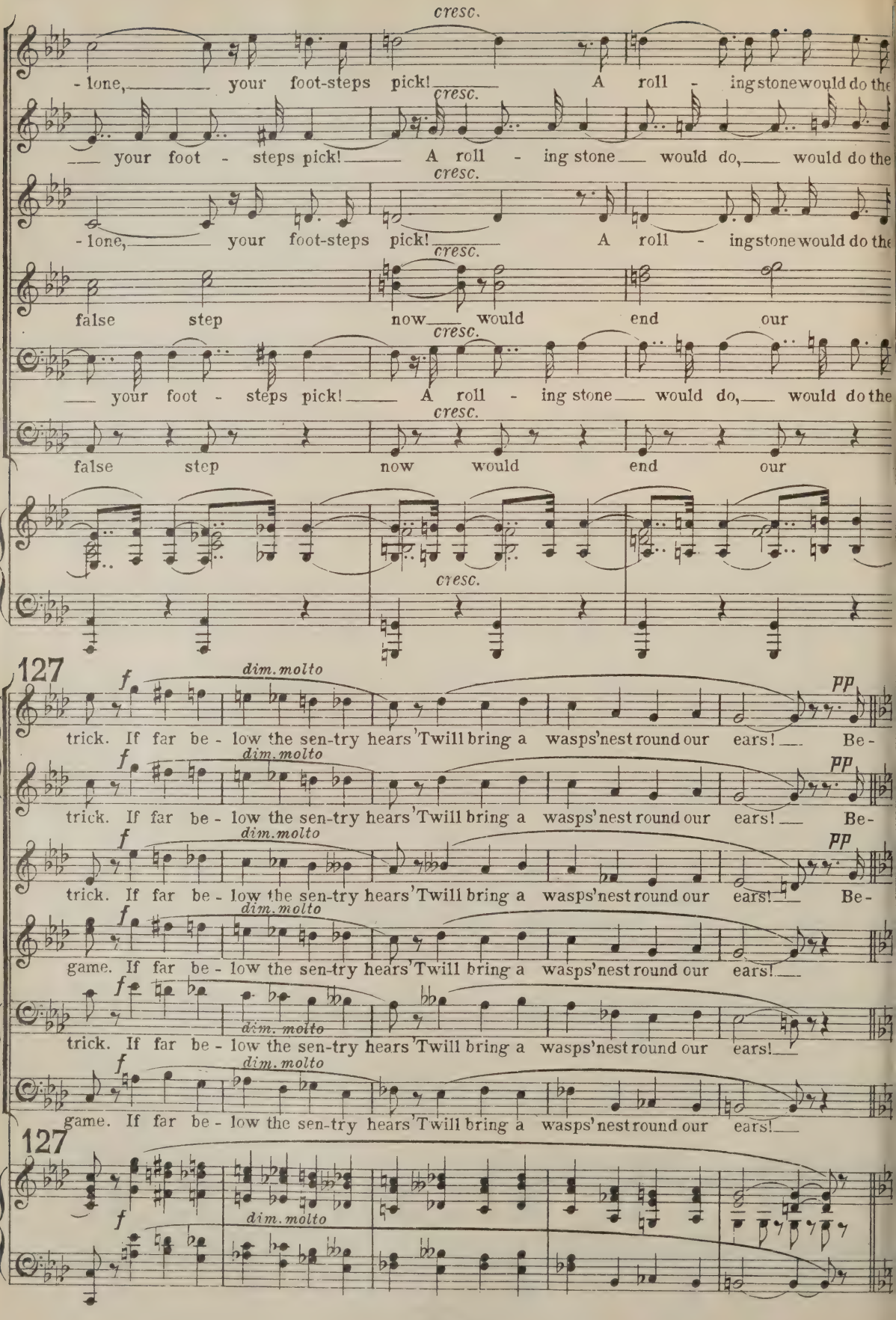

how . . en - gag - ing, how . . en - dear - ing
how en - dear - ing, how en - gag - ing, how en - dear - ing
how en - dear - ing, how en - gag - ing, how . . en - dear - ing
how . . en - dear - ing, how en - gag - ing, how . . en - dear - ing
is a lov - er's pain . . and care, how, how en - gag - ing,
is a lov - er's pain . . and care, how, how en - gag - ing,
is a lov - er's pain . . and care, how, how en - gag - ing,
is . . a lov - er's pain . . and care, how, how en - gag - ing,
how, how en - dear - ing is a lov - er's
how, how en - dear - ing is a lov - er's
how, how en - dear - ing is a lov - er's
how, how en - dear - ing is a lov - er's

pain and care, is a lov - er's pain and care!
pain and care, is a lov - er's pain and care!
pain and care, is a lov - er's pain and care!
pain and care, is a lov - er's pain and care!
Fine.
Fine.
And what . . joy the nymph's ap - pear - ing Af - ter ab-sence or de - spair,
And what joy the nymph's ap - pear - ing Af - ter ab-sence or de - spair,
And what joy the nymph's ap - pear - ing Af - ter ab-sence or de - spair,
And what joy the nymph's ap - pear - ing Af - ter ab-sence or de - spair,

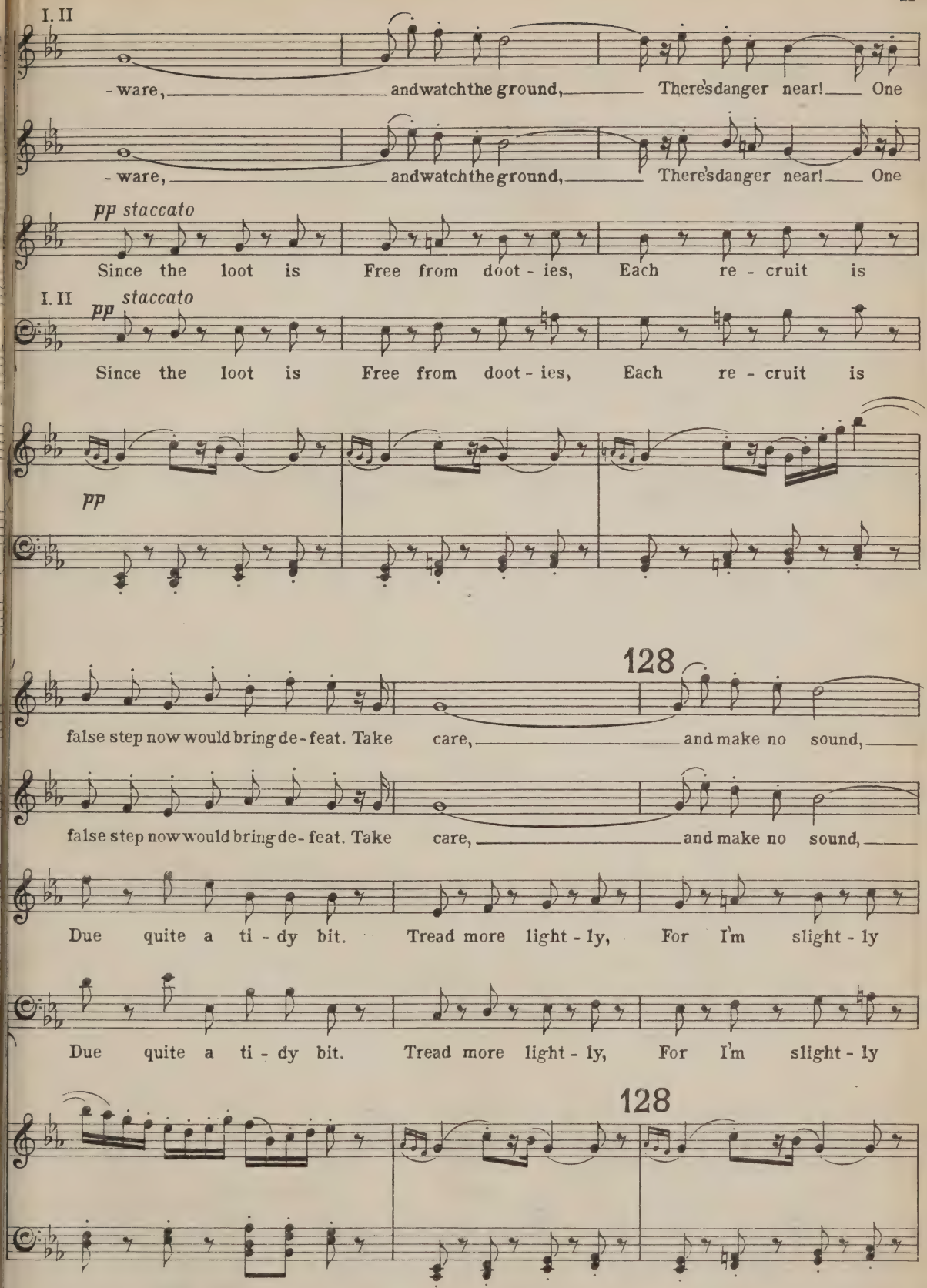

and what joy the nymph's ap-pearing af - ter ab - sence or de -spair!
and what joy the nymph's ap-pearing af - ter ab - sence or de - spair!
and what joy the nymph's ap-pearing af - ter ab - sence or de -spair!
and what joy the nymph's ap-pearing af - ter ab - sence or de -spair!
af - ter ab-sence . . or de - spair!
af - ter ab - sence or de-spair!
af - ter ab - sence or de-spair!
af - ter ab - sence or de - spair!
D.C.
D.C.

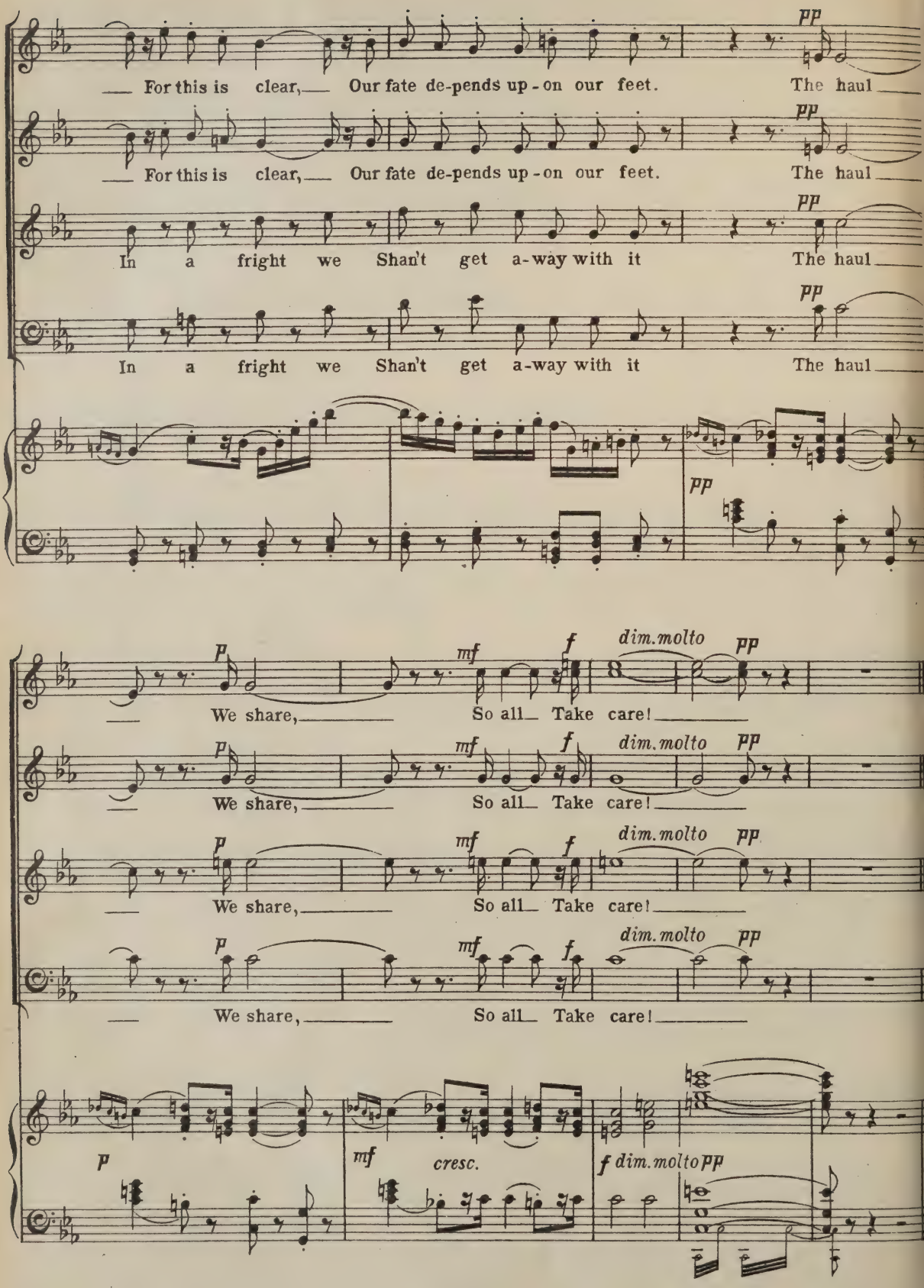

-where, per-haps, your bent is. But it's a step that will suit The in-trep - id re-cruit-
-where, per-haps, your bent is. But it's a step that will suit The in-trep - id re-cruit-
-where, per-haps, your bent is. But it's a step that will suit The in-trep - id re-cruit-
-where, per-haps, your bent is. But it's a step that will suit The in-trep - id re-cruit-
cresc. molto
We did well to en-list a young troop-er from Se - ville. Not a pin did we care
cresc. molto
We did well to en-list a young troop-er from Se - ville. Not a pin did we care
cresc. molto
We did well to en-list a young troop-er from Se - ville. Not a pin did we care
cresc. molto
We did well to en-list a young troop-er from Se - ville. Not a pin did we care
cresc. molto


cresc. molto
What his prin - ci - ples were,
When he's smug-gled a lit-tle they'll go to the
pp
126
I f dim. p
II f dim. p
de - vil,
ff
Here's a wel - come from all, Don Jo
tr


pp
-sé! Be-ware! Be-ware! Be-ware! Dan-ger's in the
-sé! Be-ware, for dan- -ger's in the wind,
-sé! Be-ware! Be-ware! Be-ware! Dan-ger's in the
-sé! Oh, do be
-sé! Be-ware, for dan- -ger's in the wind,
Oh, do be
wind, Boys, take care, keep your eyes well-skinned! Walk a-
Take care, and keep your eyes well-skinned! So walk a-lone,
wind, Boys, take care, keep your eyes well-skinned! Walk a-
care-ful all the same, One
Take care, and keep your eyes well-skinned! So walk a-lone,
care-ful all the same, One


cresc.
- lone, your foot-steps pick! A roll - ing stone would do the
your foot - steps pick! A roll - ing stone would do, would do the
- lone, your foot-steps pick! A roll - ing stone would do the
false step now would end our
your foot - steps pick! A roll - ing stone would do, would do the
false step now would end our
127
f
dim. molto
pp
trick. If far be - low the sen-try hears 'Twill bring a wasps' nest round our ears! Be -
game. If far be - low the sen-try hears 'Twill bring a wasps' nest round our ears!
dim. molto
127


I. II
- ware, and watch the ground, There's danger near! One
- ware, and watch the ground, There's danger near! One
pp staccato
Since the loot is Free from doot - ies, Each re - cruit is
I. II
pp staccato
Since the loot is Free from doot - ies, Each re - cruit is
pp
128
false step now would bring de - feat. Take care, and make no sound,
false step now would bring de - feat. Take care, and make no sound,
Due quite a ti - dy bit. Tread more light - ly, For I'm slight - ly
Due quite a ti - dy bit. Tread more light - ly, For I'm slight - ly
128


For this is clear, Our fate de-pends up-on our feet. The haul
For this is clear, Our fate de-pends up-on our feet. The haul
In a fright we Shan't get a-way with it The haul
In a fright we Shan't get a-way with it The haul
We share, So all Take care!
We share, So all Take care!
We share, So all Take care!
We share, So all Take care!
cresc.
dim.molto

works of Chopin, Schumann, and Brahms alone make up a collection of masterpieces so rich and varied that a student might spend a long life working at them to the exclusion of all other music, and yet be far from narrowness or malnutrition. And the instrument has a way of confounding its critics. Thus, when all has been said concerning unsuitability for *cantabile*, its inability to achieve a real *legato* and a genuine *crescendo*, and its obvious fitness for purely percussive effects, it ups and reminds its detractors that (as Stravinsky says) Chopin, who wrote for it melodies better suited to wind and stringed instruments and the human voice, remains pre-eminently the pianoforte composer. What would be thought of a violinist who gave us (say) the melody of the E flat Nocturne with as little real *sostenuto* as it receives from the instrument for which it was written? Yet can it be denied that the Nocturne is nevertheless better in its original form than in any transcription? To such an extent is the convenience of the pianoforte (helped out by make-believe and concessions on the part of the ear) enabled to balance its glaring defects! And can we conceive a Chopin looking at it purely as an instrument of percussion, as the fashion is to-day among the 'advanced' composers?

> In its orchestral employment [says Stravinsky], the pianoforte appears to me as a wonderful percussion instrument. The pianoforte has its own individuality and its own significance. Like all art, it is subject to a chronological development. In the past the pianoforte has been treated at times as though it were an orchestra, at times as though it were a vocal instrument—that is, it was made to 'sing'; in fact it was cheated out of everything but its own very evident and individual character as a percussion instrument. The pianoforte has its own melodies and its own harmonies. They are totally different from those of the violin, for instance. To try to imitate the violin, the flute, the 'cello, the bassoon, or any other instrument on the pianoforte, is an error in art for which it is high time to atone.

Logically this is incontestable; yet one foretells a longer life for the standard concertos than for any written on the Stravinsky or Prokofiev lines.

> This concept of the pianoforte [he goes on] seemed to be developing in my mind for a long time like a great tree. During the past year it has borne its fruit in my Concerto. I have endeavoured to restore the pianoforte to its rightful place as a percussion instrument.

No doubt the possibilities of the instrument in this direction are capable of development, but the limit will soon be reached because the actual musical interest can never be carried on for long without recourse to the elements of melody and *sostenuto*; so the perverse, unsatisfactory, and deservedly popular instrument will beat all the reformers, and continue to score through the very failings by which it stands condemned.

Stravinsky had much to say concerning his preferences among composers:

> Chopin is not my musical god. I have higher honour and admiration for the great Liszt, whose immense talent in composition is often underrated. Yet I do not go for my gods to Liszt or to the 19th century, but rather way back to John Sebastian Bach, whose universal mind and enormous grasp upon musical art have never been transcended. One must go to the door of Bach and knock if you would see my musical god.

He anticipates and answers an almost certain objection to his Concerto and other recent works:

> Those who see in my music a caricature of Bach are to my mind greatly in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type. But this does not mean that I have sought to caricature the polyphonic writers of the 16th and 17th centuries. We must realise that the polyphony of to-day should be differently employed from that of the polyphony of other days.

He therefore claims to catch in his music (and especially in the Concerto) 'the note of our marvellous present, not the remote past.' Tremendous things are going on, he says. There are our crowded streets, sky-scrapers, electric cars, subways, the radio. He feels all this very deeply, and in it sees musical forms which interest him tremendously:

> America, with its gigantic growth, inspires me. . . . The *tempo* of America is greater than the rest of the world. It moves at a wonderfully swift pace. It all appeals to me.

The question is whether the musical expression of this aspect of modern life is likely to appeal to anybody else. The majority of people turn to music not only as an expression of life, but also as an escape from the more harrassing of its details. All great art of the past has succeeded in this dual capacity. We fancy that in this matter, as in the insistence on the percussive side of the pianoforte, Stravinsky is too much of a whole-hogger to be convincing. After all, is there not in the classical pianoforte repertory an abundance of proof that composers, from Scarlatti to Chopin, realised pretty fully the effectiveness of its percussion effects? But they realised something far more important, namely, that an insistence on this side would limit their art and induce monotony. And was nobody busy or in a hurry until Mr. Babbitt arrived? Was none of the unrest of the past reflected in contemporary art? The Chopin who wrote the 'Berceuse' wrote also the 'Revolutionary Etude.' Are any of the 'tremendous things' that so excite Stravinsky bigger than the driving-power that is behind (say) the *Scherzo* of the Ninth Symphony? Yet from the same brain came the *Arietta* of the Op. 111 Sonata. Stravinsky is not likely to express the spirit of his time until he sees all of it, instead of certain of its most obvious and superficial aspects. And if the 'gigantic growth' of America, and the 'tremendous things' that are going on there, inspire nothing of greater moment than his Pianoforte Concerto, he must not be surprised if some of us point to certain masterpieces that somehow managed to get written in petty European states generations ago, without the aid of sky-scrapers, electric cars, radio, &c.

We are glad to hear that the memory of Leonard Borwick is to be kept green by a pianoforte scholarship at the Northampton School of Music. The choice of School is very appropriate, for among Borwick's fellow-pupils under Clara Schumann was the Directress of the School, Miss Mary Beasley, and for many years he had taken a deep interest in the institution. Indeed, one of his last public acts was to examine there, and to issue a report on the work. The scholarship will bear his name, and will entitle the holder to four years' study (to be extended at the discretion of the Advisory Board) in pianoforte, harmony, and ensemble playing. The Board

consists of Miss Fanny Davies, Mr. Entwisle Bury, Mr. Harold Samuel, Mr. Frank Thistleton, and Mr. Plunket Greene. The first examination for the scholarship will be held at the Northampton School of Music early in January next. There must be many admirers of Leonard Borwick who will welcome an opportunity of perpetuating his memory, and to such we commend this Scholarship Fund. Though the response has been so satisfactory as to enable the scholarship to be founded, a further sum is needed for the maintenance of the holder. A subscription list has therefore been opened, and donations, however small, will be welcomed by the hon. treasurer, Mrs. H. de Bless, 113B, St. James's Court, S.W.1.

In our obituary note on Dr. Charles Wood, we stated that he was elected to the Cambridge Professorship of Music in 1894. This was an obvious slip. Wood succeeded Stanford in 1924.

The recently issued report of the Advisory Committee on London Concerts for Young People makes interesting reading. A few points call for comment. We agree that the children should have increased opportunities of hearing good music as a part of their regular school work, the out-of-school-time concert being regarded as special and complementary. It is extremely likely, however, that with further developments in the reproduction and transmission of music the time is not far distant when all that is necessary in this way may be done in the school. The only difficulty will be that of the time-table.

The Committee suggests that the best type of concert for the purpose is orchestral and choral, plus a few solos. It feels that chamber music, owing to its more intimate character, should generally be used in schools only. This is a debatable point. There is much chamber music that is immediately attractive rather than intimate, and its use in a concert programme is to be preferred to solo items, which tend to draw the child's attention from the music to the performer.

The Committee says that

> . . . the custom of allowing children to participate by humming themes, clapping rhythms, or by standing and singing simple folk-songs, is considered to be sound in principle, and has proved most successful in practice.

There can be no question as to this, we think. Many, however, will feel that the Committee is regrettably timid in its next pronouncement:

> The device of attaching words to themes in classical music is thought to lend itself to serious disadvantages in the hands of the unskilled, and should be used with extreme caution.

A device is either good or bad. The report says nothing in favour of this one, and thus implies its badness. This being so, it is dangerous to suggest its use to all who consider themselves skilled—that is, practically all who run such concerts. Moreover, the adoption of nonsense words can do nothing that is not done as effectively by the means recommended in the preceding paragraph of the report, *i.e.*, 'humming themes and clapping rhythms.' We received a good deal of correspondence on this point some time ago, and among it was not one solid argument in favour of setting classical themes to doggerel.

In regard to the programmes, the committee naturally says that only the 'best' music should be used. At the risk of being misunderstood, we venture to put in a plea for a leaven of the second best. At present the ground between the admitted masterpiece and the bad is too little cultivated. Moreover, the use of the term 'best music' is too often misunderstood as 'music by the best composers,' the result being that excellent music by second-rate composers is squeezed out by poor music of the first-rank men.

A more discriminating choice would develop the children's critical sense, whereas the policy too often pursued at present merely stifles it.

In regard to a suggestion that 'the lives of composers could be taken in the history lesson,' &c., we cannot refrain from expressing a hope that the sources of information will be reliable and free from gush. We have lately seen several books for children's use, in which the great composers were written about as if they were saints rather than human beings. For example, the youthful reader was told that Beethoven never did a mean action!

Copies of the Report may be had from the hon. secretary, Miss Mabel Chamberlain, 88, Woodberry Avenue, N.21.

Acting on the motto, 'Hear all sides,' we include in this issue an article from Mr. Jack Hylton on 'Dance Music of To-day.' Having heard his side, however, we feel bound to say that we are entirely unconvinced by his defence of the use of classical themes for dance music purposes. We said our say on this subject in our issues for January and July, so we need do no more now than point out the futility of pretending (as Mr. Hylton does) that the theft and distortion of classical themes is due to the dance composers' desire 'that the musical taste of the younger generation, for which we feel responsible, shall not suffer.' This anxiety on behalf of the young generation shows itself in a queer way! We suggest to Mr. Hylton that in this kind of petty larceny, no less than in the kind punishable by law, a wise culprit will say as little as possible. Least of all will he try to persuade the jury that the motive behind his misdemeanour was wholly virtuous.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

With reference to the Andante from a pianoforte duet, Mozart—Arrangements by J. Stainer, No. 2 (Novello), selected for Fellowship Examination, January, 1927—Candidates are informed that only the *new and revised edition* of this Arrangement will be accepted by the Examiners.

H. A. HARDING, *Hon. Secretary.*

MUSIC IN STONES: 15TH-CENTURY CARVINGS IN A VILLAGE CHURCH

By T. FRANCIS FORTH

The sculptors of the Middle Ages often lavished their art upon the corbel-stones and hammer-beams of churches, and the favourite figure used was that of an angel—the outspread wings lending themselves naturally to the idea of support. In some churches of this period angels are represented with musical

instruments, and unless the number is very great, each instrument is different from the rest. Figures of this kind throw a light on the musical instruments in use in the various periods of Church architecture, for sculptors naturally carved the things which they knew, and as a rule they were extraordinarily true to detail.

Mural paintings, too, represent angels with musical instruments. One of the best examples of this is the minstrels' gallery of Exeter Cathedral, a painting of the 14th-century, consisting of twelve figures, the instruments being: cittern, bagpipes, clarion, rebec, psaltery, syrinx, sackbut, regal, gittern, shalm, timbrel, and cymbals,* a list which reminds one forcibly of Nebuchadnezzar's band.

For accuracy in detail, painting can never be so reliable as carving, for the simple reason that in the centuries that have passed the colours have often faded, and when a church has been restored these colours have received a touching up—or, in the case of the painting being in a very bad state, sometimes even a more up-to-date instrument painted in. For accuracy in detail we must look chiefly to carvings in wood or stone; the latter are as a rule in a better state of preservation, and it is a curious fact that angel carvings are more often found in the interior of a building than on the exterior, and chiefly high up in the roof, where as a rule it is impossible to see the details. This fact may also have the mystic meaning that the angel-choirs above are joining in one great act of praise with our poor feeble attempts here below.

Church restoration, however, sometimes gives the opportunity of studying these ancient instruments at close quarters, and the restoration of the 13th-century Church of All Saints, Broad Chalke, is a case in point. Though the church was originally built in the 13th century, it appears to have been rebuilt in the 15th, possibly as early as the year 1420 A.D., and it is thought that the beautiful corbel-stones supporting the roof date from that period. Of the ten corbels, eight are angels, all with one exception playing musical instruments. This one represents an angel in the attitude of prayer, and appears to have been carved at a much later date, probably when the church was restored in 1847. One other is perhaps of the same date—an angel playing an instrument of the cither type, but of a form somewhat resembling the modern banjo.

An examination of the rest at close quarters throws an interesting light on the instruments of the 15th century. They are in an excellent state of preservation, and are carved with such attention to detail as to point to the fact that they are in no way fanciful, but accurate representations of those in actual use.

(1.) Starting from the south-west corner, the first is a portative organ, placed on the knee, blown with the left hand, and played with the right. This much could be seen from below; but a forty-rung ladder showed the following details: that the keyboard was carved in such a way that short keys could be seen as well as long (evidently the equivalent of our modern black notes); the hand, however, was spread over the middle ones, so that it was impossible to count them. Portative organs are said to have thirty-three pipes as a rule; at first sight this appeared to have only eighteen (fifteen small and three large), but on running the finger over the top of the pipes, it was found that the fifteen small ones appeared to be duplicated at the back, so that these, with the three large ones, made up the same number, viz., thirty-three.

(2.) The second corbel on the south side has already been described—probably a modern imitation.

(3.) The next is a small harp, placed on the knee, and appears to be the same as that which is sometimes called the Anglo-Saxon harp, sometimes the Irish harp, and often known as 'David's harp,' because that great minstrel is generally represented in mediæval paintings as playing a harp of this description. It is very much like the illustration from a 13th-century MS. given by Carl Engel ('Mus. Insts.,' page 89).

(4.) The next is peculiarly interesting. It was possible to see from below that this was an instrument of the viol class, that it was played on the shoulder with a bow, and was pierced with two sets of sound-holes, five being below the bow and two (something like those of the modern violin) above it. The ladder revealed, however, one more detail, *i.e.*, that it was shaped like half a pear, a fact which practically proves it to be a rebec.

This instrument was in use throughout Europe in the Middle Ages, and from it the whole of the violin class has been evolved. The illustration given in 'Grove,' from a 13th-century MS., shows an instrument very similar, and No. 4 of the Exeter minstrels' gallery is held in much the same position.

The instrument appears to have been well known in England—it is even mentioned by Chaucer, and Shakespeare makes Peter, the servant of Capulet, give names to the three musicians: (1) Simon Catling, (2) Hugh Rebec, and (3) James Soundpost.* Probably all three were rebec-players, for there were four kinds in use, known as Discantus, Altus, Tenor, and Bassus. There are good illustrations of these given in Martin Agricola's 'Musica Instrumentalis,' printed in 1528, a copy of which can be seen at the British Museum.

The tone of the rebec was evidently loud and harsh (sometimes even called 'the squalling rebec'); and was supposed to imitate a woman's voice singing in strident tones. Probably for this reason the peg-box was frequently carved with a female head—often a grotesque.

It is stated in the works of M. Vidal and M. Chouquet that no specimen is known to exist—an extraordinary statement when we consider the number of examples there are carved in stone, in MSS., and in mural paintings, all pointing to the fact, that it must have been in common use. As a fact, no less than six were shown in the Exhibition of Ancient Musical Instruments held at Milan in 1881. Though so few specimens are known, it seems probable that in those villages where the old church-band died a 'die-hard' death, a rebec may still be found, looked upon merely as 'some sort of old fiddle,' which of course it is—for the modern violin is but the great-grandchild of the rebec, the father being the viol, and the grandfather the 'troubadour fiddle.'

* Carl Engel—'Musical Instruments,' p. 113.

* 'Romeo and Juliet,' Act IV., Scene 5.

(5.) The figure in the south-east corner has already been described, and is probably a modern carving of about 1847.

(6.) In the north-west corner the figure has been mutilated to make room for a beam or support—the instrument having been cut away, and part of the left arm. From the position in which this instrument was held it might be something of the bassoon type.

(7.) The next figure is one of intense interest—an angel playing bag-pipes, so beautifully carved that it can be well seen from the floor of the church as possessing two chanters, a bag under the left arm, and a drone over the left shoulder. The ladder, however, revealed the fact that the sound-holes were also carved, and that there were six on each chanter.

The bag-pipe undoubtedly travelled westward from the Oriental nations, and came to England from Brittany, where the Bignou is still in use. The Exeter minstrels' gallery of the 14th century has one depicted, evidently with but one chanter. There is the figure of an angel playing a bag-pipe on the crozier given by William of Wykeham to New College, Oxford, in 1403. Chaucer mentions bag-pipes. He says of the miller:

A bag-pipe well couthe he blowe & sowne.

This instrument appears to have been in use in Ireland in the 10th century, but it was not until the 15th century that it became popular in Scotland.

Does the inclusion of the bag-pipe in the angel orchestra mean that it was actually in use as an accompaniment to the voices in the music of the Church? Such a thing seems to be possible, for the notes of the bag-pipe correspond approximately to the intervals represented by the black notes of the pianoforte, and to be capable of producing music in the Lydian and Phrygian modes.

(8.) The last instrument is difficult to determine. It is something of the clarinet or flageolet type. If the latter, it must be a recorder or direct flute, the predecessor of the transverse flute. There is an illustration given in an instruction book of the 17th century, the title of which is, 'The genteel companion'; being exact directions for the Recorder, &c., London, 1683.'* This instrument is being played by a quaint-looking person, whose legs appear to belong to some one else, seated in a chair which looks as though it is tumbling over. It may be, on the other hand, a shawm, which, according to Chappell, was the predecessor of the clarinet, and is akin to the shepherd's pipe. The shawm was evidently in use about the 15th century, and appears as one of the instruments in the minstrels' gallery at Exeter. There is very little likeness however; for this is more the shape and size of a piccolo played directly instead of transversely. The fingers of the left hand cover holes, whilst the little finger of the right hand appears to cover one near the bottom of the instrument, which (according to Grove) is the method employed by the Tyrolese peasant in playing the schalmey.

It is an interesting fact to note that the old Church-band was still used to accompany the services in Broad Chalke in living memory, and according to the sole surviving member of the choir of those days, it consisted of one clarinet, one cornet, two flutes, one bassoon, one bass viol, and one serpent—the last-named being described as exactly like the illustration given in Grove. The bass viol is described as being 'stroked' with a bow. This band was succeeded by a barrel organ. How are the mighty fallen!—for the Church band did more to keep alive music in a village than anything else, and in a Church where angels are depicted as playing on musical instruments, there must always have been an inspiration to offer that which is best.

* Carl Engel, 'Musical Instruments,' p. 119.

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The sixty-second Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 24, the President (Dr. H. W. Richards) being in the chair, supported by the following members of the Council: Dr. W. G. Alcock, M.V.O., Dr. G. J. Bennett, Prof. P. C. Buck, Mr. E. T. Cook, Mr. G. D. Cunningham, Mr. Harvey Grace, Dr. Alan Gray, Dr. A. Eaglefield-Hull, Dr. H. G. Ley, Dr. Charles Macpherson, Dr. C. Charlton Palmer, Mr. E. S. Roper, Dr. F. G. Shinn, Dr. H. Davan Wetton, and Dr. H. A. Harding (hon. secretary).

Amongst the members present were:

Messrs. E. G. W. Barrington, D. M. Bartlett, T. W. Beckett, H. H. Bedwell, F. W. Belchamber, E. E. Birtchnell, L. G. Blake, P. Bornet, Alan Brown, D. H. Brown, S. G. Brown, A. G. Bryant, P. Bulloch, A. W. Bunney, A. V. Butcher, C. W. Butlin, G. Catwell, E. R. Carlos, T. Carpenter, F. Chadwick, A. W. Clarke, E. A. Collins, Mrs. E. T. Cook, Miss F. E. Cross, Messrs. F. V. Curtis, S. C. Curtis, Miss V. F. M. Curtis, Messrs. R. F. J. Darch, F. T. Durrant, G. H. Eldridge, M. A. E. Farmer, L. Forder, N. W. N. Frayling, F. R. Frye, H. D. Gorvett, P. A. Grinyer, F. A. Grove, B. J. Hale, H. Hall, J. S. Hall, H. S. Hamer, J. Harnden, J. O. Harris, Miss E. Z. T. Hawkins, Messrs. D. S. Hayward, H. Hodge, J. F. Holland, D. Hopkins, E. C. Hopkins, W. G. Hopkins, P. Hosken, Miss E. C. Howard, Messrs. F. H. Howlett, J. E. Hunt, T. W. Hurst, Miss F. M. K. Ingham, Messrs. S. W. S. Ives, F. P. James, W. E. Johnson, J. E. Jones, W. P. Jones, M. H. Kirk, J. D. Kirkpatrick, R. S. J. Kimber, Miss F. M. Lamb, Messrs. F. A. Larhe, G. Leahe, A. F. Linfield, R. P. Lockhart, W. J. Madge, W. Mallinson, W. A. J. Manton, H. E. Marriott, W. J. Maybrey, A. W. McHattie, G. J. Metzler, W. H. Milnes, C. E. Monteath, P. O'Neill, A. Orton, H. B. Osmond, L. A. Pattison, O. H. Peasgood, A. C. Rackham, E. J. Rae, D. G. Rogers, E. J. F. Runechles, G. J. S. Ryan, A. R. Saunders, N. A. Sayers, F. C. R. Sealey, Miss E. Smith, Messrs. E. A. Smith, E. E. D. Smith, Miss K. C. Smith, Miss E. R. Southwell, Messrs. J. A. Sowerbutts, G. Spencer, A. M. Stacey, C. J. P. Stalain, W. A. Stevens, E. B. Sutton, Miss E. Thompson, Mr. P. B. Tonblings, Miss K. F. Tower, Messrs. A. E. Tucker, R. F. Tyler, F. W. Uppington, W. T. Upsher, W. Veitch, E. G. Wade, L. E. Ward, H. Wardale, J. G. Wardale, W. G. Webber, H. E. West, B. V. Westbrook, H. Wharton Wells, G. Williams, R. E. Willis, A. L. Wright.

The Minutes of the last Annual Meeting were read and confirmed.

The Hon. Secretary (Dr. H. A. Harding) read the Annual Report, as follows:

Your Council has the honour to report that during the past year the efforts of the College to maintain a high standard of efficiency in all branches of its work have been more than ever successful. There has been a large increase in membership.

Your Council reports that free lectures on Choir-Training were given at the College, on November 3, 1925, by Sir Walford Davies and Mr. Stanley Roper; at Leeds, on March 13, 1926, by Dr. Bairstow; and at Exeter, on March 13, 1926, by Dr. Bullock. The Leeds Parish

Church Choir gave valuable assistance by providing illustrations for Dr. Bairstow's lecture, Dr. Tysoe presiding on this occasion.

Your Council wishes again to draw the earnest attention of members of the College to the Choir-Training Examinations, and to emphasise the necessity for special study of the choral side of an organist's profession. Both the Diploma and Certificate Choir-Training examinations will in future be held yearly, in the month of May.

A lecture was given at the College on May 15, 1926, by Mr. Quentin Maclean (organist of the Pavilion Theatre, Shepherd's Bush), on 'The Cinema Organist.' The Council hopes to arrange for further lectures on this important branch of the organist's profession.

The Council profoundly regrets that owing to severe illness and its necessary consequences of retirement from active professional life in London, and of reluctant absence from the Council meetings, the hon. treasurer, Dr. C. W. Pearce, feels it would be more advantageous for the College to elect another hon. treasurer. Dr. Pearce tenders his resignation with grief and regret, but with an abiding remembrance of 'the privilege and joy' which he has experienced in holding this responsible office for the last seventeen years. He expresses his best wishes for the continued prosperity of the 'dear old College.'

The Council wishes to place on record its grateful appreciation of the valued services of the hon. treasurer, Dr. C. W. Pearce, and offers him its sincerest thanks for the conspicuous efficiency and indefatigable thoroughness which have characterised his management of the finances of the College, and for the able and willing way in which he has served the College in various capacities for so many years.

The Council deplores the death of three distinguished vice-presidents: W. H. Leslie, R. Finnie McEwen, and Charles Wood.

The Examiners appointed for 1925-26 were: Dr. W. G. Alcock, Sir Ivor Atkins, Dr. E. C. Bairstow, Dr. G. J. Bennett, Prof. P. C. Buck, Dr. H. E. Darke, Dr. Alan Gray, Dr. A. Eaglefield-Hull, Dr. T. Keighley, Dr. H. G. Ley, Dr. H. W. Richards, Mr. E. S. Roper, and Dr. H. Davan Wetton.

Dr. Harding, whose splendid work has been repeatedly referred to, is happily still with us. He never spares himself or grudges his time as hon. secretary, and your Council wishes again to emphasise its obligation to him for his self-denying labours, which are so invaluable to this College.

A sincere expression of thanks is tendered to the hon. auditors, Mr. G. R. Ceiley and Mr. W. Glanvill Hopkins, and the professional auditors, Messrs. Pannell & Co., for their able services.

The Council wishes to record its deep sense of indebtedness to the esteemed registrar, Mr. Alan Shindler, for the careful, prompt, and efficient way in which he carries out the duties appertaining to his responsible office.

The loyal and ready services of the College staff continue to merit the commendation of the Council.

Mr. A. B. OSMOND proposed, and Mr. F. W. BELCHAMBER seconded the adoption of the Report, which was carried.

The Annual Financial Statement was adopted on the proposal of Mr. G. R. H. CLARK, seconded by Mr. E. E. DOUGLAS-SMITH.

The PRESIDENT: I am sure you will all share my feelings of regret that Dr. C. W. Pearce has found it necessary to resign the position of hon. treasurer of this College, which he has held with such zeal and ability for the last seventeen years. We deeply deplore his illness, and we shall miss him very much. We extend to him our very best wishes, and hope that in his retirement he will have a long life, and will be spared the worry of figures! I should like to propose in his place the name of Dr. F. G. Shinn, who is well known to everybody. It is so desirable that we should have some one as hon. treasurer who is level-headed and good at figures, as Dr. Shinn is. I am sure he will, by his energies and knowledge of business matters generally, give us help that will be for the benefit of this institution. Therefore I have very great pleasure in proposing Dr. F. G. Shinn to succeed Dr. Pearce as hon. treasurer of the R.C.O.

Prof. P. C. BUCK: May I second the election of Dr. Shinn? Anybody on the Council knows he is a very exact man, and that he has a capacity for taking infinite trouble. We should very much like to have him as hon. treasurer.

No other name was proposed, and the election of Dr. Shinn as hon. treasurer was carried with acclamation.

Dr. SHINN: When I proposed the election of Dr. Pearce, a year ago, for the hon. treasurership, I certainly never had the least suspicion that I should find myself in this position to-day. It was a great surprise to me when the Council suggested that I should be his successor, and I very cordially appreciate the honour. I will do my best to carry out the duties of the office. The hon. treasurer is not very much in the limelight, but I think it is due to the care and attention of the earlier hon. treasurers of the Royal College that when we came into this building some twenty years ago, we had sufficient funds to take it over and put it into a condition to suit our purposes. I think this is very much due to the business capacities of those early treasurers. Dr. Pearce has sustained that reputation, and kept the expenditure within bounds. I trust I shall be able to follow in his foot-steps in this respect.

Dr. ALAN GRAY, in proposing the re-election of Dr. H. A. Harding as hon. secretary, said: I am not going to say very much, because Dr. Harding's modesty on these occasions is almost painful to those who praise him, but it is a fact that I really do not know how we should have got on without Dr. Harding during the many years in which he has been secretary. When I was President, I was absolutely dependent for everything I did upon his advice, and I therefore have the very greatest pleasure in proposing this resolution, and forbear from saying more for the reason I have stated.

Dr. W. G. ALCOCK: I have very much pleasure in seconding this proposition.

Dr. Harding's election was carried with loud applause.

The PRESIDENT: One of our hon. auditors, Mr. Ceiley, after serving us faithfully for a good many years, has resigned, because he is going to America, and it is necessary to appoint some one in Mr. Ceiley's place.

Mr. WHARTON WELLS: I shall be very pleased to propose Mr. Glanvill Hopkins and Mr. Yarrow to be elected our hon. auditors for next year.

Mr. LEAKE seconded, and the resolution was carried.

Mr. ALAN BROWN proposed the election of Messrs. Pannell & Co. as professional auditors; this was seconded by Mr. FRYE, and carried.

The PRESIDENT: Now we have to elect members of the Council. There were only two Fellows nominated for the two London vacancies. One was Mr. E. S. Roper and the other Dr. Stanley Marchant. As there are only two nominated for two vacancies, I declare them elected. For the country, we had three names proposed for two vacancies. The scrutineers—Mr. Herbert Hodge and Mr. Wharton Wells—have delivered their report, and the votes recorded are:

Dr. Eaglefield-Hull	382
Dr. Keighley	344
Dr. Ivimey	181

I declare Dr. Eaglefield-Hull and Dr. Keighley elected as country members of the Council.

The Annual General Meeting then terminated.

DIPLOMA DISTRIBUTION *

Immediately after the Annual General Meeting, the President, Dr. H. W. Richards, presented the Diplomas to the recently-elected Fellows and Associates, and to the successful candidates at the CHM. (Choirmaster) examinations.

* The list of successful candidates appeared in the August *Musical Times*, p. 729.

The Hon. Secretary made the following announcements:

Fellowship Examination ... Lafontaine Prize T. W. Beckett
Turpin Prize C. T. Hart

No. of Candidates examined, 77 Passed, 26

Associateship Examination Lafontaine Prize C. H. Knight
Sawyer Prize W. J. Maybrey

No. of Candidates examined, 166 Passed, 31

Afterwards the following organ pieces, selected from the January Examination, 1927, were played by Mr. G. Thalben-Ball, organist of the Temple Church, the performance being broadcast by the B.B.C.:

FELLOWSHIP

Trio in C minor... ... ... *J. S. Bach*
(Novello, Book 12, p. 108; Augener, p. 1173; Peters, Vol. 9, No. 7.)

Fantasy Prelude ... ... *Charles Macpherson*
(No. 21 of Recital Series. Edited by E. H. Lemare. Novello.)

Andante from a Pianoforte Duet ... ... *Mozart*
(Arrangements for the Organ by J. Stainer, No. 2. Novello.)

ASSOCIATESHIP

Prelude (without Fugue) in A major ... ... *J. S. Bach*
(Novello, Book 3, p. 64; Augener, p. 187; Peters, Vol. 2, No. 3.)

No. 5, in G, of 'Six Short Preludes and Postludes,' 1st Set, Op. 101 ... ... *Charles V. Stanford*
(Organ Library, Stainer & Bell.)

Very hearty thanks were accorded to Mr. Thalben-Ball for his splendid recital, every item of which was warmly applauded.

The President then addressed the meeting as follows:

THE IMAGINATION

Dr. H. W. RICHARDS said: The human mind is possessed of many and diverse powers. It is so complex that it is impossible to explain its multifarious activities. Undoubtedly one of its greatest powers is the imagination, and as we are all conscious of its mysterious force, I want to say a few words about it, as it affects the composer, the interpreter, and the listener. Like all great gifts it needs to be kept under control, for if carried to excess it may and probably will lead to some form of eccentricity, even to lunacy! When it becomes our master, it warps the intellect, destroys balance of mind, and causes us to indulge in vagaries of all kinds. If not allowed to run riot it is a priceless possession, and it can and should be cultivated, especially by the artist. Certain it is that the Poet, of whom Shakespeare says, 'of imagination all compact,' the Painter, and the Musician would be quite ineffectual without it. Presuming therefore that we aspire to be artistic, it is a vital part of our equipment, for imagination holds a unique place in the Art of Music. A composer, if he is worth anything at all, exercises his imagination in every phrase he commits to paper. Were it otherwise his music would be a mere mechanical compilation of notes. It is the imaginative background which gives life and durability to a composition—good music is never purposeless ingenuity. Beautiful sounds and beautiful progressions may be delightful in themselves, but without imagination underlying them they will convey no special meaning. Behind all beautiful sounds there must be an æsthetic message which will, as we say, strike the imagination of those who have cultivated the art of listening. Sound alone may satisfy some people, but they will ever remain unconscious of a composer's intentions and purpose. In playing or studying a work of art our knowledge of it and our æsthetic enjoyment of it will largely depend on our ability to get beyond the printed page. We have to dig down as it were, and try to share in the imaginative power which prompted the composer to write the various signs and symbols. It may not have occurred to us that they express something beyond that which is seen, and are meant to convey some spiritual message. 'The invisible things are understood through the things that are made.' The more we get to the depths of a great classic, the more it seems to become part of us; as we truly say, it grows upon us. There will spring up an intimate relationship between the composer's mind and our own. We shall enjoy the satisfactory feeling that the work was written entirely for us and for our profit and delectation. If we desire to hear the composer's message and to become the intelligent and sympathetic auditor, our imagination is the real key to musical appreciation. Let us think for a moment of the composer who sets words to music. Before he can make a beginning he must endeavour to reach the poet's mind and arrive at the inner significance of the words. Schubert seems to be pre-eminent in this matter. He sees a promise of music in the poetry, and the poetry seems to melt into his music. No wonder he is called *the* tone-poet, and acknowledged to be one of the greatest of all song writers. Now turn to a work of which organists are required to have a special knowledge, the 'Passion according to St. Matthew.' If Bach had not possessed an intensely vivid imagination, that dramatic masterpiece could never have been written. His whole being must have vibrated with the great tragedy. His understanding of human nature, his sympathy with suffering, his devotional piety had a powerful influence on his conception. Wonderful as is the score, it is not that, but his imaginative force which moves the human heart. The hearer need not be a Christian to realise the power of such a work, for, as we know, it makes a profound impression even on the unbeliever, by its inherent strength and depth of feeling. The more our imaginative faculty is developed the better shall we be able to visualise the various scenes of that unique story. Our nature will be stirred to the depths and we shall learn, it may be for the first time, why music is called the divine art. It is not only by a great work, like the 'St. Matthew' Passion, that an appeal is made. On the contrary, a miniature such as the smallest prelude by Chopin will speak to us in its own way if we have ears to hear. One is often asked, What is it that constitutes a great work? The answer is, in a word, The intangible imaginative force which created it. It is a commonplace that the works of a great genius are often not comprehended in his day. This means only that the composer's imagination has gone far ahead of his generation, and beyond the horizon of his hearers. The subtleties and suggestions contained in his compositions will be revealed to them only as their minds grow, for Art is an expression conveying thoughts and ideas, and we must have sufficient æsthetic perception to discern these through the medium of sound. As the song writer must get to the inner meaning of the words, so the interpreter, whatever music he is dealing with, must get beyond the notes, although the usual shallow-minded audience will never understand more than mere display. Their enjoyment will, however, be limited to that of technique, and they can never appreciate the thoughts and emotions which should be awakened by a sensitive artist, for we must remember that a really great performer will have weighed every phrase on some thought and feeling before it is ever heard by the public. To bring this matter nearer home, I have often wondered what the point of view is of many of our candidates when preparing for an examination. My experience tells me that some prepare with no thought at all, some practise with the metronome, others assiduously pull a work to pieces and, after dissection, laboriously put the puzzle together again. Do they ever try to realise the poetry of a composition, for the poetic and imaginative go hand in hand! It is a platitude to say that complete control over our muscles is essential so that the mind is left free for interpretation, but let me impress upon you that this is the point where the real study of music begins, and where we mostly fail. Do expression-marks mean anything more to us than just loud and soft? Does our phrasing convey anything to us beyond slurs, and places where our hands should be raised from the keys? Our performance ought, at least, to elicit the criticism that it was an *attempt* at a thoughtful interpretation. There are endless opportunities in all our work for the exercise of our imaginative quality, and even traces of it will lift the particular candidate far above the rank and file. If we are to be musicians in the real sense we must infuse *mind* into all we do, and surround our work with an atmosphere of imaginative feeling. I have tried briefly to sketch out an ideal; without it our efforts will make no appeal and of course arouse no response. With the hope that these few words will stimulate us to think of inner significance—in a word, to become more the imaginative artist—I will conclude.

DR. SHINN: My first duty since I was elected hon. treasurer is a particularly pleasant one. It is to propose a very hearty vote of thanks to Dr. Richards for so ably filling the post of President during the past two years. We have a regulation time of two years for the President, and this is the last time that Dr. Richards will appear in public in that capacity. We have had for our Presidents some of the most eminent English musicians, but we have had no one who has realised more fully the duties of his office or performed them more carefully than has Dr. Richards. There are some matters which are in evidence before you so far as the result is concerned, but their origin is in the secrets of the Council chamber. Two of them are due absolutely to the initiative of our President. Just before he was elected, Dr. Richards made a suggestion that we should bring our theoretical papers more in touch with modern ideas. I do not say that he is responsible for everything in those papers, but his was the initiative, and he proposed that we should recast the whole of the paper work, and, as you know, about two years ago it assumed a very different aspect from what it had before. The fact that at our meetings in the last two years we have, after the organ recital, gone upstairs and had a particularly happy meeting together, is entirely due to the suggestion of Dr. Richards. It was his idea that we should have these gatherings. I would like to ask you to give Dr. Richards a very hearty vote of thanks for his hard work, and for those admirable addresses which he has given us on every occasion over which he has presided.

Prof. BUCK seconded this resolution, which was adopted with renewed and lengthy applause.

Dr. RICHARDS: I greatly appreciate all that has fallen from the lips of Dr. Shinn. I assure you that I do not deserve those eulogies he has passed upon me. The Council has always been most considerate and helpful to me while I have been in this honoured position, and it has assisted me in every way. Dr. Harding has, of course, been a perfect rock of strength. Whenever I was inclined to go a little astray, he was always after me, and I had to be very careful! One thing he flatly refused to do: When I asked him kindly to dispense with the vote of thanks to the President, he would not do it; hence my confused delivery at this moment. After all, one can only do his best, and I assure you I have tried to do that. I have belonged to the College for at least forty years, and I have tried to do what I could for this institution. I am sure the College will go on prospering as it has done in the past, and will continue to do its utmost for organists. It will be an immense satisfaction to you to know that our friend and famous organist, Dr. W. G. Alcock, M.V.O., is going to succeed me in this honourable position as President. Again I must express my deep gratitude to you all for your leniency, kindness, and consideration while I have been in the chair. I shall always be glad to look back upon these pleasant associations. We have a few minutes to spare, and we might profitably fill the time by listening to anything that any member has to say. But if you make remarks, do not talk about yourself, and direct them to the best interests of the College.

Miss K. CHOLDITCH SMITH begged leave to say a few words, and she entertained the audience with a vigorous and amusing onslaught on the acoustical tolerance of musical people in general, referring to motor-hooters, excessive church bell-ringing, &c.

The PRESIDENT: We now bring this meeting to a close. Before doing so, however, I should like to say that we have received letters of sincere regret for non-attendance from Sir Hugh Allen, Dr. John B. McEwen, Mr. H. Cart de Lafontaine, and other distinguished vice-presidents, who would have been with us to-day but for important engagements elsewhere.

THE CONVERSAZIONE

was attended by a large company of members and friends. The gathering was indeed a greater social success than ever. If this function grows much more, the Council will find it necessary to engage the Albert Hall for its accommodation!

RIPON CATHEDRAL

The Cathedral organ, which has been dismantled since Easter, is approaching completion under Messrs. Harrison & Harrison. The whole of the daily choral services have been sung without accompaniment, and a series of six unaccompanied Motet recitals has been given by the Cathedral Choir in the South Transept, under Dr. C. H. Moody. Each recital was prefaced with a brief address in which Dr. Moody outlined the principal features of the works to be sung. The programmes consisted of about fifty Motets, and included works by Tallis, Whyte, Byrd, Croft, Amner, Purcell, Gibbons, Wilbye, Batten, Holst, Bantock, Bach, Ouseley, Palestrina, Allegri, Vittoria, Cornelius, Dering, the Wesleys, and other representative composers. The recitals revealed the fact that in this highly-resonant building the South Transept is the ideal place for effective performance of purely choral works. The collections have been devoted to augmenting the stipend of the Cathedral lay-clerks.

ST. BEES PRIORY CHURCH: CENTENARY OF W. T. BEST

The birth centenary of this Cumberland musician was worthily celebrated at St. Bees. On Friday, August 13, Mr. F. J. Livesey, organist and choirmaster of the Priory Church, gave a recital of Best's organ music, with the following programme: Concert Overture (C major); twelve short Preludes on old English Psalm-Tunes; Adagio (A flat major); Fugue (E major); Marcia Eroica and Finale; Pastorale in D; Andante (B flat major); Allegro Festivo. The pieces chosen displayed to full advantage the fine reed work with which the Willis organ is so amply furnished. On Sunday, August 15, the whole of the music at both services was selected from Best's Church compositions. The Benedicite in C, excerpts from the Service in D, written specially for the opening of the Willis organ at Carlisle Cathedral, in 1856, and the anthem, 'The Lord is great,' were included.

ALEXANDRA PALACE ORGAN RESTORATION FUND

In aid of the above fund, 'Elijah' will be performed on October 9. The choir will consist of the Alexandra Palace and City Temple Choral Societies combined, and the co-operation of other choirs is being arranged. There will be an augmented orchestra. Choirs or musical societies wishing to take part are invited to communicate with the hon. secretary of the Fund, 14, Windermere Road, N.19.

The West Riding Cathedral Choirs Association (Wakefield, Sheffield, and Bradford) held its fourth annual Festival at Wakefield Cathedral on July 17, when about a hundred and twenty singers took part. The Magnificat and Nunc Dimittis were sung to Elvey in A, and the anthems were Wesley's 'In exitu Israel' and Charles Wood's 'Hail, gladdening Light.' The organists were Mr. T. W. Hanforth (Sheffield Cathedral), who played Mendelssohn's fourth Sonata before the service, and Mr. H. Coates (Bradford Cathedral), whose concluding voluntary was the first movement of Faulkes's Sonata in D minor. Mr. J. N. Hardy (Wakefield Cathedral) conducted.

We are glad to hear that the fine musical services held on Saturday afternoons at Southwark Cathedral are to be continued during the coming season. There was a risk of their being dropped, owing to the collections having failed to meet the heavy liabilities, and a deficit of £150 had accumulated. About £50 has just been raised by means of a special appeal. But the obvious need is for a more generous collection from the two thousand persons who, on an average, attend these services. A few more pence per head all round would save the situation.

About three hundred singers (including ninety-eight women) joined forces at a Choral Festival at Bury St. Edmunds on July 24, under the auspices of the Suffolk Diocesan Church-Music Society. There was a choral Eucharist at mid-day, sung to Marbecke. The Canticles at the evening service were sung to Wesley's Chant Service in F, and the anthem was Goss's 'O praise the Lord.' The Cathedral choir sang descants to the hymns. The Rev. A. H. Stevens conducted, and Mr. C. J. Harold Shann was at the organ.

On July 22, at Wells Cathedral, took place a Choral Festival, mainly for village choirs. There were nearly eight hundred singers, drawn from over thirty churches. The music was, designedly, simple, and included Macpherson's chant setting of the Magnificat and Nunc Dimittis, Croft's anthem 'God is gone up,' Somervell's Te Deum, and Walford Davies's setting of 'Mine eyes have seen the glory of the coming of the Lord.' Canon D. Davies, the Cathedral organist, conducted, and his sub-organist, Mr. Trevor, accompanied.

The annual Festival of the Rochester Diocesan Choirs Association took place at Rochester Cathedral on July 21, when over eight hundred singers were present. Mr. C. Hylton Stewart conducted, and secured fine results. The anthem was Goss's 'O praise the Lord,' and the Canticles were sung to Wesley in F. Mr. Percy Whitlock accompanied, and gave a short recital, and Mr. H. G. Pocknall acted as sub-conductor.

It is proposed to erect in Slough Parish Church a carved oak organ-screen as a memorial to the late Alfred T. Blanchet, whose long term of service at that Church ended with his sudden death (practically at the keyboard) in April. Any friends of this gifted musician who wish to contribute are asked to send their donations to the Churchwardens, St. Mary's Parish Church, Slough.

About two hundred and fifty singers took part in a Festival at St. Laurence's Church, Reading, on July 21, organized by the Berkshire Organists' Association. The anthems were Purcell's 'Thou knowest, Lord,' the 'Hallelujah Chorus,' and Parry's 'Jerusalem.' The President of the Association, Dr. A. C. P. Embling, conducted, and various organists took part as accompanists and soloists.

At the sixth and last of the fine series of recitals of unaccompanied Motets at Ripon Cathedral, on July 25, the programme included Whyte's 'O praise God,' Byrd's 'Sing joyfully,' Purcell's 'Let my prayer come up,' Samuel Wesley's 'In exitu Israel,' Bach's 'My soul, O praise the Lord,' &c. Dr. C. H. Moody conducted, and introduced the items with preliminary remarks.

At John Street Wesleyan Church, Chester, on July 17, a new organ (a three-manual, built by Messrs. Binns) was dedicated. The choir sang John E. West's anthem, 'Hark! hark! the organ loudly peals.' Mr. J. T. Hughes, organist of Chester Cathedral, gave a recital, playing Handel's Overture to 'Athaliah,' Bach's G minor Fugue, 'Finlandia,' &c.

On August 4, at Cromer Parish Church, an organ-violin-vocal recital was given by Mr. Alan Burr, the Dowager Lady Cozens-Hardy, and the Hon. Mrs. F. M. Bailey. The programme included organ works by Harwood, Karg-Elert, and F. W. Holloway, violin solos by Bach, Mattheson, Couperin, and Rheinberger, and songs by Dvorák, Burr, and Boughton.

We note with interest that at a recital at Chicago recently, Mr. Lynnwood Farnam, by way of encore, played a Clementi Sonatina 'with charming effect,' says the newspaper report. So much old and simple pianoforte music is highly effective on light organ stops, that we wonder recitalists do not explore its possibilities.

The organ at Rosegrave Wesleyan Church, Burnley, was opened on July 25, after renovation, when a recital was given by Mr. James Armistead. His programme included Handel's Overture to 'Otho,' Bach's Prelude and Fugue in A minor, Boëllmann's Toccata, &c.

At St. Mary Magdalene's, Torquay, on August 8, at Evensong, a selection of Elizabethan music was sung: Weelkes's six-part 'Gloria in Excelsis' and 'Let Thy merciful care,' and Byrd's 'Agnus Dei,' 'Lullaby, my sweet little Baby,' and 'Make ye joy to God.'

The organ at the Church of the Immaculate Conception, Farm Street, W., is to be entirely rebuilt by Messrs. Henry Willis & Sons.

We had something of a shock on seeing this caption in a recent issue of the *Diapason:*

NO MEAL FOR THE LICE.

But the sub-titles calmed us:

ORGAN IS OF MAHOGANY.

ENEMY IN CUBA OVERCOME.

NEW MATERIAL TO BE USED BY SKINNER COMPANY AT HAVANA TO MAKE IT UNPALATABLE FOR INSECTS WHICH FEAST ON PINE.

RECITALS

Dr. Barrow Dowling, St. George's Cathedral, Cape Town—Suite No. 1, *Borowski;* Andante (Concerto No. 4), *Sterndale Bennett.* (The boys of the choir sang 'Let the bright seraphim.')

Dr. Henry Ley, Eton College—Toccata and Fugue in F and Prelude and Fugue in B minor, *Bach;* Canon in B minor, *Schumann;* Fantasia on 'St. Anne,' *Parry;* Prelude, Fugue, and Variation, *Franck;* Toccata, *Widor.*

Mr. H. Cyril Robinson, St. John's, Barmouth—Military March, *Schubert;* Prelude and Fugue in E minor, *Bach;* Preludes on 'Rockingham' and 'Old 104th,' *Parry;* 'Finlandia.' (Dr. and Mrs. J. R. Heath, violin and viola, joined the recitalist in Trios by *Brahms* and *Leclair.*)

Miss Lilian Coombes, St. Mary-le-Bow—Intermezzo on an Irish Air, *Stanford;* Scherzo, *Gigout;* Fugue in E minor, *Bach;* Moderato Cantabile and Finale (Symphony No. 8), *Widor.*

Mr. William J. Tubbs, St. Mary-le-Bow, E.C.—Variations on an Original Theme, *J. Stuart Archer;* Prelude and Fugue in A minor, *Bach;* Psalm-Prelude No. 1, *Howells;* Violin Sonata in F, *Handel* (soloist, Mr. Hugh M. Matheson).

Mr. Harry Wall, St. Andrew's, Whitehall Park, N.—Concerto in B flat, *Felton;* Voluntary in F, *Stanley;* Sonata in E flat, *Bach;* Sonata No. 5, *Rheinberger.*

Mr. Eric Seymour, St. Dunstan's-in-the-East, E.C.—Prelude and Fugue in D minor, *Mendelssohn;* Prelude to Act 3, 'The Mastersingers'; Marche Héroïque, *Saint-Saëns.*

Mr. W. H. Vipond Barry, St. Bartholomew's, Dublin—Toccata and Fugue in D minor, *Bach;* Concerto No. 4, *Handel;* Adagio and Finale (Symphony No. 6), *Widor.*

Dr. J. H. Reginald Dixon, St. Michael the Archangel, Whittington-in-Lonsdale—Suite Gothique, *Boëllmann;* 'St. Francis preaching to the birds' and 'St. Francis walking on the waves,' *Liszt;* Introduction and Variations on 'Sedbergh,' *Dixon;* Scherzo in F, *Bossi.*

Mr. C. Hylton Stewart, Canterbury Cathedral—Passacaglia, *Bach;* Sonata No. 11, *Rheinberger;* Preludes on 'St. Bride,' *Kitson;* 'Martyrdom,' *Parry;* 'Martyrs,' *Grace.*

Mr. Charles J. King, St. Matthew's, Northampton—Concerto in A, *Handel-Best;* Adagio e dolce (Sonata No. 3), *Bach;* Sonata No. 3, *Rheinberger;* Air in A, varied, and Fugato, *Smart.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Sonata No. 6, *Rheinberger;* Sonata No. 1, *Mendelssohn;* Bridal March from the 'Birds,' *Parry;* Air with Variations in A, *Hesse.*

Dr. W. H. Hickox, St. Botolph's, Bishopsgate—Prelude and Fugue in E minor and Fantasia and Fugue in A minor, *Bach;* Agitato (Sonata No. 11), *Rheinberger;* Two Choral Improvisations, *Karg-Elert;* Overture to 'Semele'; 'Cloister-Garth,' *Herbert Brewer.*

Mr. G. W. Harris Sellick, Manchester Cathedral—Overture to 'Athaliah'; Trio-Sonata No. 1, *Bach;* Psalm-Prelude No. 2, *Howells;* Scherzo (Symphony No. 2), *Vierne.*

Mr. Lewis M. Jones, St. Lawrence Jewry—Three Miniatures, *Pullein;* Canzonet, *B. Johnson;* Lamento, *Barié;* Prelude and Fugue in G, *Bach;* Intermezzo in B, *Rheinberger.*

Dr. Stanley Marchant, St. Lawrence Jewry—Overture to 'Athaliah'; Larghetto in F sharp minor, *Wesley;* Toccata and Fugue in D minor, *Bach;* Fugue in C minor, *Mendelssohn;* Finale (Sonata No. 7), *Rheinberger.*

Mr. Guy Michell, Parish Church, Church Stretton—Fantasia in F minor, *Mozart;* Allegretto in B minor, *Vierne;* 'Great' G minor Fugue, *Bach;* Prière, *Borowski.*

Mr. J. E. Gomersall, St. Mark's, Reigate—'Le Carillon,' *Wolstenholme;* Evening Song, *Bairstow;* Marcia dei Bardi, *Bossi.*

Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Voluntary in G, *Stanley;* Scherzo in F, *Bennett;* Fantasia and Fugue in E minor, *Best;* Wedding March, *Harwood.*

Dr. Harold Darke, St. Lawrence Jewry—Fantasia in F minor, *Mozart;* Toccata and Fugue in C, *Bach;* Psalm-Prelude No. 1, *Howells;* Idylle and Toccata (Sonata No. 14), *Rheinberger.*

Mr. Ernest F. Mather, St. Dunstan-in-the-East—Prelude and Fugue in B minor, *Bach;* Adagio and Scherzo (Sonata No. 5), *Rheinberger;* Prelude on B A C H, *Liszt;* Prelude in F, *Stanford;* Pièce Héroïque, *Franck.*

Dr. Chastey Hector, Brighton Parish Church—Overture in D minor, *Handel;* Trio in C minor, *Bach;* First movement (Sonata in G), *Elgar.*

Dr. H. C. L. Stocks, St. Asaph Cathedral—Chorale Preludes: 'Vater Unser,' *Bach;* 'Nach einer Prüfung,' *Karg-Elert;* Sonata No. 4, *Mendelssohn;* Requiem Æternam, *Harwood.*

Mr. Ralph T. Langdon, St. John the Evangelist, Edinburgh—Sonata No. 5, *Mendelssohn;* Lament, *Harvey Grace;* Choral No. 1, *Franck;* Carillon, *Vierne;* Toccata and Fugue in D minor, *Bach;* Ave Maria, *Karg-Elert;* Visione, *Rheinberger.*

Miss Emmie Bowman, St. Edmund's, Hunstanton—Concerto in D minor, *Handel;* Pastorale, *Franck;* 'Chant de Mai,' *Jongen;* 'From Hebrid Seas,' *Nesbitt.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Prelude and Fugue in A minor, *Bach;* Introduction, Variations, and Fugue on 'Sedbergh,' *J. H. R. Dixon;* Fantasie Etude, *Best;* Noël, *Wolstenholme;* Fantasia in F minor, *Mozart;* Overture to 'Semiramide,' *Rossini.*

Mr. Owen le P. Franklin, St. Clement's, Eastcheap—Prelude and Fugue in G, *Bach;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Choral No. 3, *Franck;* Passacaglia (Sonata No. 8), *Rheinberger.*

Mr. H. Moreton, Plymouth Guildhall—Prelude and Fugue in D, *Bach;* Hymne à Victor Hugo, *Saint-Saëns;* Andante and Finale (Sonata No. 7), *Rheinberger;* Finale (Sonata Eroica), *Stanford.*

Dr. Harold Rhodes, St. John's, Torquay—Prelude and Fugue in D minor, *Mendelssohn;* Allegretto in G minor, *Elgar;* Pièce Héroïque, *Franck;* Prelude and Fugue in C minor, *Bach;* Introduction and Fugue on B A C H, *Liszt.*

APPOINTMENTS

Miss Alice D. Barklie, organist, St. Michael's, Bognor.

Mr. Allanson Brown, choirmaster and organist, Alnwick Parish Church.

Mr. H. E. Carrington, choirmaster and organist, Christ Church, South Hackney, E.

Mr. Dudley H. Chalk, choirmaster and organist, Woodberry Down Baptist Church, N.

Mr. Archibald Curtis, choirmaster and organist, St. Paul's, Camden Square, N.W.

Mr. Archibald Farmer, choirmaster and organist, St. John's, Southwick Crescent, W.

Mr. George C. Gray, choirmaster and organist, St. Mary-le-Tower, Ipswich.

Miss Marjorie Grew, choirmaster and organist, Ram's Episcopal Church, Homerton.

Mr. Edward R. Pierssené, choirmaster and organist, St. George's Cathedral, Jerusalem.

Mr. S. D. Roberts, choirmaster and organist, St. Matthew's, Sheffield.

Mr. Leonard H. Warner, choirmaster and organist, St. Botolph's, Bishopsgate.

Mr. J. W. Yabsley, choirmaster and organist, St. Benet Fink, Tottenham.

Letters to the Editor

THE IRISH HORSE GUARDS' DRUM: WHO WAS ROBERT HORNE?

SIR,—In regard to the query raised by Mr. E. J. Seccombe in the July issue of the *Musical Times*, under the above caption (p. 645), as you have passed on the matter to me for investigation, the following note may be of interest.

Let me at once say that the drum described by Mr. Seccombe cannot claim any great antiquity. One thing is certain, it never belonged to any of the Irish regiments of King James II. (1689-90), for the simple reason that the maker did not flourish until the last quarter of the 18th century. Through the courtesy of my friend, Mr. Arthur F. Hill, 140, New Bond Street, London, I am able to give the text of one of the trade cards issued by Robert Horne, of No. 20, Barbican, London, in the years 1780-90:

Robert Horne
Drum Maker,
to his MAJESTY's Office of Ordnance,
at the Drum & Colours, No. 20 Barbican,
LONDON.
Makes Drums, either of Wood or Brass, for the Naval
or Military Service, in the Compleatest Manner;
ALSO Regimental Colours & Standards for Foot & Horse.
Captains Spontoons, Serjeants Halberts,
Officers and Serjeants Sashes, Silver and
Gilt Gorgets, Regimental Fifes and Cases,
With all Sorts of Trophys for Armys
and Militias; Merchants Supplyed
on the shortest notice,
And Most Reasonable Terms,
Old Drums Bought Sold & Repaired.

In Pigot's 'Directory' for the year 1824 I find, under the heading of Musical Instrument Makers in London, the name of *Robert Horne*, DRUMS, &c.; but his address at this date was 14, Whitecross Street, Cripplegate. Probably the drum dates from 1790.—Yours, &c.,

Enniscorthy, Dublin. W. H. GRATTAN FLOOD.

A WORD FOR SCRIABIN

SIR,—I have read Mr. Brent-Smith's article on Scriabin with considerable surprise. It seems to me that he is attempting a task in which King Canute signally failed. Mr. Brent-Smith's burlesque hardly does the composer justice. Placed in such a light of ridicule Holy Writ itself could be made to look absurd. Why Mr. Brent-Smith should imagine that Scriabin's harmonic system was less a spontaneous method of self-expression than that of Debussy, I cannot conceive. His statement that the common chords are of natural origin is certainly startling. The very idea of the combination of one human voice with another at different pitch is artificial, and the system at present governing the intervals of sound is, of course, man-made. Mr. Brent-Smith's assertion reminds me of Marie Corelli's views on 'God's Time.' The test (and, I think, the justification) of Scriabin's method lies in the *hearing* of his works, not in the analysis of the harmony by reading the scores. His work should stand or fall as music, and consideration of it should be unhampered by the philosophic theories which may or may not have actuated him during its composition.

Scriabin has been subjected to every assault, and yet his music gains additional acceptance every day. It has been performed by some of the greatest musicians of our time, including Eugen d'Albert, Backhaus, Gieseking, Fredman, Hofmann, Victor Schiöler, Rachmaninov, Arthur Rubinstein, A. Borowsky, N. Orloff, Frederic Lamond, Fanny Davies, and, among conductors, by Sir Henry Wood, Albert Coates, Safonov, Kussewitzky, Mengelberg, &c.

It is quite possible that Mr. Brent-Smith is temperamentally unable to appreciate such essentially un-English music, but I think it would be a great mistake to dismiss it as totally worthless.—Yours, &c., ERNEST FENNELL.

'CASTLE SOCIETY OF MUSIC'

Sir,—I am desirous of obtaining information concerning the 'Castle Society of Music,' which met, I believe, at a tavern in the vicinity of Paternoster Row. The earliest date-reference to this Society is, I think, 1724, and I imagine Mr. Kidson is the authority for this. I can find no article upon the Society in 'Grove,' but am under the impression that it played an important part in music between the date mentioned and 1750. I should be grateful to any of your readers for particulars of this old musical Society, which gave, I think, a series of regular concerts.—Yours, &c., (Miss) M. Broderick.

'Tangerby,'
Portsmouth Road, Surbiton.

RADIO SINGERS' WORDS: WHERE ARE THEY?

Sir,—Now that wireless speakers have been drilled in the niceties of pronunciation, what of the sins of the singers? When a speaker used one of two alternative pronunciations for a word, the listener-in did at least know what he meant. Can the same be said of the impression left by certain singers?

It may appear incredible, but it is a fact that there are wireless singers to-day who actually do not trouble about the words of the song they sing. They think of the voice, of how they can arrange for a particular effect, and the result of all this posturing is disastrous for the unhappy listener-in.

'Nerves' are another frequent cause of failure. I myself do not broadcast, but in my gramophone work I sing into a microphone. I am never nervous there unless I have been away for a time, when I take perhaps an hour before I get into my stride.

Many wireless singers, on the other hand, do get a fit of nerves when they remember the millions who are listening to them, and that makes them go for the song with much too much voice. Now, economy in voice is the greatest asset of a wireless artist. A whisper is heard where a shout would become a blur, and the singer from whom the listener-in hears every word is the one who sings quietly at the microphone mouth.

Surely a little gentle supervision here would be at least as welcome to listeners-in as the selection of the more correct of two correct pronunciations of 'idyll'?—Yours, &c.,

10, Evelyn Grove, Peter Dawson.
Ealing, W.5.

FOURTHS, FIFTHS, AND SIXTHS

Sir,—I am sorry to say I cannot find any explanation of the (sometimes) bad effect of consecutive fifths in Mr. Swinburne's long letter. In that letter there are, moreover, several statements to which, I think, most musicians will demur.

Music is not 'built up entirely of grouplets of two or three chords.' The motive is the unit, and it may comprise more than three chords. Neither is it the case that many pairs of common chords 'will not form doublets.' An example of dominant harmony followed by subdominant occurs in Purcell's well-known single chant in A minor. Neither can I admit that 'chords a third apart . . . do not make good doublets': I cannot imagine a smoother progression than that from any common chord to its relative. I must also deny that 'the notes that settle what a common chord is, are the root and the fifth,' for these do not tell us whether the chord be major or minor.

But if all these things were as Mr. Swinburne says, they would not explain *why* consecutive fifths are sometimes objectionable—the latter are still in the position of Dr. Fell. However, I did not assume that the 'explanation' was new: I merely stated that it was new to me.—Yours, &c.,

5, Richmond Mansions, Arthur T. Froggatt.
Denton Road, Twickenham.

PROUT'S 'HEDGING'

Sir,—In the matter of stating a case or clearing a difficulty the late Ebenezer Prout probably stands first among our theoretical writers; his literary style was also exceptionally good.

But, like Dr. Froggatt, I discovered him on one occasion inclined to 'hedge' at a difficulty. I refer to his statement that the trumpet is the loudest instrument of the orchestra. During my student days I pointed out to him that Riemann gives the trombone that honour. Prout replied that he still maintained his position, and that the whole thing rested on 'the point of view.' What the varying points of view were I never discovered; but I am inclined to go with Riemann, if the definition of loudness being dependent on the amplitude of the vibrations holds good.—Yours, &c., J. Sutcliffe Smith.

Harrogate.

'THE VIBRATO,' 'COVERED TONE,' AND OTHER VOCAL MATTERS

Sir,—The free discussion of vocal problems may eventually enable us to reconcile conflicting ideas, and arrive at a common understanding from which will arise standardised principles tending to the development of a school of English singing as fine and as distinctive in its way as was that of Italy in its own particular day. The correspondence on 'The Vibrato and other Vocal Matters,' running through several issues of the *Musical Times*, was of great interest, and I regret that conditions of time and distance prevented me from taking part in it whilst current. But perhaps, on the plea that the search for truth should know no time-limit, I may be permitted, as a far-away and independent observer, to offer a belated comment based upon twenty-five years' study, investigation, and practical experience.

Excepting religion and politics, there is doubtless no subject which has been a more fruitful source of controversy, debate, and flat contradiction, than voice-production, *i.e.*, the development and cultivation of the singing voice. And, like politicians and divines, adherents of different schools and methods deny virtue to each other's beliefs, and refuse to see light that is supplied by any other lamp than their own.

Vocal perfection itself—the object in view—is variously defined and understood; and devotees of 'open tone,' 'closed tone,' 'covered tone,' 'mixed voice,' 'forward production,' 'central production,' 'mask production,' 'sinus production,' &c., rage furiously together. All sorts of specifics for attaining vocal greatness (in a physical sense) are advocated: control of the breath, of the 'false cords,' of the soft palate, of the resonating chambers, of the glottis, of the larynx, of the diaphragm, of the 'vibrating column,' of the hypo-glossus muscle, and goodness knows what else besides! I remember that one of my own teachers made all his pupils look down at the floor 'to place the voice,' whilst the next made them look up at the ceiling, with the same object.

That ancient battle-horse, the 'Old Italian Method,' nowadays parades in as many different guises as there are days in the year, and exponents of the 'Garcia Method,' the 'Marchesi Method,' the 'Lamparti Method,' and the 'de Rezske Method,' are to be found everywhere, although, if these celebrated teachers' opinions could be ascertained by occult means, fully ninety-five per cent. of the teaching that is carried on under the august shadow of their names would in all probability be indignantly disowned.

Finally, we have the advocates of 'naturalness,' who assert that singers are born, not made, and that technical training destroys feeling and develops artificiality. 'Watch the birds, and sing as they do,' was the advice given to students by a cantatrice of great renown who recently visited Australia. It is not surprising, therefore, that many would-be singers feel they are groping in the dark for knowledge which eludes them, for lack of a capable guide.

But in spite of all this, there are strong indications that in the training of the singing voice we are slowly progressing in the direction of soundness, simplicity, and common-sense, and that we may eventually—discarding fanciful theories and alleged 'secrets' or 'exclusive methods'—reach a firm and solid basis on which to erect a sturdy and unshakable edifice of vocal art and skill, equal to all requirements, operatic or otherwise, and comparable to the highest standard attained by any other race.

That such a basis is sadly needed must be apparent to all who, as examiners or adjudicators, are accustomed to hear a varied assortment of voices which have undergone some kind of training—good, bad, or indifferent, as the case may be; or to singers, who like myself in youthful days, have spent several years in an unavailing quest for the essential attributes of vocal ease and endurance, combined with excellence of quality and naturalness of style. In my own case the final outcome was severe throat trouble and complete temporary loss of voice, brought about by a course of Italian training on 'open' production. The 'maestro,' now dead, was an artist of international reputation, but he did not understand the voice—or, at any rate, the English voice. That this was by no means an unusual experience I already knew, and subsequent years have brought very many similar cases under my notice. It is not without ample cause that Mr. Charles Tree, in his valuable little book, 'How to acquire ease of voice-production,' draws attention to the deplorable fact that many fine young voices do not last through the period of training; and Sir Henry Wood once said:

> 'It is as grievous to think of the number of voices ruined and annihilated by bad teaching as of the legion of lost souls.'

Competent authorities in Italy, France, and America have deplored the existence of a like weakness there. Every thoughtful observer is acquainted with the uncertainty which attaches to the process of vocal training in general, and the fact that much of it is futile and ineffective, if not positively injurious. Although bad tuition on the violin or pianoforte may spoil your chances of becoming a first-class player, it cannot spoil the instrument itself, or take away your power of playing, yet bad tuition in singing often has this very effect.

The injurious results of mis-using the voice are not at first perceptible, except to the expert ear, and singers themselves generally fail to realise, until too late, that they have been following the wrong track. But the attempt to obtain 'big tone,' or an immediate increase of compass by using physical force instead of skill, inevitably brings about loss of the finer qualities of the voice, and sometimes damages it beyond repair.

The conservation of the voice for the future should be one of the most important considerations in vocal training, and I agree with Mr. Travers Adams that 'cantabile open tone,' approached and developed by way of 'covered' tone, is not only of superior quality and greater artistic value, but is more dependable in every way than the declamatory 'open' tone relied upon by many teachers from the commencement of study, which results only too often in vocal instability, faulty intonation, forcing of the upper register, and a short-lived career.

A persistent vibrato has negatived many a singer's hopes of success, and it is noteworthy that in America no less than in England it is considered a disqualification. Dr. Holbrook Curtis, for twenty-five years throat specialist at the Metropolitan Opera House, New York, in his work on 'Voice-Building and Tone-Placing,' remarks:

> 'The vibrato is popular among the Latin races, while the Anglo-Saxons will not tolerate it. No singer with a vibrato has ever secured recognition in the United States as being of the first rank.'

I have never met Mr. Travers Adams, and know of him only through his contributions to the musical press over a lengthy period and his handbook on 'Physical Development in Relation to Voice-Production'; but these reveal him as one of the leaders of vocal thought; and experience has proved that the principles outlined by him in your November and March issues, if carefully followed out, can be depended upon to produce consistently satisfactory results—the greatest good for the greatest number—unlike the 'hit-or-miss' methods upon which so many rely. After independently arriving at the same conclusions, I have been able to test them extensively on this side of the globe; and I am also acquainted with several leading American teachers whose ideas and ideals are in close agreement with those of Mr. Adams. Amongst them is Edmund J. Myer, author of 'Vocal Reinforcement,' in which he states:

> 'If true conditions prevail, then we shall have the most perfect, the most beautiful, the most useful tone that the human voice is capable of producing. The tone that is susceptible of the greatest variety of shades of power, of colour, and of effect; the tone that has the richest, warmest colour, and the finest carrying quality. This medium tone that is called "covered," is more desirable than the open tone, because it has more variety of colour, more intensity, more soul, and yet the same freedom of action, and even more power. The rich covered voice in solo singing will fill a larger house than the more open tone.'

I have read that the voices of both Jenny Lind and Patti were of the rounded or 'covered' type, and a modern prima-donna, Galli-Curci, is reported as saying:

> 'Covered singing is the only singing which really deserves the name. It is not produced by a closed throat. . . . And this beautiful "covered" voice carries much further than a voice which is shrill. . . . To me it is the ideal tone.' ('The Art of the Prima-Donna,' by F. H. Martens, p. 108.)

Further on we read:

> 'When you find that your tones are inclined to be white, try to mix judiciously with them a little of the *oo* or *o* quality, to make the tone darker, more expressive.'

Confirming teacher and singer, the scientist, Dr. Holbrook Curtis, already quoted, affirms that 'the nearer a tone may be sung to simulate a "closed" quality, even when sung with the chest mechanism, the better the result.' In other words, the 'covering' or rounding of the tone, judiciously effected, gives greater richness and mellowness to the voice without impairing its sonority or carrying power. 'Closed' quality, of course, does not imply 'closed throat,' as many mistakenly think. And with regard to the vowel *oo*, mentioned by several correspondents, one important reservation must be made. If sung as in 'pool,' 'room,' 'brood,' &c., it is apt to give a tone hollow and 'tuby' in effect, from being formed (as with other English vowel sounds) too low down in the throat. Equal roundness of tone with an appreciably higher and more forward placing can be obtained by practice on the *ou* sound as in 'should,' 'good,' 'wood,' &c., and this can be made as resonant and intense as *ee* or *ai*.

High, forward placing, combined with deep resonance (the larynx not fixed, but automatically assuming a moderately low position), develops colour and beauty as well as resonance and carrying power—the kind of tone associated in my mind with such artists as Plançon, Van Rooy, Battistini, Kirkby Lunn, Nordica, Journet, Destinn, and others whose careers were notable for both length and distinction.

Surely there is nothing in modern opera that demands greater declamatory power or more stamina than Wagner, and it is well within living memory that Jean de Reszke, Ternina, Lehmann, Bispham, and other great artists demonstrated the possibility of singing Wagner with real beauty of tone and a true *legato* style. Why then, depart from the latter—the foundation of vocal art—on the pretext that 'modern modes of expression demand modern methods of voice-production'?

Correct voice-production is simply the carrying out of rational laws founded upon the observation of natural processes drawn from the examples of the finest artist-singers, with the additional support nowadays of knowledge derived from scientific investigation and medical research, whereby we are enabled to trace the relationship between cause and effect, and to show why certain things are beneficial and others destructive.

'It is not enough to sing well,' says Lilli Lehmann, 'one should always know how one does it.' And the imitative methods of a former generation fail to satisfy the desires of an educated and inquiring mind to-day. Therefore the teacher's knowledge must be comprehensive, his mind well stored, and his ideals always in advance of his own or his pupils' attainments. And it should be borne in mind that a keen sense of quality is even more important than a keen sense of pitch.

In connection with the study of vowel sounds and their relationship to quality, Ellis's 'Pronunciation in Song' contains invaluable information. Excellent and inexpensive elementary text-books for teachers and students are Norris Croker's 'Handbook for Singers,' 'Voice Production and Breathing,' by J. Hugh Williams, and 'How to Acquire Ease,' by Charles Tree. Indispensable for general principles, ideals, and interpretation are 'The Art of the Singer' (W. J. Henderson), 'The Singer's Art' (H. Gregory Hast), 'Interpretation in Song' (H. Plunket Greene), 'Musical Education and Vocal Culture' (Albert Bach), 'Lyric Diction' (Dora D. Jones), and 'The Singing of the Future' (D. Ffrangçon Davies). Teachers should also study Dr. W. A. Aikin's 'The Voice,' Lilli Lehmann's 'How to Sing,' Shakespeare's 'Art of Singing,' Dr. F. E. Miller's 'The Voice,' and Dr. Holbrook Curtis's 'Voice-Building and Tone-Placing,' to obtain a comprehensive grasp of fundamental principles.

The essential elements in the proper development and cultivation of the voice are simple enough in themselves. It is upon their skilful application and proper carrying out that the singer's technical efficiency and control depend.

From the very beginning the voice must be regarded as a means of expression, not merely an instrument of sounds, however beautiful in themselves; but it is imperative that the technical groundwork be firmly established before declamatory or dramatic effects are attempted. As the Italian proverb has it, *Chi va piano, va sano e va lontano* (He who goes slowly, goes safely and far).—Yours, &c.,

ROLAND FOSTER

(Professor of Singing and Vocal Examiner for Australian Examinations Board, State Conservatorium of Music, Sydney, New South Wales).

[We gladly insert Mr. Roland Foster's valuable letter, but we cannot re-open the correspondence on this subject.—EDITOR.]

THE CINEMA ORGANIST

SIR,—I am pleased to see the contributions in your July and August numbers under the heading 'The Cinema Organist.' Such diversity of ideas upon this matter should be welcome to those who, like myself, are not only interested, but subsist by this profession.

To revert to the letters mentioned, it is my opinion that the writers are both right and wrong. Extemporisation, unless it is consistent with form, melody, and rhythm, is impossible; and yet if the organist has to play for between four or five hours daily, year in and out, and never play from music, this is a job for a Colossus. Frankly, I do not think it possible. Apart from this, the fact remains that sometimes we do feel like playing impromptu. The medium course suggests itself at once, and if the exponent can dovetail both to fit the requirements, will prove of more value in the long run.—Yours, &c.,

EDWARD O'HENRY.

Picture House,
Walsall, Staffs.

SIR,—I am sure all organists will be interested in the recent contributions of Mr. Quentin Maclean, the able organist at the Shepherd's Bush Pavilion Cinema, and Dr. George Tootell, of Stoll Picture Theatre fame, on the subject of organ-playing to films. It so happens that these leading authorities are both contributors to the 'Complete Organ Recitalist.' Mr. Maclean does not encourage extemporisation at cinemas, while Dr. Tootell advocates it strongly. Both believe in the organ accompaniment as enhancing 'the emotional effect of the drama depicted.' The difference is in the means and the manner of application. It is possible that in the hands of a trained artist an extemporised accompaniment to a film may be every bit as good and effective as music written for it, especially as some of the composers who write film accompaniments are known for their 'cheap' style.

What I should like to point out is that extemporisation by an artist who has ideas and has trained himself in various forms and styles, has advantages over the usual conglomeration of snippets and fragments from every source which is so commonly heard at the cinema. Personally I find the perpetual 'medley' of snatches from this and that very distressing. There is no coherence, no emotional presentation as a whole. It is just here that extemporisation can make good, by finding the 'common denominator,' so to speak, and by the devices of development and recapitulation it can present that unity of interpretation which is usually so conspicuous by its absence.

The cinema organist has the advantage that he knows beforehand (or should know) the topic on which he is to extemporise. Suppose it is an eastern picture which is due, he can soak his mind in the style shown in pieces supposed to present eastern colouring. No doubt the sources mentioned by Mr. Maclean are helpful in this respect. The H. W. Gray Co., of New York, also publish two volumes of picture music, arranged for the organ.

There is usually a central idea in every film, round which the various episodes or pictures are grouped. Thus there is, or should be, coherence or unity throughout. This unity is not usually conspicuous in the music which is supposed to enhance the story, though there is no reason why it should not be.

The cinema organist has to draw principally on 'characteristic music,' and, doubtless stimulated by this, a special school of 'characteristic' composers for the organ has sprung up in America.

Cinema subscribers to the 'Complete Organ Recitalist' and others will be interested to know that a chapter is devoted to cinema organ music, nearly two hundred items being classified into various styles, such as pathetic, animated, national, romantic, characteristic, &c.

It is easier to extemporise on a mood or emotion at the cinema than to handle an unknown theme skilfully at a recital, but in any case I hope the increased interest in extemporisation may lead to its (much needed) revival.—Yours, &c.,

HERBERT WESTERBY

(Editor, 'Complete Organ Recitalist').

P.S.—May I draw attention to a slight error in my address as given in your August issue? It should be 'Sandon,' 57, Bexley Road, Erith, Kent.

SIR,—I have no doubt that Dr. Tootell's rather inconsistent criticism (*see* August number, p. 732) of Mr. Maclean's admirable lecture will be answered by abler pens than my own. But as one who, for the past three years, has had perhaps a unique opportunity of studying Mr. Maclean's methods at the Pavilion, Shepherd's Bush, I feel impelled to add my quota to the argument.

In the first place, I can definitely state that Mr. Maclean does not recommend one course in his lectures or written articles and then use other methods in his everyday work. And the results he obtains by the careful fitting of written music to the films are in my opinion so superior to the best improvised settings I have heard that there is little room for controversy as to which is the better idea.

As to Dr. Tootell's remarks regarding 'makeshifts,' it is quite obvious that, for all his experience, a trip to London would open his mind to the fact that even if the organist and organ are in the theatre primarily as a means of saving expense, they nevertheless contrive, by playing written works, to provide thoroughly artistic music *at every performance*—with such success, indeed, that the organ is not now regarded so much as a 'relief' but rather as an alternative to the orchestra, and is quite as much enjoyed by both musician and average patron.

Dr. Tootell's commendation of extempore playing is of course a counsel of perfection. But for how long at the keyboard, even with the best intentions, can he preserve good style, melodic interest, contrapuntal device, &c., equal to the best written works? And can he do so with the same excellence through every performance for a week? The finest extempore players I have heard seem invariably to show signs of fatigue, and unconsciously lose vitality in their playing after a comparatively short period of continuous effort even when they have not to concentrate on the film in addition to thinking out musical ideas. Consistently to maintain a high standard, and do so *to order*, are in my experience too exhausting a business to be seriously considered.

Your correspondent's criticism of film 'incidentals' is no doubt true in some cases. But there are plenty of incidentals, so why use the worst?

One is surprised to find a musician of Dr. Tootell's reputation hinting that the last word has been said with regard to film accompaniment on the organ. I, for one, should be sorry to think that such is the case, much as I enjoy hearing the best men of to-day. Mr. Maclean did *not* imply that the experiments of the last decade had been wasted, but with the modesty of the artist he refused to dogmatise, since he is constantly striving for the improvement of his art, and, whilst delighting others (both management and patrons), is himself never satisfied. The success of his methods is, in my opinion, proved by the brilliant way in which he has acquitted himself for three years in one of the most important posts in the country, and by the ungrudging approval accorded to him by contemporary organists, both English and American.

Finally, Dr. Tootell tells us that there are 'not half-a-dozen men in Great Britain' who can properly improvise a film accompaniment. Some admission, this! In hearing your contributor himself, I have presumably heard one of this select company, and if he will name the other few I will gladly journey to hear them with an open mind if I can be assured beforehand that (1) they will be 'in good form,' (2) that the film will be 'worth playing to,' and (3) that there's nothing wrong with the organ. I mention these essentials as I find that the lack of one or other of them is generally given as an excuse for a mediocre performance, especially that of the go-as-you-please type of film-fitting so much favoured by Dr. Tootell.—Yours, &c.,

J. I. TAYLOR.

1*a*, Rosedale Terrace, Dalling Road, W.6.

ORCHESTRAL NOTATION

SIR,—It is to be regretted that in her letter Miss Scales is not more explicit. She says: 'Harmonics *can*—but probably never would—be played on the covered strings' of the harp. Why not? No doubt there is some difference in tone-quality (of which a clever composer might avail himself) between harmonics taken on the two kinds of strings. But if, in spite of Widor's dictum, they can be produced on the covered ones, their disuse must depend on the players, who, as Berlioz observes, object to plucking the lowest notes on account of the uncomfortable position entailed. Perhaps Verdi and Puccini agreed with the French master's unkind comment, that 'this reason should have little weight with composers.'—Yours, &c.,

St. Leonards. TOM. S. WOTTON.

FRETS ON VIOLS

SIR,—Mr. Arnold Dolmetsch is perfectly right when he says that there is no evidence of the viols ever having been played without frets; indeed, as long as the Tablature existed the frets could not be dispensed with. On p. 228 of my 'Dictionary of Old English Music and Musical Instruments,' I do not say that the frets formed an insurmountable impediment, but that, with them, the 'difficult divisions of Christopher Simpson could not be played *easily*.' I agree with Mr. Dolmetsch that the question as to whether viols were ever played without frets touches 'a fundamental point,' and I am sorry that a remark of mine should have been read to imply that they ever were. The passage that Mr. Dolmetsch quotes comes from my description of my own tenor viol, and grew out of my statement respecting the marks of the frets on the neck of that instrument. Certain it is that when the viols were played from Tablature the frets were *sine qua non*; whether experts played without frets from ordinary notation we do not know. Playford's remark quoted in my lecture and in my 'Dictionary,' and reproduced in Mr. Dolmetsch's letter to you, comes, as that eminent authority most probably knows, from the 'Introduction to the Skill of Musick,' and refers to Playford's account of the treble violin. I do not give it as my opinion that the players on the viols actually removed the frets when playing on the older instruments, and merely contented myself with citing Playford's statement that this was done with the violin. At the same time I should like to thank Mr. Dolmetsch for having drawn my attention to the passage; it certainly can be misinterpreted, and will be altered in the second edition.—Yours, &c.,

JEFFREY PULVER.

SONG 'PLUGS' AND 'BOOSTS'

SIR,—Not long ago, I think it was in your July number, there were some notes on 'boosting' particular musical publications. This practice, as it obtains in America, was exposed in some articles in Henry Ford's *Dearborn Independent*, and these articles were reprinted in one of the four vols. of 'The International Jew,' sold separately at 2*s*. a volume, and obtainable from The Britons Society (40, Great Ormond Street, Russell Square). These volumes consist solely of articles reprinted from the *Dearborn Independent*, and are designed to show the extent of Jewish influences in America.

I venture to suggest that the writer of your notes would be interested in consulting the volume referred to, if he is not already acquainted with it.—Yours, &c.

T. FRANCIS HOWELL.

Fairhaven, Woolacombe,
N. Devon.

C NATURAL AND B SHARP

SIR,—I am very pleased to see from Mr. Farjeon's article in your July issue, that at least one of our modern musicians is on the right track for enlightenment concerning the wonders of the musical scale.

The value of Ptolemy's ratios, in questions of this order, is due to the absolute accuracy of their magnitudes; but as a practical fact they are commonly unintelligible because their outward forms convey no *sense* of magnitude, and therefore no indication of their own accuracy.

But Mr. Farjeon will find it instructive to write out, on square-ruled paper, the exact values of the notes in his musical passages, using fiftieths, instead of cents, for his measurement unit, and marking off his octaves by twelve squared compartments, thus:

C SCALE divided by fifths laterally, thirds vertically.

A	E	B	F♯
F	C	G	D
D♭	A♭	E♭	B♭

Scale-names.

C SCALE MEASURES.

442	193	544	295
249	0	351	102
56	407	158	509

Unit = $\frac{1}{50}$ of E.T. semitone.

'Skismas,' or fiftieths of an E.T. semitone, are better than cents for this work, because they are less cumbersome, and the unit corresponds exactly with the tuner's skisma.

Reading from left to right, the letter-names are in the order of perfect fifths (351), measured upwards. Reading from below upwards, the order is that of major thirds (193), measured upwards.

With the aid of the above diagram we shall be able to solve Mr. Farjeon's problem by adding the needful notation to that of the scale of C. Thus:

COMBINED DIAGRAM OF RATIOS OF C AND G♯.

Key of ♭G♯	228 E♯	579 B♯	330 F+	81 C+	
	35 ♭C♯	386 G♯	137 ♭D♯	488 A♯	
Key of C	442 A	193 E	544 B	295 F♯	46 397 148 C♯ G♯ D♯ — Key of C
	249 F	0 C	351 G	102 D	
	56 D♭	407 A♭	158 E♭	509 B♭	

Careful examination of this diagram will reveal the fact that the chord of A $\begin{pmatrix} E \\ C\sharp \\ A \end{pmatrix}$ stands in precisely the same relation to the key of ♭G♯ as that of the chord of D♭ $\begin{pmatrix} A\flat \\ F \\ D\flat \end{pmatrix}$ to the key of C. It is in fact 'the common chord on the

minor second of the scale.' *How it will sound* depends, in every case, upon the whole of the recognisable environment.

Much more could be said about the structure of the musical scale, but the above will perhaps be sufficient for present purposes.—Yours, &c., JOSEPH GOOLD.

Corsham, Wilts.

'MUNICIPAL MUSIC IN NEW ZEALAND'

SIR,—In the report of your interview with Auckland's City Organist (May issue), Mr. Barnett makes one or two statements which I cannot allow to pass unchallenged, and as the *Musical Times* finds its way into the most important centres of the Dominions, I would ask you to correct a few very misleading paragraphs.

It is asserted that the operations of our choral societies are on old-fashioned lines, and that the performances of important works are necessarily rare, owing to the impossibility of getting together an adequate orchestra.

I am not connected with the Auckland Choral Society in any capacity, but I admire the work it is doing, and appreciate the assistance it has given us in many ways and at various times.

I am personally acquainted with most of the members of its excellent orchestra, its conductor and leader, and I have no hesitation in saying that the Society is quite capable of adequately dealing with the orchestral parts of *any* choral work Mr. Barnett cares to suggest, with a couple of rehearsals.

Mr. Barnett gives a distressful account of the state of matters orchestral in these latitudes. I quote :

> 'First-rate orchestral players are rather scarce, and the bulk of those available are of course absorbed by cinema work. It is fair to add, however, that judging from the advertised programmes a lot of excellent orchestral music is played at the picture theatres. In fact there is much to be said for the opinion that the public hears more good music by this means than would be the case if it were dependent upon an occasional orchestral concert.'

'Judging from the advertised programmes' suggests that Mr. Barnett *never* attends the picture theatres, but takes it for granted that if an enterprising management advertises '"Casse-Noisette" to-night and all the week at 7.45,' the goods will be faithfully delivered (blissfully ignorant of the fact that what would probably eventuate would be the murder of the 'Sugar-plum Fairy' by pianoforte, violin, cornet, and xylophone !).

It must also be assumed that as Mr. Barnett lives at Auckland, he is alluding to Auckland advertisements.

I am sending you a programme given by the Bohemian Orchestra, which I trust will be of interest. I am also enclosing a list of some recently performed works, which I think is sufficient answer to Mr. Barnett so far as his remarks concern Auckland.

Our performances of new works are necessarily somewhat restricted by the thirteen thousand odd miles intervening between us and our source of supply. Many of such works are hard to obtain ; many more are in MS., and on hire only, which puts them out of the question.

Fortunately we are kept advised of current happenings in the musical centres of England and Europe by the *Musical Times* and other periodicals, and this is of great value to the enthusiasts in this out-of-the-way corner of the Empire.—Yours, &c., LESLIE E. LAMBERT

Auckland, N.Z. (*Chairman, Bohemian Orchestra*).

[The list which Mr. Lambert sends shows the repertory of the Bohemian Orchestra to be large, and its policy enterprising, especially in view of its distance from Europe.—EDITOR.]

Owing to unavoidable delay in securing permanent premises the Editha Knocker School of Violin Playing will be carried on for the present at 7, Lambolle Road, N.W.3. Two scholarships will shortly be competed for, the last day of entry being September 6. For full particulars apply to the Secretary, at the address given above.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Amateur pianist (lady) wishes to join trio or quartet. East Ham district.—D. K. M., c/o *Musical Times*.

Violinist wishes to meet pianist for weekly study. London district.—V. F., c/o *Musical Times*.

Violinist wanted to complete trio ('cello and pianoforte). N. London.—A. H. T., c/o *Musical Times*.

Baritone wishes to join amateur choral society. Experienced. N.W. district.—W. H., c/o *Musical Times*.

'Cellist (male) wanted for amateur string quartet. N. London. —ENTITY, c/o *Musical Times*.

Young lady pianist wishes to meet other instrumentalists for mutual practice. S.W. district.—D. H., c/o *Musical Times*.

'Cellist (gentleman) wanted for amateur trio. Good sight-reader. Semi-modern répertoire (Franck, Smetana, Bossi), as well as classics.—L. D., c/o *Musical Times*.

Viola player wanted for quartets and other chamber music. London.—FUGUE, c/o *Musical Times*.

'Cellist (learner) wishes to meet good pianist and violinists for progressive practice — solos, trios, and quartets. Croydon district.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Amateur string players and vocalists living in or near Ealing would be welcomed as members of the Ealing Arts Club. Small string orchestra and madrigal choir. —HAROLD E. WEST, 8, Liverpool Road, Ealing, W.5.

Violinist wishes to meet experienced pianist for mutual practice. Beeston or Nottingham districts.—W. W., c/o *Musical Times*.

Young lady pianist wishes to meet vocalist, or instrumentalists, for mutual practice.—Miss C. HIBBERD, 'Whittlesey,' Sutton Lane, Hounslow.

Violinist (young gentleman) wishes to join string quartet or pianoforte quintet.—A. D. MILES, 13, Windmill Street, W.1.

Sixty Years Ago

From the *Musical Times* of September, 1866 :

The gradual advance of the 'ballad concert' has been a noteworthy feature of the past musical season. That these entertainments have been mainly fostered by music-sellers there can scarcely be a doubt ; but we are sorry to see artists of the highest eminence letting themselves out for hire to further the spread of such utter inanities as we have been compelled to listen to at these concerts. That the 'royalty' system is lucrative alike to vocalists and publishers cannot be questioned ; but the degradation to art and artists should have some little weight with those who live by the opinion of the public. Good voices and good singing may galvanize into something like life such puerilities as 'The Sparrow's Chirp,' or 'My Mother's Arm-Chair' ; but the real question is whether vocalists of established reputation would ever have travelled beyond the title-pages of these effusions had they not secured a positive interest in every copy sold.

Mr. Alfred Mellon's Promenade Concerts have been the chief attraction during the past month. Mlle. Maria Krebs has again been delighting everybody by her artistic pianoforte playing, and appears to have established herself as a great favourite at these performances. Mr. Mellon's orchestra is, as usual, excellent ; and he infuses a sufficient quantity of classical music into his selections to attract all classes of listeners. He has given a 'Gounod night,' a 'Mendelssohn night,' a 'Weber night,' &c., all of which have been highly appreciated ; but the meaning of a 'Volunteer night,' which he also announces, is utterly beyond our comprehension.

The 'Hall by the Sea,' at Margate, bears no outward sign that music forms a prominent feature of the entertainment provided therein. . . . Insignificant little bills,

however, announce that a concert takes place every evening; and, tempted by this information, we lately strolled in, and found a very elegantly fitted-up room, and a small, but efficient, orchestra conducted by Jullien. During the evening bits of great works, such as the Menuetto and Trio from Mozart's 'Jupiter' Symphony and the Allegro and Storm from Beethoven's 'Pastoral' Symphony, were performed by the band, so as to give a classical flavour to the concert. . . . Miss Rose Hersee, a very agreeable soprano, condescended to employ her vocal powers upon a song called 'Coo, says the gentle dove,' the music of which was as simple as the title; but it brought in the stragglers from the refreshment department, . . . and the applause she received will no doubt encourage her to persevere in this unpretending school of art.

ROYAL ACADEMY OF MUSIC

The annual dinner of the R.A.M. Club, founded, by the way, in 1889, was held at the Trocadero Restaurant on July 22, the President, Mr. T. B. Knott, being in the chair. Among the guests who spoke during the evening were Sir Henry New, the Rt. Hon. Sir Henry Craik, the Rt. Hon. Lord Gorell, Sir Henry Hadow, Dr. J. B. McEwen, Sir Alexander Mackenzie, Mr. Alfred J. Waley, and Mr. Percy Baker. The dinner was a great success, and the more serious side of the entertainment was enlivened by humorous stories, told in his own inimitable manner by Mr. Frederick Chester. On the following day, Friday, July 23, the distribution of prizes took place at Queen's Hall. The President of the Royal Academy, H.R.H. The Duke of Connaught and Strathearn, presented the awards and prizes, and the Principal, Dr. J. B. McEwen, made his report on the year's work and happenings. A short but pleasing programme of music was given, the Ladies' Choir, under the conductorship of Mr. Ernest Read, being notably effective. Elgar's part-song, 'Stars of the summer night,' with accompaniment for violins and pianoforte, was remarkably well done. For the same instrumental combination, 'Three Jacobean Tunes,' by J. B. McEwen, entitled 'Prince Charlie,' went exceedingly well, the conductor in this instance being Mr. H. Wessely. In his speech the Duke of Connaught complimented the students on their performance, and promised to open the new buildings—the theatre and lecture hall in York Gate—early in the coming autumn. The Michaelmas term will commence on Monday, September 20, the entrance examination being held on September 6.

INCORPORATED STAFF-SIGHT-SINGING COLLEGE

The Annual General Meeting was held on July 17 at the Royal College of Music, Sir Hugh Allen being in the chair. An interesting report of the year's work was read by the hon. secretary, Dr. W. H. Hickox (84, Abingdon Road, W.8). The competition shield and cup for excellence in sight-singing from the staff were won by the girls of St. John's Holborn and Vauxhall Central, respectively. The diplomas were presented to the successful candidates, and at the close of the meeting two able lectures were given. The first was by Dr. Phillips, on 'The Development of Musical Notation'; the second by Mr. Albert P. Howe, on 'Some Practical Thoughts upon Sostenuto in Singing,' was illustrated by a charming song recital—Dr. Hickox acting as accompanist.

CAMBRIDGE SUMMER COURSE IN MUSIC TEACHING

The fifth of the Summer Courses in Music Teaching, organized by the Federation of British Music Industries, has recently been held at Cambridge. The students numbered a hundred and twenty, most of them teachers in secondary and elementary schools, who are interested in the subject. Lectures covering a wide range of musical and teaching interest were given by Mr. Adrian Boult, Dr. George Dyson, Mr. Frank Roscoe, Dr. Cyril Rootham, Major J. T. Bavin (Director of the Course), Mr. Geoffrey Shaw, Dr. Stanley Marchant, Mr. Sydney Grew, and others.

The inaugural address was given by Sir Henry Hadow (Vice-Chancellor of Sheffield University), who brilliantly hit off, in a swift epitome of the music tendencies of to-day, the outstanding characteristics of modern music and musicians.

Of modern tendencies, Sir Henry reminded his audience that the revolutionary music of to-day was one of the many signs of times in which things once axiomate have been torn by the roots. The new musical language is more difficult for the elders, as all new languages are, than for the young. The utterance of a new genius is often baffling. But any new musical works show the composers satisfied with commonplace ideas. Compare the saying, 'The French would be the best cooks in the world if only they could get good meat.'

As to jazz, Sir Henry defined it as the slang of music, all very well now and then, but unthinkable as something to live with day in and day out:

> 'Stevenson once spoke of domesticating the Recording Angel. Some people in their devotion to jazz are domesticating Mrs. Gamp.'

But worse than jazz, Sir Henry continued, is the undue claim the new composers make for elaboration and complication of the style and materials of music. They have become afraid of emotion, hence this enormously complicated stuff. After reference to the 'deadly seriousness' of present-day music, Sir Henry urged the value of nationalism in music, and the claims of an English music with English idiom. Folk-music would not necessarily give us that, however, for although a few folk-tunes are beautiful tunes, most of them are not; and to write down folk-tunes or slavishly to follow the folk-song manner is not necessarily to write English music. Sir Henry concluded a no less wise than witty address by insisting that music's present strength and its hope for the future are in the fact that it is a language possessing a great and significant literature.

MUSIC IN PUBLIC SCHOOLS

The following is a summary of musical activity in the Public Schools during the summer term:

BEDFORD SCHOOL musical and dramatic entertainment took place on May 29. The musical portion of the programme included Dunhill's 'Tubal Cain,' for chorus and orchestra; first movement of Symphony in D (Haydn); 'Bavarian Dances' (Elgar); madrigal, 'Now is the month of maying' (Morley); part-songs and unison songs for treble voices; part-songs for broken voices; and sea shanties.

At CATERHAM annual Speech Day, on July 17, music, plays, and speeches were intermingled. The orchestra played the Minuet from the 'Jupiter' Symphony (Mozart); Minuet from 'Berenice' (Handel); 'Folk-Song Suite' (Vaughan Williams); and 'As you like it' Suite (Quilter). Musical interludes, consisting mainly of Elizabethan songs and old country dances, supplemented the action of a pageant play, 'Chaucer Redivivus.'

At CHARTERHOUSE the annual house glee competition took on an experimental form. Each house, instead of singing the same set pieces, was asked to contribute a choral item to a 'community concert' programme. This arrangement presented obvious difficulties to the judge (Mr. C. B. Allen, of Brighton College), who had to award the prize for the performance which gave him the greatest pleasure. Variety was ensured, the programme including unison songs (with and without solo verses and descants), part-songs (S.A.T.B.), treble and bass choruses, negro spirituals, and even rounds. Some instrumental items (non-competitive) were introduced for further variety.

Speech Day at CHRIST'S HOSPITAL was celebrated on June 19. The musical programme included Bach's Concerto in C, for two pianofortes and orchestra (first movement); three numbers of the 'Peer Gynt' Suite for orchestra; Purcell's 'Golden Sonata' (arr. for two violins); Saint-Saëns's Fantaisie for organ solo; Handel's Air and Chorus, 'Hail thee, nymph' (from 'L'Allegro'); part-songs and songs.

CLIFTON COLLEGE house competitions were held on July 23, and were judged by Sir Hugh Allen. The following is a selection of the chief items performed: Individual competition for 'Kadoorie' Cup; pianoforte solos; Brahms's Rhapsody in B minor; Schumann's Novelette in D; Beethoven's Sonata in C, Op. 53 (first movement); Bach's Prelude and Fugue in C sharp; Brahms's Rhapsody in E flat. For violin and pianoforte: Grieg's Sonata in G (first movement). Programme of the winning house: Brahms's Rhapsody in B minor, for pianoforte solo; Purcell's Grave and Allegro from the 'Golden Sonata' (quartet, arr. for two violins, 'cello, and pianoforte); Saint-Saëns's Variations on a Theme of Beethoven, for two pianofortes. Programme of the second house: Bach's Sonata in E flat, for organ (first movement); Grieg's Sonata in G, for violin and pianoforte (first movement); Boyce's Minuet from Sonata in A, for two violins and pianoforte.

At ETON, the College Musical Society gave a concert on May 9. Morley's 'Now is the month of maying' and Gibbons's 'Silver Swan' were sung, the latter from memory. Instrumental items included two movements of Purcell's 'Golden Sonata' (arr. for two flutes); Boyce's Sonata for two violins, 'cello, and pianoforte; Handel's Sonata for two violins and pianoforte; Chopin's Ballade in A flat, for pianoforte solo.——On June 19 the Virtuoso String Quartet performed a programme which (with Dr. Ley at the pianoforte) included the Franck and Dvorák Pianoforte Quintets.

GIGGLESWICK has had three concerts, an organ recital, and the usual end-of-term concert. At the last of these the choir sang Holst's 'King Estmere,' unison songs by Parry and German, and part-songs by Ireland. The most important instrumental item was Grieg's Pianoforte Concerto (arranged for two pianofortes).

On June 26 the OUNDLE midsummer concert took place. The orchestra played two movements from Massenet's 'Scènes Pittoresques,' the choir sang Holst's 'Festival Chime,' and choir and orchestra combined in 'Hail, bright abode' (from 'Tannhäuser'). Other items included Vaughan Williams's 'Folk-Song' Sextet for strings, unison songs, Chopin's Pianoforte Sonata in B flat minor (first movement), Eccles's Sonata in G minor for 'cello, Franck's 'Pièce Héroïque' for organ, and Bishop's 'Lo, here the gentle lark' (arranged for flute and clarinet).——On June 27 a programme in the Great Hall consisted of MacDowell's 'Hexentanz' for pianoforte solo, the first movement of Beethoven's Violin Concerto (orchestral accompaniment on the organ), and Reubke's Introduction and Fugue from the Sonata for organ.

At WELLINGTON COLLEGE the following concerts took place: on May 16 and July 4, organ recitals; on May 29 a recital by the English Singers; on June 6 a lecturette on the history and development of the French horn, followed by performances of the Brahms Horn Trio in E flat and the Mozart Horn Concerto in E flat.——On June 18 a school concert took place, in which the orchestra played Beethoven's Symphony No. 1, Franck's 'Symphonic Variations' for pianoforte and orchestra, and Berlioz's 'Hungarian March.' The choir sang Parry's 'Pied Piper of Hamelin,' and several part-songs.

WESTMINSTER School Madrigal and Orchestral Societies' concert took place on July 23. The chief orchestral items were Bach's Concerto for two violins, Mendelssohn's 'Hebrides' Overture, and Bizet's 'L'Arlésienne' Suite. The choir sang Percy Fletcher's Fantasia on Wagner's 'Meistersinger,' Purcell's 'Soul of the World' (from 'St. Cecilia's Day'), and some sea shanties. R. S. T.

Next year's Festival of the International Society for Contemporary Music will be held at Frankfort in June. The Committee of the British section will shortly make its recommendation of works for the programme. Both orchestral and chamber music will be admissible, the preference being given to works written during the past five years. Compositions should be submitted to the Secretary, British Music Society, 117-123, Great Portland Street, W.1, not later than November 1. Copies should bear the date of composition, and the length of time in performance should also be indicated.

London Concerts

THE PROGRAMMES

In its main lines this year's programme of Promenade concerts follows that of last year. On Mondays there is Wagner. On Tuesdays, Symphonies by Haydn and Mozart, and, until the last two weeks, a Concerto by one or the other. On alternate Wednesdays, Bach rules the roast, attended by Handel, or else things are highly romantic. On Thursdays anything may happen. On Fridays, the Symphonies of Beethoven. Saturdays are like Thursdays.

Novelties are still apt to occur after the interval, to the annoyance of newspaper men. The weekly organ solo has been dropped. More lights have been added to the roof of Queen's Hall. Seating accommodation is more scarce than ever in the refreshment rooms. The descriptive notes are still by Mrs. Newmarch and Mr. Eric Blom.

The name of Mozart occurs about fifty times; that of Bach thirty. But Mozart gains numerically by the vocal arias that creep in on all occasions, while Concertos and Suites preponderate in the works of Bach, so that the latter may be ranked as the composer of the season, after Wagner and Beethoven. The Beethoven Symphonies are to be given in reverse order from No. 8 to No. 1, with an interruption in favour of Schubert's 'Unfinished' on September 17.

The works that are new, or not yet familiar, so far as one can remember (for the programme does not always make a positive assertion), are as follows: 'Ange,' by Feodor Akimenko; 'A Winter Poem,' by J. B. McEwen; 'San Francesco d'Assisi,' by Malipiero; 'The Kentish Downs,' by Susan Spain-Dunk; 'The Ocean,' by Henry Hadley; 'Variations on a Familiar Air,' by Haydn Wood; 'La Queste de Dieu,' by Vincent d'Indy; Introduction and Allegro for full orchestra, by Arthur Bliss; 'Chant de Joie,' by Arthur Honegger; Concerto for orchestra (Op. 38), and Three Dances ('Nusch-Nuschi'), by Paul Hindemith; 'Heroic Overture,' by Montague Phillips; Violin Concerto in one movement, by Gordon Jacob; 'Pan and the Priest,' by Howard Hanson; 'Romantic Concerto,' for pianoforte and orchestra, by Joseph Marx; 'The Three Bears,' by Eric Coates; orchestral suite, 'The Insect Play,' by Frederic Austin; Serenade in A, for violin, horn, and orchestra, by Ethel Smyth.

Other British composers in the list, besides those whose names occur above, are Elgar (Violin Concerto, 'Enigma' Variations, 'Cockaigne' Overture, &c., but no Symphony), Vaughan Williams ('Old King Cole' Ballet and 'Pastoral' Symphony), Delius ('Dance of Life,' 'Brigg Fair,' and smaller works), Holst (five of 'The Planets'), John Ireland ('Mai Dun'), Boughton (Overture to 'The Queen of Cornwall'), Dorothy Howell ('Lamia'), and Bantock ('The Pierrot of the Minute').

THE FIRST CONCERTS

Sir Henry Wood was in luck this year. The second Saturday in August fell as late as it possibly could—on the fourteenth, and consequently Sir Henry had more holiday than the calendar usually allows him. He used the interval in characteristic fashion by conducting eight concerts at Hollywood Bowl, California.

A great audience greeted his return. Hobbs is not more popular at the Oval than Sir Henry at Queen's Hall. He proceeded to run up a nice little programme of odds and ends founded on the Bach-Wood Toccata in F, and strengthened by the music of César Franck—'Les Djinns' and the Symphonic Variations, with Miss Myra Hess as pianist. Honegger's 'Pacific 231' roused but mild interest. The 'Old King Cole' Ballet of Vaughan Williams was more to the taste of the majority. Miss Clara Butterworth and Mr. Malcolm McEachern sang.

On the Monday, a Wagner evening to a full house.

Tuesday, August 17, brought the first novelty, a dull specimen of Franco-Russian nothingness by Akimenko (*b.* Kharkov, 1876). A top line supposed, in the argument of the piece, to be sung by an angel, was fitter to make angels weep. Glutinous harmony, the orchestration a-filling in—oh, Sir Henry! The evening was the first real test of London's will to provide a nine weeks' audience.

An average number came to hear their Haydn and Mozart, Nicolas Orloff playing the latter.

Wednesday, August 18, promised better for the Bach nights than for the Viennese. The first 'Brandenburg' Concerto, the D minor for pianoforte (Miss Harriet Cohen), and the fifth Suite in G for strings, oboe, and organ—no wonder there was a crowd.

M.

Competition Festival Record

The annual general meeting and conference of the British Federation of Musical Competition Festivals at Chester, on October 1-4, promises to be even more interesting and enjoyable than usual. The topics down for discussion at the conference are very important, and at least one may be expected to lead to lively debate, *i.e.*: 'Church and Chapel Choirs,' 'The Adjudicator, his function and equipment,' and 'School Choirs.' A meeting that should be fruitful is the unofficial pow-wow between adjudicators and festival secretaries. The social side is well looked after, and includes a civic reception by the Mayor, and sight-seeing expeditions. There will also be special musical events in the Cathedral, one being a Hymn Festival, conducted by Sir Walford Davies. Reduced fares have been promised by the railway companies to passengers using a voucher issued by the Federation. Those who intend being present should apply to the Secretary, 3, Central Buildings, Westminster, S.W.1, for vouchers, and the various tickets (conference, luncheons, dinners, receptions, &c.), not later than September 7.

WELSH NATIONAL EISTEDDFOD

SWANSEA (August 8).—The National Eisteddfod, held here last week for the first time in nineteen years, enjoyed exceptionally fine weather, exceptionally big crowds, notwithstanding the strike (which seemed to affect nothing but the men's choirs' competition, in which six entrants scratched), and also exceptionally good music.

Will Swansea's example mean the real musical advance of the Eisteddfod? It is not certain. The Festival moves about from year to year, and the choice of music is in the hands of the local committee. Swansea boasts an uncommonly good resident musical leader in Dr. Vaughan Thomas, and we may put down to him what there was of musical enlightenment in the programme.

SOME WELSH COMPOSERS

Dr. Vaughan Thomas came out of his crowded week with distinction. He is of course well known as a sound and sympathetic adjudicator. He has proved himself in such weighty things as the Ninth Symphony and 'Israel in Egypt,' a really useful conductor. And a number of his compositions, heard in the competitions and concerts, have established him, if not as a great composer, at least as a cultivated and agreeable one, and decidedly the best man of the Welsh Nationalist school.

A great deal is talked of this school year by year at the Eisteddfod. Undeterred by the example of the Eisteddfod poets, whose works and fame might as well not exist so far as the world outside such places as Bangor and a few mountain glens is concerned, there are theorists who desire the creation of a Welsh music as peculiarly national as the vernacular odes. Of course, this does not bear serious thinking. Music as we know it is a European language, with here and there idiomatic differences, much as there are idiomatic differences in the English of such writers as Burns, Synge, and Mencken. Burns, Synge, and Mencken wrote English because it was their language, and they had no other (or had not enough of another to write in it). Similarly Welsh musicians must write European music or none.

Naturally, so sound a man as Dr. Vaughan Thomas does not side with the extremists. Still, he believes in making the very most of any idiomatic peculiarity that Welsh musical practice may suggest. There is something here in Wales, though of course nothing so vividly characteristic as in the idioms of Spanish, Hungarian, Czech, or Irish music.

The most interesting example was Dr. Thomas's settings of five poems in the Cywydd metre (with an instrumental interlude), sung by Mr. David Ellis at the fourth concert. The composer has sought to do the most precise justice to the quantities of his poet. This has led him to some melodic meagreness. But he is not austere by nature, and tunes will break in. The interlude was for strings, harp, and trumpet, and was suggested by penillion-singing. It sounded well in so far as the fiddles sang the melody, which in actual penillion-singing goes to the unmelodic harp. But the trumpet was not fairly treated in being given, not real trumpet-music, but only the harmonic part, or descant, of the penillion singer, a part which wants words to make any interest. It would be exaggerating to suggest there was much in this music; but there was indeed something—a faint perfume and colour, a graceful bearing. The composer should exploit this vein further. He must know how eagerly his countrymen are awaiting their Grieg or Dvorák, of whom there is little or no sign at all in any other Welsh composer we heard last week.

NEW ORCHESTRAL PIECES

Probably nowhere else in the musical world is a spark of native creative talent so warmly welcomed as in Wales. In a handsome majority of the Eisteddfod competitions there was a Welsh test-piece. Last week this sometimes meant listening to pieces not worth hearing, or at least not strong enough to stand the trial of repetition. The critic must, however, bear in mind that the Eisteddfod is a national institution, at least as dependent on nationalistic sentiment as on sheer love of art. And surely, moreover, it is something that a hospitable door should somewhere in the world be standing open for the heaven-sent composer, when he arrives.

Five young Welsh composers conducted the London Symphony Orchestra in performances of their works. Mr. Hubert Davies's Variations were ineffectual as a whole, the composer oddly enough lacking Celtic glibness and oratorical resource. He is a violinist in the L.S.O., yet his work (which did not pass without affording a glimpse of musicianly feeling and fugitive inventiveness) never made the effect of having been thought for the orchestra. It sounded like the music of some rather cultivated pianist's improvisation.

Mr. Haydn Morris's 'Brythonic' Rhapsody used famous Welsh airs. The links and additions betrayed an unpractised hand.

Mr. Gwynn Williams's 'Three Cymric Cameos' were frankly pianoforte pieces, lightly scored *ad hoc*. It was a thin trickle of music, but pure so far as it went. Only there is a graceless lack of proportion about setting an orchestra to deal with such very small things. You do not ask that the mountain shepherd shall play you the B minor Mass. Why not better respect the fitness of things than to set a symphony orchestra merely playing the shepherd's pipe?

Mr. Afan Thomas aroused a certain interest by his orchestral piece, 'The Child's Funeral.' It was over-burdened in the programme by a long and indifferent poem (W. C. Bryant), with which the listener uselessly tried to connect the short piece. It was so short and ended so unexpectedly that we missed the musical argument, though we could not help noticing a quotation from 'Tannhäuser.' Still, this music flowed, and the very modesty of the unceremonious ending took one's fancy. Is there a real composer possibly within this unknown musician?

Mr. Leigh Henry's promised 'Doom Dance at Deganwy' was impracticable, and in its place we heard an orchestral prelude. This composer's well-known prose had led us to expect something problematic from his unknown music, but the Prelude turned out to be written in milk and water. It must be presumed a very early work.

THE AUDIENCE AND ITS PLEASURES

One must have seen the Eisteddfod to have a notion of the huge democratic extent of the affair, its ardour and its discomforts, the keenness of the musical contests, and the desperate contest for life waged by the music itself—threatened, as it is, by unrestful multitudes, by long-winded speakers, by disorganized time-tables (the Eisteddfod is nearly always an hour or so behindhand), and mechanical amplifiers.

The main pavilion was built to hold twenty thousand, and was crowded for the principal solemnities. Daily the programmes lasted, practically unbroken, from 9 a.m. till 10.30 p.m. The unpunctuality tries the patience of the visitor used to big functions more rigidly managed. But the critic should reflect that the Eisteddfod is a highly exceptional event in the lives of most of the participants, and that punctuality does not perhaps rank as a prime virtue with so rustic a gathering. Certainly choirs will wait half-a-day for their turn to sing, with no apparent impatience or resentment.

The audience is wonderfully keen, and tolerant of discomfort. It is critical of vocal undertakings, and is moved by exhilarating rhythm and emotional ardour in instrumental music. Naturally it has but little musical taste, and will applaud good and bad equally, granted effective performance. But, however ignorant, it is a responsive, vibrating crowd, capable of both generosity and cruelty.

Though there was a stream of early-goers during Beethoven's ninth Symphony, the duration of which quite exceeded their reckonings, the majority stayed and was moved to enthusiasm. 'Land of our fathers' had to be sung before the hall was cleared. This weak tune—so far from being among the best of Wales—had its weakness all the more shown up by Beethoven's strength. Nevertheless the impulse that prompted the singing seemed to us touching.

Few indeed of the composers whose works we heard last week had ever contemplated such conditions of performance. At the Eisteddfod there are nearly always a rustle and a movement perceptible, nearly every one having been sitting for too long on planks ill-fitting the human frame. The diversions of the speech-makers are then welcomed, especially when of the fluency and ardour of tone dear to the native temperament.

The musical instinct of the Welsh is nowhere else so plain as in their appreciation of oratory, for it is the sound, the pitch, and variations of colour of the orator's voice which, it seems, count for more than what he says. It is the fashion at the Eisteddfod for political speakers to flatter with a trowel—but this must not be done without musical oratory.

Mr. Lloyd George's performances on these occasions are always looked forward to, and he is indeed an artist of Kreislerian charm and more—a twinkle of humour. Mr. Ramsay MacDonald, who made a speech in the middle of the men's choirs' competition, had no humour, but more zeal, and he carried the audience off its feet by sheer force of skilful voice-production. In matter the speech was platitudes, and worse (including an *ad captandum* antithesis setting off the great big, materialistic, sabre-rattling nations against the little, spiritual, poetic ones), but the audience was listening to the Scotchman's music. It must be fairly said that on this head the emotional and sonorous Mr. MacDonald beat all the Welshmen on their own ground. But Lord Howard de Walden, though he is a generous patron of the arts in Wales, and moreover has acquired some knowledge of the Welsh language, was not borne with—he did not command a lyrical strain.

BRASS BANDS AND BEETHOVEN

What music, apart from nationalistic oratory, truly suits the Eisteddfod? One's first musical thrill was at the brass band competition on Monday, and, looking back over the week, one cannot remember anything more vivid. The bands were competing in an arrangement of the 'Eroica' Symphony, cut down to about thirteen or fourteen minutes. The abridgment was barbarous. If ten minutes or so more had been allowed it would not have been so bad. But in point of scoring it was clever; as music, the bare themes were probably the best music the bandsmen had ever had to play; and in the performances nobly did they rise to the honour. How well noble music sounds on these noble instruments! It is clear enough that one of these days crack brass bands will be playing the Beethoven Symphonies at full length, and we shall be very pleased to hear them if they play as well as Gwaun Cae Gurwen.

WELSH VOICES

On Tuesday the Duke and Duchess of York heard some of the children's competitions. Welsh children are early broken in to the Eisteddfod habit, and they seem not to know, not even the youngest, what stage-fright is. A word of praise is due to the immense choir of local children which sang at the Monday night concert. The tone was bright, the attack lively. A Yorkshire choir carried off the first prize in the children's chief competition.

On Wednesday we heard some of the adult soloists. A novelty at this Eisteddfod was the open operatic classes, one for men, the other for women. The candidates had the choice of three famous arias, and had also to sing a fixed one (Handel for all voices but the soprano, who sang the 'Deh, vieni' of Mozart). It was a good idea in many ways, if not from the purely competitive point of view. In the final of the women's class we had a soprano singing against a contralto, and in the men's final were two baritones and a bass.

The virtue of the classes was that this very vocal people had here a chance of singing on broader lines than the ordinary test-pieces and the vernacular folk-songs afforded. The writer is not disposed to give all the weight to national (as opposed to individual) characteristics which is commonly assumed in Wales; but there is no doubt that the Welsh often have a good natural vocal idea. In great numbers they do produce a flowing tone, and in the chief Eisteddfod competitions one hears many uncommonly promising singers. Both the baritones sang Iago's Credo and Handel's 'Finche lo Strale.' The first-placed was a mature singer of something like professional attainment. The second was a youngster whom one felt inclined to advise to take up singing with all seriousness, so attractive was his free production and obvious natural aptitude. In the women's class a pleasing and cultivated contralto was placed first, and a singularly sweet and certainly gifted young soprano second.

In the class for lyric contraltos the chief test-piece was Granville Bantock's 'Guardian Angel.' Here there was a common fault of 'plumminess,' from which contraltos on the hither side of the Wye also suffer.

THE CHIEF CHORAL

On Wednesday afternoon we heard the chief choral competition. The tests were Bach's Motet, 'Come, Jesu, come,' Vaughan Thomas's 'Bywyd' (Life), and Tanéïèv's 'From land to land.' It was not the first time a Bach Motet had been chosen for the Eisteddfod test. Others had been heard at Abergavenny and Mold. At Mold, 'Jesu, Priceless Treasure' had been wholly prepared, but only an unsatisfying fragment was actually performed. Here all three test-pieces were sung in entirety.

Cwmamman, the victors at the Ammanford Eisteddfod of four years ago, were the first to sing. They attacked the Motet with almost savage vigour, and the immediate effect was electrifying. After much music that had been if not paltry in itself, paltry in result in those spaces, here was something that imposed itself, grand and conquering. The second choir, Mid-Rhondda, was more sensitive. All, whatever their faults, were good to hear.

Their faults were plain enough. The prime was that the Motet was by most shamelessly sung as a test-piece, and the singing was no prayer, but a naive bid for the prize. Mostly we had fine animal vigour, but little intelligence. It was strange that in such a hymn-singing community the religious appeal of the Motet should have gone for so little. Mr. John E. West's edition was used. It is sparing of marks of expression—too sparing for most of these conductors. In some of the performances we heard page after page of solid, unvarying *mezzo-forte*. It was not stodgy—the tone was too good for that; but it was insensitive. The *Allegretto* section, 'Thou art the Only Way,' in particular, was marred by this stubborn regard for

the letter. It came to be a rare pleasure to hear a hint of thoughtfulness, and Hereford (the only English choir) won a high position on this count, though this choir's voices were not so brilliant as some of the others. Dr. Vaughan Thomas's piece was of a delicate and pleasing harmonic tissue, but slight in matter. The unimportant Tanéïèv piece gave the choir the chance for a show of picturesqueness and energy. The adjudicators were Prof. Bantock, Dr. Protheroe, and Sir Richard Terry. One of the oddities of the competition was that there were as many marks to be scored by each of the small pieces as by the Motet.

THE ORCHESTRAS

The orchestral competition was one of the distinguished successes of the week. The test-pieces were the 'Leonora' No. 3 Overture, and two of Brahms's Hungarian Dances, and it surely speaks well for South Wales that five amateur orchestras turned up to play. It should be said that ten professionals were allowed. The Cardiff orchestra had a real grip of the Overture.

The string bands played Vaughan Williams's 'Charterhouse' Suite, but the audience was restive (awaiting the welcome to the overseas visitors); the time-table had failed, and only three movements of the charming work were heard. The children's string bands played Arthur Bliss's Suite of Purcell pieces.

The Women's Choirs on Thursday gave us some most pleasant singing. As Mr. E. T. Davies said, this competition always makes the effect of a truce amid the rest of the week's battles. The test-pieces (the first two accompanied) were Charles Wood's 'Music, when soft voices die,' Brahms's 'Death of Trenar,' and E. T. Davies's 'The Holly.' Dr. Wood's piece fell gratefully on the ear. It was one of the loveliest short works of the whole Festival—a song whose sweetness will make the memory of the regretted composer live long.

The desirability, even at an Eisteddfod, of occasionally snatching the time to get a meal and wash one's hands, caused the writer to miss the second Choral and the second Men's Choirs competitions.

The Chief Men's Choirs on Saturday afternoon afforded one of the great sporting events of the week. But how difficult it is to make music for, or out of, a choir of men's voices! The interest was enhanced locally by the participation of a choir of American Welshmen from Cleveland, Ohio. The test-pieces were Granville Bantock's 'The twilight tombs of ancient kings,' Elgar's 'The Wanderer,' and Owen Jones's 'Blow, blow, thou winter wind,' all unaccompanied.

On the day of the mixed choirs one had perceived the danger that lies in reticence in the way of expression marks. Saturday's composers had not erred that way—particularly Sir Edward Elgar—and we veered to the opinion that perhaps it would be better to do without expression marks altogether. If Sir Edward had been at Swansea, he would have thought twice and thrice before he ever again indicated *staccato* for men's choirs. The sense of his piece was very generally missed. The poem—an extraordinary anonymous lyric of the 17th century, a piece of inspired ecstatic verse, and, as someone said, no doubt the best poem of the whole Eisteddfod—apparently conveyed nothing to the singers, and the airy fantasy was lost.

The Bantock piece was difficult, though not the most difficult of the choral man-traps which Prof. Bantock has devised for competitive festivals. Its musical effect was gloomy, but dignified, apart from a few modulations (notably one on the last page) which failed, even after several hearings, to justify themselves. The setting of 'Blow, blow' so far missed the character of the poem that the performance of a choir (Burryport) which sang it in Welsh sounded much the best.

The only English choir was Hadley, which had the misfortune to be on the platform at the moment of the arrival of Mr. Ramsay MacDonald. It was many minutes before the ebullient audience could be induced to resume interest in the competition. The Wattstown choir boasted a fine soloist (the best of the afternoon) for the Bantock piece (which has an important baritone solo). Dowlais, too, had a good soloist. Most of the choirs disappointed one by the misapplication of their means. But perhaps some little reflection must be cast on the composers for choosing such esoteric themes for men's voices. It was as though the singers were in strait-waistcoats—longing to be free in order to throw themselves heartily into some simple song of love, drink, or battle. Instead, they painfully followed the fancy of Elgar's mysterious poet:

I know more than Apollo;
For oft when he lies sleeping
I see the stars at mortal wars
And the rounded welkin weeping.

The morn 's my constant mistress,
The lovely owl 's my morrow;
The flaming drake and the nightcrow make
Me music, to my sorrow.

The American choir (which was placed first) sang in a well-disciplined, businesslike way. These singers had a good conductor (Mr. Charles P. Dawe), and were not guilty of such extravagant attempts at point-making as saddened much of the afternoon. Dowlais was a capital choir, and would have done brilliantly in music in which it was at home. Cardiff sang more intelligently than most, but lost its sense of pitch on the last page of the Bantock.

THE CONCERTS

It remains to say a few words about the evening concerts. At the first we heard, in Miss Megan Thomas, a soprano of merit. She sang with freedom and a ringing tone. Mr. Walter Glynne's tenor-singing was on a small scale, but polished. A baritone, Mr. Watcyn Watcyns, sang in an over-dark, but truly beautiful tone. His success would have been greater if he had commanded a broader sweep. His outlook was not bold enough for such an assembly. The whole programme was of Welsh folk-music.

Dr. Ben Davies rejoiced all lovers of good singing at the second concert. It is a pity he insists on still singing high tenor music in which the strain entailed is visible. In a normal range his singing is delightful and his method exemplary. A very pleasing soprano, Miss Mair Jones, sang an extended song, 'The Spirit of the Mountain,' by Vaughan Thomas, which recalled Schubert and early Verdi yet was agreeable to hear, being truly vocal and flowing. Miss Olive Gilbert, contralto, sang with a useful but over-darkened voice. Mr. William Michael's fine, virile baritone disappoints after a little, for this singer devotes himself to a rough, punching method, and ignores a true *legato*.

Wednesday was the night of the Bach Magnificat and of the Ninth Symphony. Miss Dorothy Silk led the quartet, and her spirit lifted all to a poetic height. The choir sailed gallantly through Beethoven's *Finale*.

On Thursday we heard Granville Bantock's 'Sea Wanderers,' a little-known choral work some twenty years old. The Wanderers are humanity, and the poem tells how vague is their voyage and how uncertain the chance of meeting the same wayfarers twice in the course of existence. The music comes fluently from this accomplished pen. At the end we are not convinced that anything of intense moment has been uttered, but a certain rich, romantic atmosphere had been created. The choir sang with ardour, and acclaimed the composer.

Mr. David Brazell sang Dr. Vaughan Thomas's sombre, declamatory 'Hall of Cynddalen.' Miss Margaret Balfour's rather heavy contralto singing also impressed the audience.

'Israel in Egypt,' on Friday, was the great chance for the choir. Perhaps because the conductor had been overworked the performance made little of the finer points; but it was uncommonly sturdy. The soloists were Miss Elsie Suddaby, Miss Gwladys Partridge, Miss Barbara Samuel, and Mr. Ivor Walters. The last-named did not do so well on the whole as his fine voice would at moments have led us to expect. Perhaps lack of rehearsal induced his apparent uneasiness. Miss Samuel proved a very promising contralto, and scored a success with her aria.

At the last concert Mr. Joseph Hislop captivated the Eisteddfod audience, which knows good, easeful singing when it hears it. Miss Leila Megane, who sang songs of Osborne Roberts, also had a great success. Hers is surely one of the most beautiful voices of the day. Its purity recalls Melba. Miss Edith Furmedge's majestic contralto

suited the big space, but on low notes she overweighted certain vowels. The instrumental solos at this concert were inferior.

THE RESULTS

Chief Choral Competition. — Mid-Rhondda, 272; Ystalyfera, 270; Hereford Harmonic, 269; Port Talbot, 265; Cwmannan, 242; Cwmaron, 236; Neath, 234.

Second Choral.—Fforest Fach, Goodwick.

Men's Choirs, I.—Cleveland, U.S.A., 279; Dowlais, 264; Burryport, 260; Cardiff, 256; Wattstown, 251; Garw, 240; Rhymney, 238; Hadley, 234; Llanelly, 231; Williamstown, 230; Swansea, 221.

Women's choirs, I.—Mr. Turner's choir, Nottingham, 261; Rhondda, 258; Mr. Woodward's choir, Plymouth, and Porth Welsh, 257.

Madrigal choir.—Shotton Welsh.

Congregational choirs.—Plough United.

Anthem competition.—New Tredegar Choral Society, 180; Glantawe, 176.

Girl Guides' choir.—'Fleur de Lys,' Rhoose and Barry.

Children's choirs (folk-song).—Mountain Ash, Pontlliw, Ynysybwl and Pontyberem.

Girls' choirs.—Blaenclybach, Aberaman, Mountain Ash.

Children's choirs (chief).—Knowl Bank, Huddersfield, Kenfig Hill, Mountain Ash.

Children's choirs, II. — 'Snowflakes' (Canton), Llanwrtydiaid.

Orchestras.—Herbert Ware's Cardiff Orchestra, 189; Ystalyfera, 171; Swansea and Afon (equal), 167; Bridgend, 158.

String orchestras.—Swansea, 92; Herbert Ware, Cardiff, 90; Gwilym Thomas string band, 86.

Soprano solo.—Louisa Davies.

Contralto solo.—Gwyneth Morgan.

Tenor solo.—J. Aldwyn Thomas.

Baritone solo.—Idris Daniels.

Bass solo.—Tom Lloyd.

Operatic class (women). — Madame Mattie Davies, Ceinwen Rowlands.

Operatic class (men).—Glanville Davies, Idris Daniels.

Men's duet.—E. J. and D. J. Harris.

Vocal quartet.—Madame Edith Maud Lewis's Quartet.

Boys' solo.—Haydn Elliott, Brynmor Jones.

Girls' solo.—Megan Hopkins, M. M. Morgan.

Violin.—Eiluned Leyshon.

Viola.—Ceinwen Thomas and Gwyn Edwards (equal).

Violoncello.—Gwennie Griffiths and Infonwy Walters (equal).

Violin and Viola duet.—Nesta Jones and Ceinwen Thomas.

Violoncello and Harp.—Prizes divided between Ada Hughes and Griffith Price, and 'Rhiannon' and Meurig James.

Violoncello and Pianoforte.—Gwennie Griffiths and Myra Pugh.

Flute, Viola, and Harp. — Police-constable Diehl, Ceinwen Thomas, and Rhiannon James.

String quartet.—Eiluned Leyshon, W. A. Foxall, Leslie Brown, and David G. Collier.

Pianoforte solo (Gold medal).—Dorothy Dunstan, Eiluned Leyshon.

Pianoforte solo (open).—Marjorie Jones.

Pianoforte quintet.—Nina Llewellyn Jones, Eiluned Leyshon, W. A. Foxall, Leslie Brown, and David G. Collier.

Flute and Pianoforte.—Mansel Davies and Iris Clayton.

Oboe and Pianoforte.—Hopkin Griffiths and friend.

Organ solo.—J. R. Bennett, Eunice Morris.

Wood-wind trio.—Hopkin Griffiths's Trio.

Brass Bands, A.—Gwaun-cae-Gurwen, Penallta, Cory Workmen, Ystalyfera.

Brass Bands, B.—Treherbert, Treharris, Brynamman, Mynydd-y-Garreg.

Cornet solo.—James Maroney.

Trombone solo.—Jack Jenkins.

Euphonium solo.—W. J. Davies.

Violin solo (junior).—Megan Lloyd, Dilwyn Thomas.

Violoncello solo (junior).—Ffrangçon Thomas, Miss Lloyd.

Harp solo (junior).—Madeline Davies, Claudia Jones.

Pianoforte (junior).—Kenneth Davies, Gwyneth Thomas.

Pianoforte trio (junior).—Dilys Edwards, Nesta Jones, and Gwyn Edwards.

Pianoforte duet (junior). — Eileen Davies and Enid Picton Davies.

C.

The eleventh Eisteddfod held under the auspices of the Wesley Guild at Seven Kings and Goodmayes Wesleyan Church will take place on October 23, 30, and November 6 and 13. Entries close on September 30. Full particulars from Miss G. E. Brooks, 28, Felbrigge Road, Seven Kings.

Music in the Provinces

MANCHESTER. — The only additional information available since July concerns the Municipal Concerts sanctioned by the City Council. The Hallé Orchestra and Sir Hamilton Harty are engaged for ten concerts, at a fee of £200 for nine, the tenth being a free concert given next Christmas for school children. At each of the nine concerts 520 seats at 6*d.* are to be available for school children—an arrangement which will saddle each concert with a deficiency, so the Education Committee is to be asked to contribute to the scheme. Choral concerts have proved sure 'draws,' and 'Elijah,' 'The Golden Legend,' and Berlioz's 'Faust' are included, sung by the Hallé Choir. In addition the Manchester Vocal Society and the Beecham Chorus are to co-operate. The series will open with a Wagner programme on October 18, and three miscellaneous orchestral programmes will be provided. Apart from the school children's seats, prices will range from 8*d.* to 2*s.* 4*d.* per seat. The total seating accommodation is 2,547, and if all seats are occupied the deficit must work out at about £150 per concert. C. H.

Music in Ireland

BELFAST.—On July 16 and 17, at Dufferin Hall, Bangor, Mr. Peter Dawson gave a recital, assisted by Madame Hunter, Madame Hampton, Miss M. Browne, Mr. James Briggs, Mr. Ernest Stoveley, and Mr. Ernest Emery, with Mr. Jack McKeown as accompanist.——The committee of the Ballymena Musical Festival has appointed Prof. Granville Bantock, Mr. A. Collingwood (Aberdeen), and Mr. W. Guthrie, as adjudicators for the 1927 musical competitions.——The special prize of five pounds, presented by the Ballymena Musical Festival Association to any school within a seven-mile radius making the greatest progress in music during the year, has been awarded by the Northern Ministry of Education to St. Louis Convent High School and Tullynamullen P. E. School jointly.——During the week, August 2-7, the 'Beggar's Opera' was the attraction at the Empire Theatre.——At Balmoral Show Grounds, on August 12, 13, 14, and 16, there was a military torchlight tattoo with the customary enticements of massed bands, bugles, and pipers.

DUBLIN.—As a good finale to a record attendance at the Horse Show, Mr. Walter McNally's concert at the Theatre Royal, on August 8, was an undoubted attraction to Dublin's great week of gaiety. The No. 1 Army Band, under Col. Fritz Brase, afforded agreeable variety, but of course Mr. McNally himself was the magnet.

COBH (Queenstown).—The carillon recitals by Dr. Staf Gebruers, on August 1, 4, 8, and 11, were much appreciated by large audiences.

Applications were received for the appointment of organist . . . Canon —— suggested that Mr. —— should hear the applicants pray.—*Provincial Paper.*

I would rather go to a musical comedy than an opera. It is so much fun . . . Symphonies are art. Opera is not the highest form of art.—*Amelita Galli-Curci*

Musical Notes from Abroad

HOLLAND

Great rejoicings have taken place on the celebration of the fifty years' anniversary of the date when the Band of the regiment of Grenadiers and 'Jagers' first became 'Royal,' by a decree of King William III. The Band was started as long ago as November, 1829, with François Dunkler, who is reputed to have been a trumpeter in the personal service of Napoleon Bonaparte and to have travelled with him to Russia, as its first director. Dunkler's son succeeded him, and brought the Band to a high state of efficiency, but it is generally considered that it was only after the recognition of its premier place by the King that it reached the apex of its musical ability. It has from time to time entered various competitions, and as a kind of preparation for this jubilee celebration recently competed for, and won, high prizes in France, when it had a kind of triumphal progress through that country. The present conductor, Lieut. C. L. Boer, is extremely popular as well as capable, though even in the midst of the congratulations came certain criticisms, the most serious of which averred that the general education of the officers and members had declined in recent years.

Owing to increasing years and ill-health Baron Zuylen van Nyevelt, who for some years has been the director as well as the financial guarantor of the Popular Concerts of the Residentie Orchestra, has found it necessary to retire from the former position, though he will still continue his generous financial support. This support is necessary owing to the small prices charged for admission. The great Gebouw van Kunsten en Wetenschappen, at The Hague, is, however, always crowded for these concerts, the programmes of which are of the best, and are often replicas of the regular subscription concerts of the Orchestra. The musical direction will in future be in the hands of Dr. van Anrooy and Mr. Leo Ruygrok, the present permanent conductor and assistant-conductor.

Without providing anything actually new the Kurhaus concerts at Scheveningen are keeping well off the beaten track. Some of the best music is that provided at the 'dance evenings'; and that of Spanish music, with La Argentino making music on her castagnets, which was not less striking than the pianoforte and vocal music of Josquin Nin and Alicita Felici, was a splendid success. We have also had the former Imperial Russian Ballet, too late, however, for notice here. A Polish concert, arranged and conducted by Ignaz Neumark, who is himself a Pole, with his fellow-countryman, Jan Smeterlin, as solo pianist, was interesting without being exciting. Chopin's Concerto in E minor was played with remarkable sympathy, and, as so played, proved to have more in it than most pianists and conductors are able to show. The other works were chiefly of a derivative character, owing much to the giants of the 19th century, though they were not without points of interest. To me the most appealing was an orchestral Prelude, 'Monna Lisa Gioconda,' by Ludomir Rozycki. The composer, who is well-known in his own country, is a thorough master of the orchestra, and handles it in a distinctive manner. This is most effective when he divides his forces into a number of small groups, or writes solos for one or other of the instruments, with a light accompaniment. The emotional character of the work was only slight, but was sufficient to make one wish to hear some of Rozycki's other compositions. A 'Rapsodie,' by Mieczyslav Karlowicz, was full of piquant rhythm and richly scored, but was too long to maintain its interest. The rest of the programme was made up of an early Concert Overture by Karol Szymanowski, and a Symphonic Poem, 'Le Steppe' (which owed almost everything to Mendelssohn and Liszt), by Zygmunt Noskowski, the famous Warsaw professor. A very popular feature of the programmes is that of performing items in which the leading members of the orchestra have important solo parts. During the last few weeks this scheme has introduced to the Scheveningen public, for the first time, Haydn's Sinfonie Concertante for violin, 'cello, oboe, bassoon, and orchestra, and Mozart's similar work for oboe, clarinet, horn, bassoon, and orchestra. These call for no comment, except to the thoroughly musical insight into them shown by Prof. Schnéevoigt and his players. Other novelties here have been two completely characteristic Strauss excerpts from the opera 'Intermezzo,' and Stravinsky's 'Fireworks.' Mention should also be made of a remarkably good performance of Mahler's 'Lied von der Erde,' with Ilona Durigo and Jacques Urlus as vocalists, and a similar one of the 'Symphonie Fantastique' of Berlioz. The last-named work was played on the evening of the visit of Cortôt, who, in choosing Saint-Saëns's C minor Concerto, rather brought down the piquant character of the programme, which had opened with Chabrier's 'Gwendoline' Overture and Ravel's 'Ma Mère l'Oye' pieces. His playing was, however, magnificent. Two violin soloists of distinction, Josef Wolfsthal and Cecilia Hansen, have also played classical concertos. Friday afternoons are now devoted to recitals by local artists, who are generally content to show the quality of their talents—often quite remarkable—in familiar songs and pianoforte pieces.

HERBERT ANTCLIFFE.

Obituary

We regret to record the following deaths:

EDGAR HADDOCK, at Leeds, on August 9, aged sixty-six. A native of Leeds, Mr. Haddock was one of a long line of prominent Yorkshire musicians. He made his first public appearance as a violinist at the age of six, and when only twelve he was called on to deputise for an absent player in the orchestra at the Leeds Festival. Subsequently he received many engagements in the North, and also played in London for Joachim and Manns. Thirty years ago, with his father and brother, he founded the Leeds College of Music, of which he was principal at the time of his death.

SIR CHARLES BRETT, at Belfast, on July 18, aged eighty-seven. He was a devoted helper of music in a variety of ways, and for over half a century was one of the pillars of the Belfast Philharmonic Society. His profession was the law, but he found time to make himself an excellent violoncellist, and until past his eightieth year he was indefatigable in his attendance at rehearsals. For some years he acted as honorary representative of this journal in Belfast and district. A man of wide culture and many interests, he will long be remembered in Irish musical circles.

JOHN ALBERT CROSS, at Manchester, on July 31, in his eighty-third year. He was founder of the Manchester School of Music (1892), and was a successful pioneer in the direction of musical competitions, sight-reading, choralism, and cheap concerts. 'Cross's Concerts' developed into one of the most popular institutions in the North of England, drawing large audiences weekly.

WALTER HAIGH, in a Liverpool nursing home, on July 27. He was deputy-conductor of the Llandudno Pier Orchestra, which body he joined as a viola player about thirty years ago. He had been also a member of the Hallé and Scottish Orchestras. For many years he conducted the Llandudno Season Extension Concerts.

WILLIAM HESLOP, on August 7, at Darlington. Born at Shildon, Co. Durham, on August 20, 1839, he was for over seventy years a choirmaster, the greater part of this time being in connection with the Primitive Methodist Church at Greenbank, Darlington. He did good work in making known the great oratorios.

Miscellaneous

The London Violoncello School prize of ten guineas for the best performance of a Sonata has been won by Mr. John Shinbaum, of London. Mr. Herbert Withers was the adjudicator.

Sir Henry Coward is celebrating his knighthood in an excellent way by founding a scholarship at the Summer School of the Tonic Sol-fa College.

Programmes of recent concerts given by the Victorian centre of the British Music Society at the Assembly Hall, Melbourne, show marked enterprise. On June 18 a programme of modern British music was given, drawn from the works of Walford Davies, Goossens, Peterkin, Whittaker, Ernest Walker, Dale, and Holst. Five of the numbers were 'first performances' at Melbourne. A few weeks earlier the B.M.S. Quartet gave a chamber concert, playing Beethoven's Op. 18, No. 6, Frank Bridge's Septet, and Bax's Quartet in G. On June 4, a Bach concert was given by the Quartet and a few soloists, when a couple of Cantata Preludes, and the F minor and D minor Pianoforte Concertos were played, and arias sung.

The following scholarships have been awarded at Trinity College of Music, after open competition: violin, Mary Cooper; violoncello, William Worthy Etherington; singing, Doris Irene Score; pianoforte, Irene Elizabeth Arnold, Myra Estella Cohen, and Rosalie Goldstein. Reginald Donald Chivers has been admitted to a University Degree Scholarship entitling him to complete preparation for the Mus.Bac. Degree at London University. The examiners were Prof. J. C. Bridge and Dr. E. F. Horner.

Mr. Herbert Antcliffe, who is now living at The Hague, is shortly issuing by subscription a volume of essays under the comprehensive title, 'Art, Religion, and Clothes.' The subscription price will be 7*s.* 6*d.* in England, two dollars in America, and F4.50 in Holland. Intending subscribers should write to Mr. Antcliffe, at 73 van Merlenstraat, The Hague, not later than November 15.

The City of London Choral Union (conductor, Dr. Harold Darke), intends to perform this season the 'Dream of Gerontius' and Stanford's 'Stabat Mater.' Rehearsals are held on Tuesday evenings from 5.30 to 7.0, in St. Michael's Church, Cornhill. The hon. secretary is Mr. William Reid, 11, Queen Victoria Street, E.C. 3, from whom full particulars as to membership, &c., may be obtained.

A Bach Festival will take place at St. Mary's Baptist Church and Lecture Hall, Duke Street, Norwich, on October 13, 14, and 15, the scheme comprising chamber music, chorale preludes, three concertos, two Church cantatas, and the cantata for bass solo, 'False Love.' Mr. Cyril Pearce is the prime mover and conductor.

The programmes at the West Wales Three Choirs Musical Festival (St. Peter's Church, Carmarthen), on September 16, 17, and 19, will include 'Elijah,' 'The Messiah,' 'The Hymn of Praise,' and Elgar's 'For the Fallen.'

Answers to Correspondents

G. A. W.—(1.) We gave an account of the origin of the custom of standing during the singing of the 'Hallelujah Chorus' in our issue for March, 1926, p. 270. (2.) Most emphatically we think it desirable for a musical festival to hold a class for pianoforte accompaniment. This may be either for solo singer or for instrumental solo. Almost equally valuable is a class for accompaniment at sight. (3.) We think you will find it difficult to obtain any one work giving the history of music in a satisfactory form. The subject is so vast that it is necessarily dealt with in a number of separate volumes. 'Grove' is the obvious choice, but if that is beyond your means, or is too bulky, try the very readable 'History of Music,' by Stanford and Forsyth (Macmillan). If there is any particular department on which you wish to obtain information, ask us again.

H. E. W.—The only incidental music for 'Twelfth Night' (apart, of course, from the various songs, which have been set by Quilter, Stanford, and others) appears to be that of Humperdinck, written for Rheinhardt's production of the play at the Deutscher Theater, Berlin, in 1907. Christopher Wilson, in his 'Shakespeare and Music,' speaks very highly of it. We do not know if it is published. Write to the Director of the Theatre.

U. S. A. (Illinois).—(1.) The method of producing the drum effect in the organ arrangements of 'Finlandia' and Saint-Saëns's 'Marche Héroïque' must vary with the organ and building. We agree with you that in the March a better effect is often obtained by sustaining the B flat and A with 16-ft. and 8-ft. pedal stops alone (no couplers). The marking of the rhythm by a release of the upper note is sometimes an improvement. The point to remember is that in all such questions concerning arrangements, the player must not be tied by the copy. If his organ or the acoustics of the building necessitate his making an arrangement of an arrangement, so to speak, he must be prepared to do so. (2.) Only No. 1 of the 'Pomp and Circumstance' Marches has been arranged for organ. Messrs. Boosey publish the pianoforte score of the set.

F. B.—Last month we promised to give you titles of a few works for two pianofortes (four hands). Here they are: Schubert's Impromptu in E flat, Op. 19, No. 2, arranged by Poldini; Johann Strauss's Valse Caprice (I. Philipp); 'Tourbillon,' Melan-Guéroult; Franck's organ works (Griset and Duparc); Debussy's 'Petite Suite' and 'L'Après-midi d'un Faune.' All these may be had from Novello's. In reply to your inquiry as to arrangements of the 'Meistersinger' Overture, Mr. Arthur Baynon tells us that a two-pianoforte version, by Max Reger, is published in the Peters Edition, No. 3437*a*; and we hear from Mr. W. Silverwood that it is also arranged for two pianofortes by H. Behn, and for three pianofortes (twelve hands) by A. von Livonius (Schott).

G. F. L.—We do not undertake the criticism of manuscript works, but we don't mind telling you that your setting of 'O mistress mine' shows promise and fluency. The almost incessant use of passing-notes in the accompaniment produces a fussy effect, however, and the idiom is not that of the pianoforte, in places. Examine some good models for this important part of song writing.

R. J. D. (South Africa).—The institution about which you inquire is one of those whose advertisements are refused by this and other musical journals. You ask why we depreciate its diplomas. The main reason is that the proportion of passes is too high for the standard of the competitors to be anything but low. Moreover, far too much is made of such accessories as cap and gown.

MARY H.—Write to the Director of the Carl Rosa Opera Company, explaining your ambitions and qualifications. You seem to be rather young for a start, even in the chorus of the opera, but (as you say) being a contralto gives you something of a pull. Meanwhile, work hard in one of the numerous choral societies that abound in your part of the country.

ANXIOUS.—Probably you will obtain the information you want as to vacancies, &c., in cinemas, for pianists and organists, from the Controller, British Screen Music Society, Westville, Babbacombe, Torquay, Devon. This Society publishes a monthly periodical, the *Cinema Musician*, dealing with cinema music.

W. J. D.—You say you are 'a moderate pianoforte player, and have memorised some pieces, and now want to do some playing by ear.' We don't understand what you would be at. Do you mean extemporising? 'Playing by ear' is the refuge of those who cannot read music. You can, so why do you want to descend to vamping?

GUIDA.—In the last five notes of the passage you quote from Cyril Scott's 'Danse Negre,' the notes are all naturals, because at that point there is a change of harmony from D to C major.

E. L. B.—We can suggest no other plan than the simple one of writing to any concert agent of repute, giving full particulars of your aims and capabilities, and asking for an audition.

R. J. B.—We know of no genuine carols by Tudor composers, though there are of course plenty of motets, &c., suitable for use at Christmas. Several by Byrd are published by Stainer & Bell. Write for a list.

W. B.—The addresses you require of festival secretaries, together with a mass of other information, are in the Year-Book of the British Federation of Musical Competition Festivals, 3, Central Buildings, Westminster, S.W.1, 1s.

R. L. S.—For all the information you require, apply to the secretary, National Gramophonic Society, Frith Street, W.1.

'WALTZ.'—We have referred your inquiries to the 'Music Search Bureau' of the Music Publishers' Association, and hope to send you the information shortly.

J. G. D.—There is a music-lending library at Messrs. Novello's.

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,, December (,, ,, 12)...	7/8	...	...	...	...	3/-	...	4d.	4d.	4d.	...	4d.	4d.	..
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DAVIES, Solemn Melody (str. & org.)...	...	2/4	3/-	...	...	2/3	2/3	4d.	4d.	4d.	...	4d.	4d.	..
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GOUNOD, There is a green hill ...	4/8	...	...	8d.	...	...	...	4d.	4d.	4d.	4d.	...	...	..
HANDEL, Dance of Sailors	7/8	...	...	...	...	1/6	...	8d.	8d.	8d.	8d.	...	...	..
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4d.	...	4d.	...	...	...	...	4d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
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2/3	1/6	2/3	2/3	2/3	...	1/6	...	...	8d.	...	...	8d.	8d.	...	...	...	...	1/6	...	...	...	...
1/6	1/6	1/6	1/6	1/6	1/6	8d.	...	8d.	8d.	...	8d.	8d.	8d.A	A	A	A	...	8d.	...	...	...	...
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3/-	1/6	3/-	1/6	1/6	...	...	8d.	...	8d.	...	...	8d.	...	8d.A	...	A	...	...	...	...	...	...
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1/6	1/6	1/6	1/6	8d.	...	...	8d.	8d.	8d.	...	8d.	8d.A	...	...	...	A	8d	...	...	...	...	...
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† Oboe has the Melody. X Flute has the Melody. § May be had as a complete Suite.

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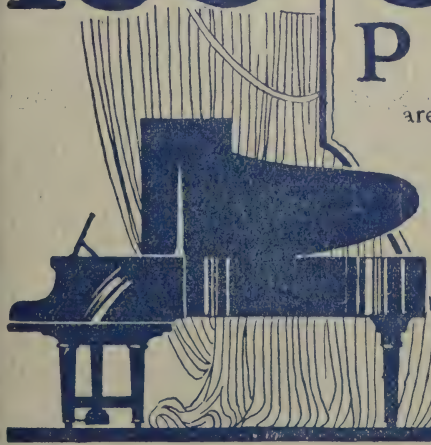
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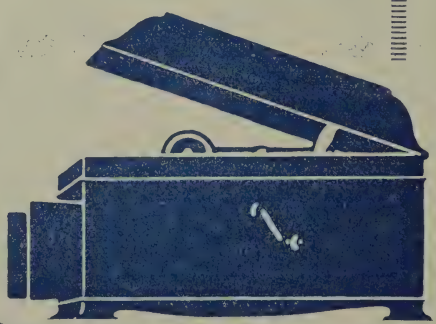

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The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1 1926

(For List of Contents see Page 945.)

HUGO WOLF

By C. W. Orr

It is almost a quarter of a century since the death of Hugo Wolf, and his position among the world's great song-writers is already assured. His reputation is firmly established in Germany and Austria, and though it has been of slower growth in England there are not wanting signs that his claim to be of the royal line of Schubert, Schumann, and Brahms, has come to be recognised. So far as my knowledge goes, Mr. Newman's brilliant study of Wolf is the only work of its kind in English, and no better introduction to the study of Wolf's songs could be imagined, since it affords the most illuminating commentary on the composer's output as a whole, and emphasises those points in which Wolf's achievement differs from that of his predecessors. The public at large has not great opportunities of estimating the real significance of Wolf, as the majority of singers seem content to confine themselves to a mere handful of his songs, ignoring for the most part such superb things as the 'Harfen-spieler' songs, and the Mignon ballads from the Goethe Lieder, the deeply-felt religious songs from the 'Spanisches Liederbuch,' and the exquisitely wrought Italienische Lieder—where a whole world of emotion is compacted into songs often not exceeding twenty bars in length—besides other masterpieces, such as the 'Prometheus,' 'Ganymede,' 'Geh' Geliebter,' and 'Der Feuerritter,' which are rarely heard on the concert-platform.

Wolf is a perfect example of the *poet*-musician; that is to say, one whose musical ideas are entirely subordinated to the task of achieving the complete expression of the poem he is setting, so that the music, while remaining satisfactory in itself, becomes an exact reflection of the verse to which it has been so happily mated This is not to say that Wolf's predecessors had not left many examples of a perfect marriage of sense and sound, but no one before Wolf had so consistently succeeded in uniting poetry and music so ideally, nor had they exhibited an equal variety of mood. Readers of 'Jean Christophe' will remember how Romain Rolland makes his hero poke fun at what might be called the Rosen-Mädchen-Nachtigall complex that fills so many of the German lieder, and it is not the least of Wolf's merits that he has avoided this particular pitfall. The 'junger Liebling' and his 'schönes Mädchen' have vanished, and in place of these conventional figures of German Romanticism we have a world of men and women overflowing with life and vitality, and drawn so completely in the round that each figure is distinct from its fellow, with a physiognomy and characteristics of its own. Wolf recalls Browning in his absorbing interest in humanity as a whole, and scattered throughout his songs are figures of every type—lovers of high and low degree, lovable scamps and ne'er-do-weels, kings, minstrels, poets, philosophers, anguished penitents, soldiers, gypsies—the list might be extended indefinitely. Nor is there one character that does not bear the impress of having been *lived* in Wolf's imagination, and then re-embodied in the glowing inspiration of his music.

His sense of atmosphere is no less remarkable. The Spanish and Italian song-books are pervaded throughout by the warm, languorous air of the South, and move in an entirely different world from that of the Goethe lyrics, just as these are distinct from the Mörike group, so that a song taken from any one volume and inserted into another would wear a curiously alien aspect among its companions. The 'Wer sich der Einsamkeit ergibt' is as unmistakably the accent of German 'Welt-Schmerz' as the warmth of 'Liebe mir im busen' is born of Southern passion, while the 'Seufzer' and the 'Herr, was trägt die Boden hier' seem like projections into music of the Protestant and Catholic type of mind. In a word, Wolf has so absorbed the poems that the music becomes the reflection of Goethe, Mörike, or Heyse, changing its character with each metamorphosis.

Wolf's freedom from the tyranny of the four-bar phrase enabled him to overcome every difficulty that confronts the composer who has to set poems containing irregular rhythms, inverted stresses, and, in particular, the problem of dealing with lines where the sense runs over, so to speak, from the end of one line to the beginning of the next—a difficulty that is rarely negotiated without an awkward break in the music. An example of this type occurs in the poem of one of Schubert's loveliest songs, 'Die Forelle.' In the third verse the poet writes:

> Doch endlich ward dem Diebe
> Die Zeit zulang. Er macht
> Das Bächlein tückisch trübe
> Und eh' ich es gedacht, &c.

Schubert has indeed avoided a break between the second and third lines, so that the poet's meaning is not distorted, but one cannot help feeling that it is at the cost of a loss of *musical* interest, which is not recovered until the composer can resume both his original melody and the triplet figure accompaniment, the absence of which has momentarily destroyed the unity and general balance of the song as a whole. In Wolf we are never conscious of awkward moments such as these. His gifts were such that he was invariably able to find a melodic phrase that should follow the poet's lines with scrupulous fidelity, throwing into relief every important word without ever impeding the musical flow. A study of his treatment of the lines beginning 'Welch ein Grab ist hier,' from

'Anakreon's Grab,' or the opening of the second of the Peregrina songs, and the wonderful 'Prometheus,' will prove his success in this matter; the difficulties mentioned above seem to be overcome with such effortless ease as to delude the listener into imagining that these problems did not exist for Wolf.

To the eye, many of his accompaniments seem austere, almost academic in their severity; a figure of one or two bars in length will be repeated with modifications throughout the entire song with what seems a too scrupulous slavishness to form. To the ear, however, nothing could be more satisfactory or inevitable. The voice part floats on, soars above, or sinks below the accompaniment with a freedom surpassing anything in Schubert or Brahms, while the pianoforte part becomes a magical support for the vocal line, never hampering its uncontrolled motion, yet changing in sympathy with every mood, and emphasising each nuance with a fidelity that is almost uncanny in its certainty, giving to the song a unity and completeness that satisfy the musical and poetic ear simultaneously. Striking uses of this device may be found in such things as the 'Die ihr Schwebet,' 'Alle gingen Herz, zur ruh,' and the 'Mühvoll komm ich und beladen,' the last named being a superb example of what may be achieved by the manipulation of one figure; the music here recalls Beethoven in its dynamic energy and force.

Wolf came as the culmination of a great tradition, and also as the herald of a new epoch in the history of the song. He stands as the ideal after which every song-writer should strive—a creator of melodies that are themselves the musical projection of great poems, a craftsman with a sure and precise touch, and a musician endowed with the keenest sense of poetic values. He raised the art of song-writing to a height that has not been surpassed, and we shall probably wait long before the advent of another composer of his stature who shall unite in himself such supreme musical gifts with an equally developed poetic sensitiveness—gifts which existed in Wolf in such harmonious perfection as to make his *Lieder* a storehouse of delight.

THE NATURE OF HARMONY

By Matthew Shirlaw.

IV.

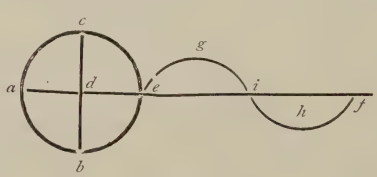
(Concluded from August Number, page 788.)

We have been dealing with simple tones. What of compound sounds consisting of various partial tones? Each of these partial tones, however, is itself a simple tone. A compound sound, as is known, is analysed by the ear as the sum of various partial tones that are themselves simple, corresponding to simple pendular vibrations. In simple musical sounds the condensation is equal to the rarefaction. The sensation of musical sound is brought about in the ear by a regular succession of atmospherical condensations and rarefactions acting on the auditory nerves or fibres. Is the ear affected by the condensation only, and not by the rarefaction? We can hardly imagine such to be the case, for if the rarefaction be destroyed, the condensation disappears along with it. The ear must be sensible of the rarefaction as well as of the condensation. If the latter propels the fibres of the ear in one direction, the former will pull them back in the opposite direction. So that as the period of one is equal to that of the other, as the one is the inversion of the other, the simple sound may be said to educate the ear to the appreciation of the Octave. When it hears the Octave it hears this other, this echo or replica of the fundamental sound. But, it may be objected, the Octave sound cannot actually arise thus in the ear. It is unnecessary here to prove that it does. But the truth is that the Octave not only may, but does exist subjectively in the ear, even although it has no objective existence in the outer air.* The whole process is not merely simple: it is beautiful. It might be in such a way that the poet and musician

> . . . give to airy nothing
> A local habitation and a name.
>
> . . . . . .
>
> The soul that rises with us, our life's star,
> Hath had elsewhere its setting,
> And cometh from afar.

Consisting as it does of two equal and opposite, although complementary parts, the simple sound-wave resembles not so much the straight line as the circle. In fact, the laws of pendular vibration generally receive easy geometrical illustration, as follows: Suppose a point, moving at a uniform rate of speed, to describe a circle, with centre *a*, any one standing at some distance along the path of the line *e-f* who observes only the edge of the circle will merely see the point move up and down in a straight line, as if from *b* to *c*. This movement from *b* to *c* and back again exactly describes the law of pendular vibration. Such motion may be represented by means of a curve, as *e*, *g*, *h*, *f*,—

Ex. 6.

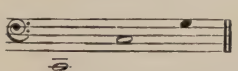


Thus Unity, represented by the most perfect symbol conceivable, viz., the circle, may be observed reaching out into diversity, and thus the sound-wave, as it appears in Nature, exhibits both unity and diversity. One's thoughts almost involuntarily turn to the familiar words that we associate with the morning of Creation—the Garden of Eden, its perfection; the serpentine figure; the drawing of Eve from the side of Adam. We are certainly dealing with primeval things, and it is possible to understand the fine frenzy of Blake, as he contemplates in imagination that primeval celestial harmony of the spheres, and sees

* *See* Helmholtz's 'Sensations of Tone,' Chap. vii.

in one direction angelic forms, and in the opposite direction ominous figures speeding forth on their labours for the redemption of men.

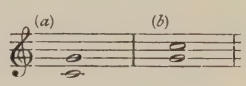
In the above diagram may be observed the graphic representation of the Octave—for while *e-f* represents the fundamental sound, produced by the whole string, each of the halves, *e-i* and *i-f* produces the sound of the Octave. The relationship between rhythm and the consonance of the Octave has surely been sufficiently manifested. Does the measure of two beats, as a bar of 2/4 or 2/2 time, confirm in any degree the conclusions we have arrived at with regard to the Octave? It does, and in an astonishing manner. Let us glance again at Ex. 5. There the motion from *b* to *d* and back again constitutes a complete vibration. We may represent this vibration by an up and down movement of hand and arm, and as we repeat those movements let each return to the point *d* be represented by means of a light blow on our desk or table. Each blow of the hand on the table will correspond to one complete vibration of the hand. It should be observed that in thus making one complete vibration the hand performs not one movement but two: a downward movement, and another movement of a similar kind but in the opposite direction. Such movements are exactly those performed in beating a bar of duple time. If we mark the upward as well as the downward movement of the hand by means of a sound, we shall of course, as formerly, obtain two sounds in the place and time of one. The question, What kind of measure corresponds to the consonance of the Unison? receives here its answer—for such a sound is the result, not of a single, but of a dual vibratory movement, and such a movement exactly corresponds to the movements of hand and arm in performing a series of complete vibrations. In such complete vibrations the blow on the table was the result of the downward beat only. The upward movement of the hand was necessary in order to accomplish the downward movement, but it was unnecessary to take account of it. It was there, however, and in the measure of two beats we do take account of it. It is the upward unaccented beat, corresponding to the Octave. The downward accented beat corresponds to the fundamental sound. The analogy between the consonance of the Octave and the rhythm of two beats is complete. It is so close that it can scarcely be closer.

We now come to the consonances of the Twelfth and Fifth. The Twelfth arises in the harmonic series immediately after the Octave:  It is determined by the proportion 1 : 3—*i.e.*, while the lower sound makes one, the upper sound makes three vibrations. Or, while the lower sound is that of the entire string, the upper sound is the result of the string dividing itself into three parts. Evidently the vibrational proportion is of some consequence for the ear. The ear cannot, it is true, count the number of vibrations performed in a given time, nor, in the case of musical sounds of appreciable pitch, can it distinguish them separately. Nevertheless, there is no finer instrument than the ear in existence for the detection of any disparity of proportion. In this respect the ear is greatly superior to the eye. The difference between sixty and sixty-four natural objects, let us say, might easily be unrecognised by the eye. As sonorous vibrations, however, as musical sound, it would be impossible to deceive the ear. One vibration less, or one vibration more, and instead of the Twelfth, we would have the Octave, or the double-Octave. And here I may deal, and very briefly, with some of the objections that have been urged against any attempt to compare rhythm with consonance. One objection has already been touched on, viz., If rhythm is related to consonance, why do they differ so greatly in effect? Is it really necessary to enter into a long discussion as to why rhythmic motion affects us in so many different ways: how it evokes various bodily movements, as in the dance: produces in us the sensation of light, the utterly different sensation of sound, or of heat, which differs from all these? Further, it is objected that if consonance is due to rhythmic motion of the atmosphere, why then is the ear not aware of the fact? Why should it be? The function of the ear is not to reason why, but to register the rhythmic fact, and this it does in its own marvellous way. And to urge, as is frequently done, that the knowledge that consonance arises from certain proportions increases in no way the pleasure we derive from it, is surely the grossest ineptitude. Exactly the same may be said of musical sound itself. But, it is objected, rhythm affects us in quite a different way: *e.g.*, in listening to a piece of music in 3/4 time we are aware that there are three crotchets in the bar; we can count them, and it is just our delight in this orderly arrangement that explains the pleasure we derive from rhythm. Here we seem to be nearer the root of the trouble. The pleasure we derive from rhythm may and does depend on the fact that there are two, three, or four beats in the bar, but it does not depend on any purely intellectual knowledge of that fact. Out of a hundred people who succumb to the seductive strains of the latest popular dance, and who sway their bodies in conformity with its rhythm, how many could tell the correct time-signature? Probably less than half—very considerably less. Even if this be not true of dance rhythm, it is at least true of many popular tunes. Our rhythmic sense is to a certain extent inborn: it is a natural faculty, and not an intellectual preconception. Our feeling for rhythm expresses itself in rhythmic motion and, conversely, rhythmic movement evokes in us a corresponding pleasurable emotion. All of which affects not in the slightest degree the truth that between rhythm and consonance there exists a well-defined relationship. Because my ear, or perhaps my nose, is not aware of such a relationship, must we regard this

as proof that no such relationship exists? But it is time to return to our consonances.

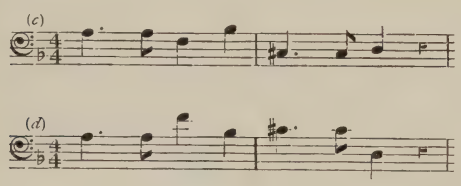
We meet at once with an apparent difficulty, for while the ternary measure and the consonance of the Twelfth both arise from the proportion 1 : 3, the Fifth has the proportion 2 : 3. The Fifth appears to be as good a consonance as the Twelfth, being merely the simple form of this interval. Such is not the opinion of Helmholtz, who considers the Twelfth to be a better consonance than the Fifth. Let us, however, examine the matter for ourselves. The expression, 'identity of Octave sounds,' is convenient, but inaccurate. Although Octave sounds have a similar tonal significance, they are not identical. If we assert, in spite of this, that the transposition of the lower sound of an interval an octave higher makes no difference to the consonance or tonal nature of the interval, we surely forget a familiar fact such as the following:

Ex. 7.

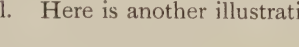
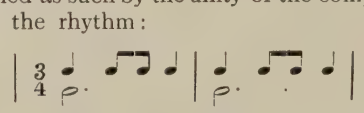


Here the lower sound of the interval (*a*) is transposed an Octave higher (*b*), and the result is plain to all. Here is another illustration:

Ex. 8.

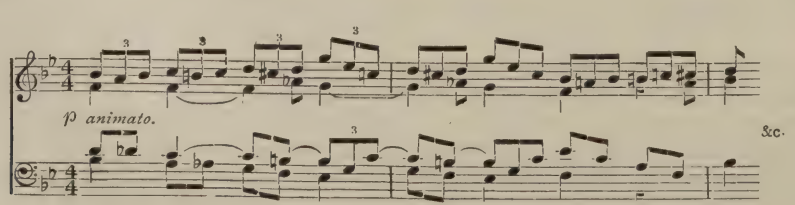


At (*c*) is the opening figure of a familiar double fugue, and at (*d*) the same figure, with the sounds *f* and *c*♯ placed an octave higher. If octave sounds are identical, (*c*) and (*d*) ought to sound exactly alike. These facts are familiar, as Helmholtz remarks, to all who know a little of orchestration or of the art of writing for voices. In many instances, the substitution of a Fifth for a Twelfth, a Third for a Tenth, a Second for a Ninth, and so on, would mean disaster, the ruin of the tonal colour or sonorous effect desired. Similarly, a composer may prefer a Fifth to a Twelfth, but not because it is a better consonance.

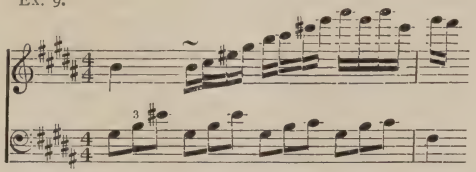
The Fifth, however, is a simple and good consonance. Its proportion is 2 : 3. In 2 : 3, *i.e.*, 2 and 3 in the time of 1, or 2/4, 3/4, we have no corresponding signature, for does not represent one time-signature, but two; it exhibits a rhythmical clash and opposition. To seek for the explanation of the consonance of the Fifth in such a rhythmic contradiction would be an amateurish procedure. On the contrary, we ought to discover here a very good reason for considering the consonance of the Fifth to be derived from that of the Twelfth. The Fifth cannot arise in the harmonic series except through the Octave. Besides, our fundamental sound—above which the Octave, and now the Twelfth, make their appearance—is becoming more and more strongly established as a tonal centre—a Tonic. Why consider the Twelfth to be what it obviously is not, and abandon our primary tonal centre for a new and secondary one? Further, is it possible to imagine that in the combined rhythm resulting from the clash of the measures 2/4 and 3/4, we actually find convincing evidence that the Fifth directly relates itself to the fundamental sound? And yet such is really the case. Such a combined rhythm evidently exhibits the proportions 1, ½, ½, 1. We may write this as a syncopated rhythm:  But if we have no particular reason for preferring the more complicated version, the more obvious and direct grouping is: This, at least, is the only version that appeals to the syren; that somewhat stupid instrument refuses to take any account of the syncopation. It is also evident that the measures 2/4 and 3/4 mean nothing, if not that both 2 and 3 have to be considered as rhythmical wholes, and are determined as such by the unity of the complete bar. Now, if the rhythm:  &c., be performed on the syren at a proper rate of speed, there is heard the consonance, not of the Fifth, but of the Twelfth.

Let it be admitted, however, that in the rhythm of 2 against 3 there is frequently to be found a quite peculiar rhythmical charm, as in the familiar variation of Brahms, beginning thus:

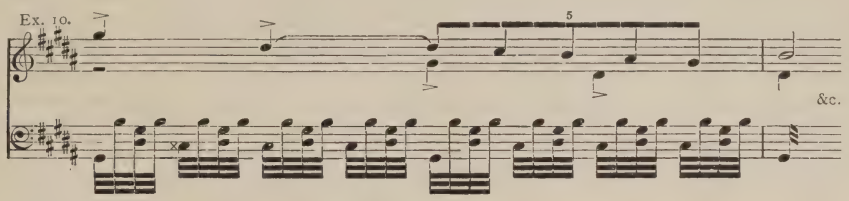
Ex. 8.



The same may be said of the rhythm of 3 against 4—the proportion of the Fourth, although this interval does not find its consonance in such a proportion—as in the following, from the *Adagio* of Beethoven's 'Emperor' Concerto:

Ex. 9.

Even the rhythm of 4 against 5—the proportion of the major Third—does not appear to have been considered too hopelessly bizarre or eccentric by some composers, as the following, from Schumann's 'Etudes Symphoniques' bears witness:

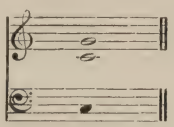
Ex. 10.



And all these are simple compared with other rhythmical combinations that will readily be recalled.

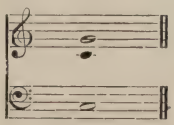
In the December issue we endeavoured to show how the ternary measure acquires rhythmical unity by means of the proportion of the Octave—*i.e.*, 1 : 2 or 2 : 1. Also that between such a measure and the consonance that arises from the same proportion—*i.e.*, 1 : 3—there must exist a well-defined relationship. Such a relationship is already manifest, for the Twelfth or Fifth, like the ternary measure, arises from the proportion of the Octave. In addition to what has been said above, certain acoustical facts confirm this in unmistakable fashion. Thus, if the two sounds that form the Fifth be heard together, a third sound, the fundamental itself, makes its appearance:

Ex. 11.



and, as if to remind us of the part played by the Octave proportion in the determination of the Twelfth, we cannot sound this interval without the Octave intruding itself:

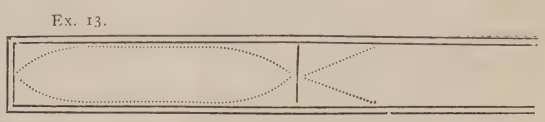
Ex. 12.



The summation tones discovered by Helmholtz prove the same thing. The summation tone resulting from the Octave is the Twelfth.

At this stage some reader may exclaim: 'How awful that such a beautiful theory should be utterly annihilated by the simple fact that in certain instruments, such as the clarinet, and stopped organ pipe, where the first harmonic sound is the Twelfth, the Octave is not present at all.' We are not dealing with theory, however, but merely trying to discover certain important truths; and one of these truths is that the Octave will appear as a combination tone, as indicated above, when the Twelfth or Fifth is sounded, whether the instruments used are clarinets or not. Still more remarkable, in order to demonstrate the determination of the Fifth through the proportion of the Octave, it would be impossible to devise a more convincing graphic illustration than that presented by Nature herself in the resonance of the Twelfth produced by a stopped organ pipe, or in any instrument generating only the odd upper partial tones:

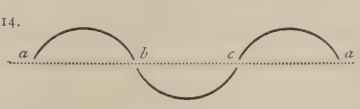
Ex. 13.



Here the sound-waves exhibit the proportion $1 : \frac{1}{2} = 2 : 1$.

The same proportion, however, may be observed in a vibrating string that divides itself into three parts:

Ex. 14.



If, as Sedley Taylor remarks, the time of vibration of that part of the string represented by the dotted line from *a* to *c* is that which a pulse occupies in transversing the two ventral segments *a-b* and *b-c*, then the complete sound-wave *a-b-c* will be to the ventral segment *c-d*, as $1 : \frac{1}{2} = 2 : 1$,

the proportion of the Octave. Thus the Twelfth is received into the unity of the Octave, and all three sounds are bound together in a larger unity. The analogy between the Twelfth, or Fifth, and the measure of three beats, is complete. The reader will have no difficulty in discovering as complete an analogy between quadruple time and the consonance of the double Octave, one so natural, that it almost fails to awaken in us any surprise. If the double Octave is the Octave duplicated, quadruple time is the duplication of the measure of two beats, the compounding of two bars of duple time. Nor should he have much difficulty, in view of what has been said above, in finding the answer to the time-worn objection—one that the amateur is constantly re-discovering—that all sounds of the harmonic series must be regarded as consonant with the fundamental, seeing that each vibration of this fundamental coincides with the first vibration of all the upper partial tones. This is the kind of supposition that one sets up for the express pleasure of knocking it down again.*

CANADIAN FOLK-SONG

By Mrs. Frank Liebich

Very little seems to be known in England of the folk-music of Canada. Yet together with Canadian folk-tales it would yield a mine of wealth to explorers. Close on four thousand melodies have been collected, and that is considered a small amount compared with what awaits to be recovered. Until recently the old-world songs formed part of the upbringing of every Canadian peasant. They had been handed down orally ever since the French *émigrés* had followed the intrepid Jacques Cartier, when he sailed, in 1535, from the little Breton port of St. Malo to the newly-discovered Continent of America. The story of his entering the Gulf of St. Lawrence and making his way up the river as far as where Montreal now stands, of the incredible hardships he endured from the severity of the climate, of his returning with some of the natives to France and obtaining assistance from the King for further explorations, and of how he finally took possession of the land in the name of Francis I. of France, is all as romantic as any story of high courage, endurance, and adventure extant. In course of time many thousands of people hailing chiefly from Normandy and Brittany followed in the wake of the first emigrants. They formed a mixed crowd, representative of all sorts and conditions—farmers, peasants, craftsmen, gentry. They set to work establishing towns and villages, cultivating the land, and setting up trade with the Indians. Later, the whole country passed from French to British rule. Under British administration the Gallic settler continued to live undisturbed on his own bit of land. He managed to retain the old traditional home atmosphere, and to exist entirely in a neutral world of his own making, in which he stored, as in a treasure-house, old traditions, craft, folk-lore, folk-music. It is not surprising, therefore, that the old bucolic ditties are still in vogue to-day, together with an endless variety of love songs and all kinds of chants celebrating a wide diversity of episodes in everyday life. Fairy-tales also abound, lending the glamour of imagination to the drab monotony of modern existence. The old French Canadian peasants vary their recital of Christian stories of Saints and angels with tales of werewolves and changelings, dwarfs, dragons, and all manner of water-elves and sprites. Many of the recorded traditional themes and melodies can be dated back to the time of the Troubadours and Jongleurs of France. This lends to the somewhat unromantic Dominion of Canada a glamour which has not been habitually associated with it, especially if it is realised that these Troubadour songs and lyrics were contemporaneous with the epochs that celebrated in Gallic verse the fatal love of Tristan and Iseult, the Song of Roland, the romances of Lancelot, of the Gallic Parsifal, and the songs composed by Chrétien de Troyes for Marie de Champagne. It was towards the end of the 12th century that those immortal stories of love and adventure first appeared to gladden the world, spreading orally over Europe from the North of France. Thus even in the hard-working, money-making, apparently prosaic Canadian world a substratum of poetry must always have been latent—for truly has it been recorded that from Gaspé to Montreal, from St. Jean d'Iberville to Ungava, all the immemorial French traditions, faith, belief, legend, and song were jealously fostered and preserved.

E. Gagnon's 'Chansons Populaires du Canade' (1865) is one of the best collections of these wild-flowers of song. A smaller compilation, with accompaniments by Margaret Gascoyne (1925), comprises a selection of twenty songs from the bigger volume. This includes several of the more typical and commonly known canoe or paddling songs, *e.g.*, 'A la Claire Fontaine,' 'Le fils du roi s'en va chassant,' 'Le Plongeur' ('Isabeau s'y promène'), and others; also a cradle song, 'Sainte Marguérite,' and a round dance, 'Marian danse.'

La Rochefoucault, visiting Upper Canada early in the 19th century, speaks of his canoe journeys on the big Canadian rivers, accompanied by folk-songs which began when the paddle was picked up, ending only when it was dropped. One thinks of our once ideal boating river, now desecrated from London to Oxford with every species of modern so-called musical instrument and song-drivel, dispersing their hideous echoes down the lovely Hurley and other back-waters.

In the foot-note to Thomas Moore's poem, 'The Canadian Boat Song,' written on the St. Lawrence, the Irish poet mentions the well-

* I have to thank Dr. A. T. Froggatt for his timely—and kindly—reference to two slight errors in my previous article. The F sharp of Ex. 12 was an oversight, unlikely, however, to mislead any who were aware of the difference between a major and a minor triad. As for the resultant tone of the major sixth, this interval has more than one such tone. The fundamental that 'generates' the interval 3 : 5, is one of them.

known folk-song, 'Dans mon chemin j'ai rencontré Deux cavaliers très bien montés,' with its refrain, 'A l'ombre d'un bois je m'en vais jouer.' This he took down, harmonized, and published; and ever after its melody called up for him the memory of the great river and the flight of his boat over the rapids.

I am not aware that Canada has produced any epoch-making composer. Nor am I of those who see any connection between a knowledge of his country's indigenous tunes and a man's achievement of a musical work that will place him in line with the greatest of past and present musicians. But just as we love and treasure a remembrance of our children's nursery days, so those artless tunes of a past, untutored period, recall the *naïveté* of a country's infancy, and refresh the mind in a manner similar to sensing the delicate fragrance of a spring flower after a prolonged exhalation of a strong-scented hot-house bouquet. And as the flowers in their yearly procession develop in grandeur and ornateness with the successive intensity of the sun's rays through spring and summer, so has music progressed from the simple folk-tunes of the world's infancy to the varied intricacy and beauty of consecutive periods in the progressive history of the art.

In a preface to the smaller volume of Canadian folk-song, C. Marius Barbeau remarks that in the desert of American uniformity the ancient rural districts of Quebec form a quaint oasis where industrialism and cupidity have not yet withered all local colour and individual bias and charm. Leisure and gaiety have not altogether vanished. Singing and story-telling in the old style are still casually indulged in.

It is indeed well that among the peasants these delightful amenities are still in vogue. But that the word 'casually' has to be used is to be regretted. Still, even so, it is to be hoped that the old songs will continue to be preserved in Canada, and that they will escape being shouldered out by inane negro ditties and the rest of the vocal and instrumental atrocities that are now so bountifully dispersed over the British Isles from across the Atlantic by certain members of Canada's energetic neighbouring nation.

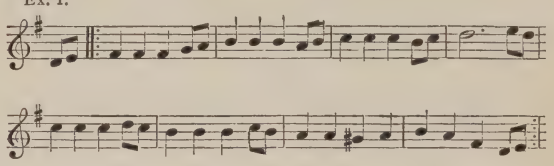
We are easily surfeited, even with good things; and folk-tunes at one time, not very long ago, were becoming almost an irritant from protracted booming. They have to be ranked, however, in the world's history of music. And many charming little Canadian ditties are worthy to take their place in any collection of primitive song.

POPULARITY AND THE CLASSICS

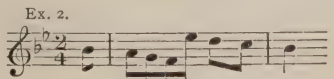
By Alexander Brent-Smith

Much has been written lately upon what some people, with a delight in awkward mouthfuls, call the popularization of the classics. This means that the deranger, having selected some well-known tune, removes from it all its original touches of genius, reduces it to the commonplace, disfigures it with a few rhythmic catch-phrases, and serves it hot with saxophone and drum. Actually this petty larceny has been rife for many years, as an inquiry into the popular songs of the past twenty years will prove.

Some time ago I read in a magazine article a few hints for writing popular songs. One was that the new tune should be something like a well-known tune so that it should be easily picked up, that is, that composers should imitate deliberately, though discreetly, the work of their predecessors, on the assumption that imitation is the safest road to success. These imitators did not always go to the classics for their models. Sometimes they pilfered from their brethren, as the dear children of Fagin used to practise picking the pockets of each other. In the year 1916 the world went mad over the tunes from the 'Bing Boys.' One of these tunes ran, I think, as follows:

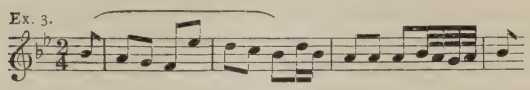
Ex. 1.

This tune certainly fulfils the law that the new tune should suggest a well-known favourite, and, though the original may not immediately leap to the reader's mind, the musical Sherlock Holmes will quickly unmask the impostor, and, by doubling the time of the first six bars, and halving the time of the last two bars, he will expose to the slower-witted Lestrade the 'Man who broke the bank at Monte Carlo.' Through lack of knowledge, I cannot estimate the exact debt of the popular song to its predecessors, but I in no way regret my ignorance. The debt of popularity to the classics, however, is considerable, and worthy a little attention. The frequent theft of Schubertian treasures is well-known, and probably every one is aware that the notorious Prelude of Rachmaninov, having broken the heart-strings of countless pianofortes, is now down and out, fox-trotting with some sentimental verse in the shady walks of life.

I will now examine other instances of pilfering which may be unknown to many, and which may be, for all I know, not pilferings at all, but merely the other half of a dual inspiration. When I was a child I heard a song (I know not whence it came, nor did I ever see a copy) which contained, so far as my recollection from childhood can be trusted, the following phrase:

Ex. 2.

The words were, I believe, something to the effect that 'Granny is a queer old bird.' I have written it in the key of B flat, in order that its

similarity to the following may be more clearly seen:

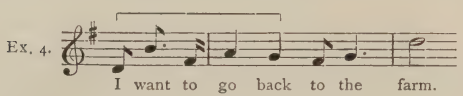
Ex. 3.



which tune, as every one will remember, comes in the Allegretto scherzando of Beethoven's eighth Symphony.

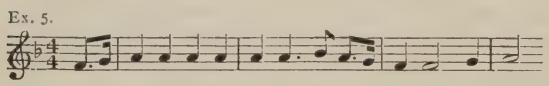
With the advent of the so-called Rag-time, the American debt to Europe became noticeably larger. Most of these rag-times had for their *poetical* foundation the story of some young full-grown noodle who was either lovesick for a dusky beauty in the backwoods, or else homesick for his broken-down, poverty-stricken birthplace, where lived his enfeebled (mentally and physically) and sorrow-laden mammy. In one such song, in which the young man explains in an undeniably jolly manner that he wants to go back to the farm, far away from harm, with the milk-pail on his arm, the composer, one who puts together, has used the May-morning motive from Wagner's 'Mastersingers' with the happiest result:

Ex. 4.



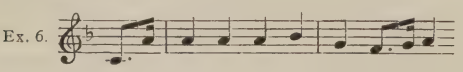
Another composer, also smitten with a home-sickness for the land of his dreams, expressed his longings thus:

Ex. 5.



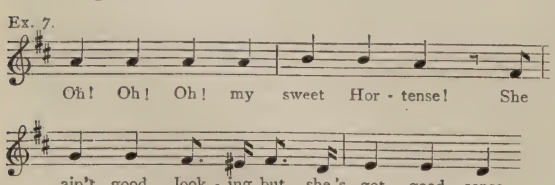
a sentiment previously expressed by Schumann in his 'Nachtstücke':

Ex. 6.



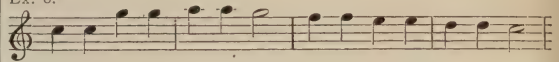
Recently there appeared a popular song which expatiated candidly, and not too kindly, upon the characteristics of a damsel whose name was Hortense. It apparently took two men to write the words, which begin, 'Oh, oh, oh, my sweet Hortense!' and if the proverb 'two heads are better than one,' is true, I would like very much to see the sort of line produced by one of these gentlemen, single-headed. The composer of the tune is not so honest, and claims for himself the following bars:

Ex. 7.



Why, I wonder, if the two poets are shameless enough to claim the honour of the verse, should the name of the real and only begetter of this tune be omitted? Or, if the name of the composer was not known for certain, why should not the familiar title be mentioned? No one can fail to recognise this tune:

Ex. 8.



on which Mozart wrote a delicious set of variations, and which is universally known as, 'Baa, baa, black sheep.'

Fortunately, neither Mozart, Wagner, Schumann, nor Beethoven suffered loss by reason of these thefts, but alas, others living to-day have suffered, and still suffer from these depredations. At least, these fox-trotters might acknowledge the sources of their inspiration, giving honour where honour is due. On second thoughts, perhaps it is as well they do not acknowledge the originators of the tunes; otherwise they might refer to the honoured men of old as Dicky Wagner, Bob Schumann, and Jacky Bach, and the last stage of their conduct would be worse than the first.

MANUSCRIPTS IN A MUSEUM

By Thomas Armstrong

It is easy enough, when you know a man well, to see in his handwriting indications of characteristics which you have found him to possess; and the whole study of character in writing, despite the large claims of its amateurs, is very widely open to the attacks of the sceptical. We all find our writing vary from day to day—our health, hurry or anxiety, and the quality of the paper and pen, each leaves its mark. Yet over and above all these influences there remains a certain constant quality that may probably be relied on as a rough indicator. And although you would not expect, as you wandered about among the manuscripts of famous or infamous men, to deduce anything much, or that little with any certainty, still it is interesting to find your ideas of the writers shaken or confirmed. A striking example is seen in the case of the three Tudor kings—Henry VII., Henry VIII., and Edward VI. The main indications stand out clearly: the first is a small, careful, and thrifty, but strong and capable style; the second is fuller, more slapdash, less wary, and certainly less controlled; the third completely changes into a clear and beautiful scholar's hand, that speaks plainly of a quieter temperament, not mean, but at home in the study rather than at the exchequer or in fields of arms. Too definite to be coincidental, again, is the contrast between the backboneless, sprawling hand of Villiers Duke of Buckingham, and the firm determination of Cromwell, whose signature and letter lie close to those of Charles's favourite.

It is no surprise, either, to find a beautifully-written and neatly-arranged letter of Jane Austen. One would have had it so, just as Carlyle's script must have been small, not with Jane Austen's uneventful quietness, but with his own jerky irritability; his words stuck on to the paper with the jab of an impatient man. Keats's gives less than was to be hoped; there is weakness in it, and a round softness, which may be accounted for

by the lack of energy that came of ill-health. And there is no quality of greatness, so far as the casual reader can see; certainly, beyond the faint, rather feminine sensitiveness, no indication that the same hand wrote out 'La belle dame sans merci' and the letter telling his sister of an invitation to spend the summer with 'Mr. Shelley, a gentleman residing at Pisa.' Byron too is weak, but not merely weak; there is dash in the writing, and a look of authority, as well as something of the bravura quality of the letter itself. He is in dire need of money, as usual, and writes to his lawyer, from Athens:

> Yours arrived on the 1st inst.: it tells me I am ruined:—It is in the power of God, the Devil, and Man, to make me poor and miserable, but neither the *second* nor *third* shall make me sell Newstead, and by the aid of the first I will persevere in this resolution—My 'father's house shall *not* be made a den of thieves'—Newstead shall *not* be sold. . . . I am some thousand miles from home, with few resources and the prospect of their daily becoming less, I have neither friend nor counsellor, my only English servant departs with this letter, my situation is forlorn enough for a man of my birth and former expectations:—do not mistake this for complaint, however, I state the simple fact, and will never degrade myself by lamentations. You have my answer, &c.

There it is, once and for all, including a very sketchy rendering of a New Testament quotation, and never to be mistaken for lamentations. How far it is sincere no one can say; yet, sincere or not, it is all very effectively done, and, in its way, magnificent, as Byron clearly felt it to be.

In an adjoining case, where the musicians are kept, there are one or two surprises. Wagner's sweep and power, as these are felt in the winding-up of 'Götterdämmerung,' or the 'Meistersinger' quintet, seem to indicate a dashing and impulsive way of writing. It is disappointing to find the People's Chorus from 'Rienzi' sketched out in such a small, neat manuscript, with very few corrections or erasures, and no signs at all of impatience or hurry. Schumann is a surprise, too; at any rate one cannot believe that the composer of the stolid, four-square Quintet, put on paper these vague and spidery-looking marks. It was the weaker Schumann, the over-sensitive, unbalanced man, who wrote these pages—the composer of 'Blumenstücke' and 'Papillons,' whose mind sometimes seems unable to pursue any thought with a moment's constancy, and to flit almost aimlessly from one idea to another.

Mendelssohn, on the other hand, is just what one would have expected. There is an anthem here, neatly and beautifully written out, with title-page and dedication to C. B. Broadley, Esq., complete with scrolls and flourishes, that is a joy to behold. Mendelssohn would have been as much ashamed, one feels sure, of a blot on the page, as he would have been of a technical blunder in the music itself.

> Why, O Lord, delay for ever
> Smiles of comfort to impart?

is the title of the work, but the whole thing, with elegant slurs and graceful, upright notes, is so obviously debonair, that one cannot believe there had really been any serious delay in the supply of smiles of comfort. Mozart is neat, too, and small, but not in the same way; there is more weight about his writing, which gives a strong impression of virility and determination, and is strikingly modern in style, curiously, in fact, like Vaughan Williams's script at its best. The quavers, unlike Mendelssohn's, which are often made with great care, are done quickly in one stroke, with a pressure and then a swift curl of the pen; but the sense of speed never becomes one of hurry. For this you must turn to Handel. His Motet, 'As pants the hart,' with all its massiveness, gives an impression of simple rush, as if the composer were already thinking of another work, and could not wait a moment to jot down the present one. It is in marked contrast with his ordinary hand-writing; for a letter to the Keeper of the Ordnance Office, referring to the loan of kettle-drums for performance of some of his oratorios, is in a strong and slow script, giving the impression that Handel expressed his thoughts far more fluently in music than in the written word. It is noticeable, too, that twice out of three times he writes 'As *paints* the hart.'

Beethoven's sketch for 'Adelaide,' which is in the same case, is frankly a kind of musical short-hand. The notes are tiny, and at first seem to have been set down with slow pains, as if no thought would come. Later on there is obvious hurry, and a feather in the pen is carelessly disregarded, with the result that one passage becomes a long, attenuated blot along the page, while the bar-lines tend more and more towards the horizontal. Work must often have been terribly galling to Beethoven, with notes and rests such an inadequate outlet for all the turmoil of his mind.

There is no thought of turmoil in the manuscript of Bach. The A flat Fugue is here, No. 17 in Book 2, with the splendid subject set down by a hand that worked as strongly and unhesitatingly as the brain behind it. You could not mistake it, even if the MS. were without name or title. The notes themselves are firm and indubitable statements of fact, and there is fine confidence in the curved sweep with which the groups of semiquavers are harnessed together. It is clearly a work of maturity. It was, in fact, probably written when Bach was about fifty, though there is no getting at the exact date; and it is unlikely that earlier compositions, written before technique and character had finally moulded themselves, would be penned in this unalterable way. Yet no doubt the makings of it all were there, just as in the small boy who found his own way into Johann Christoph's music cupboard, there were the makings of the determined, slightly short-tempered organist who was so ready to quarrel with the subdeacon of St. Nicholas's about the choosing of hymns. It is good for us to be able to see the old man's writing, and even the lines on the MS. paper drawn out by hand—perhaps his own hand,

perhaps the hand of a well-managed wife, or of one of the children. Perhaps, even, a hundred lines was a form of punishment in that establishment, too: it has certainly been heard of elsewhere.

One thing I do regret here, that there is no manuscript of Ravel's. It is perhaps too early yet, but it would be interesting to see whether the writing is as neat and perfect as the music—with elaborate delicacy that comes not of ease but of patient, laborious work. Nothing of his could be without some unexpected and charming mark of individuality; and at the moment, after an hour spent in these profitless imaginings, I feel very friendly towards the man who chose

> Le plaisir délicieux et toujours nouveau d'une occupation inutile,

as a motto for one of his works. I think it was Henri de Regnier who wrote it. In any case, you can see for yourself on the first page of 'Valses Nobles et Sentimentales.'

'DER DOPPELGÄNGER' PROBLEM

By John Coates

Mr. Richard Capell's excellent solution of 'one of the classic problems of the song-translator' and the very difficulties which he points out, have set me trying to see whether it may be possible to get at Heine's idea without interfering at all with Schubert's note-values, and I submit the following attempt:

'The Shadow-Double'

Still is the night, the streets are deserted,
'Twas in this house here once did dwell my dear;
'Tis long ago since she departed,
The house as of yore still is standing here.

And yonder is one who stares up in yearning,
His hands he's wringing in heart-rent despair;
I shudder—his features as discerning,
The moon breaks through—'tis myself standing there!

Thou shadow-double, familiar so pallid!
Why apest thou the lover's woe,
That tortured me as here I dallied
On many a night of long ago?

Ad Libitum

By 'Feste'

The matter of tearful response to music, discussed last month, seems to have roused a good deal of interest, if I may judge from correspondence received. Only one reader, however (Mr. Felix White), is so courageous as to write a letter for publication. The rest are shy.

My first feeling on reading the correspondence is one of agreeable surprise. I thought we were all getting blasé and anti-romantic, but it appears that, after all, I was mistaken.

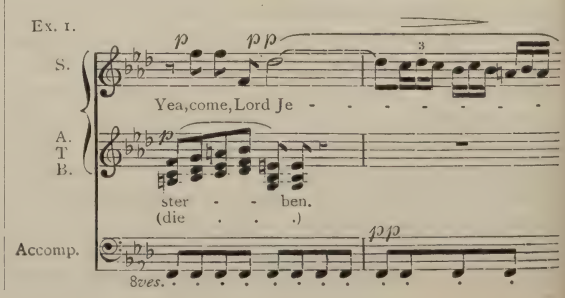
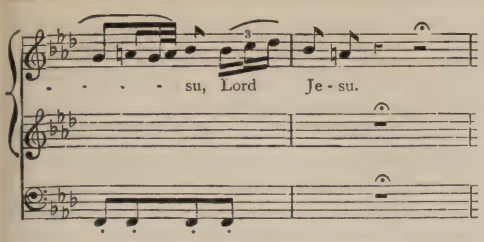
Mr. White's letter (*see* p. 933) covers a wide range. Some of the passages he mentions affect me very little. On the other hand, he reminds me of several that have touched the spot repeatedly. My little list last month made no pretence to being exhaustive; it merely included a few examples that occurred to me at once. Thus, Mr. White mentions the Bach cantata, 'God's time is the best,' but he does not say what movement or passage he has in mind. I wonder if he succumbs at the point where I am always bowled over—at the close of the chorus, 'It is the old decree,' where the three lower voices cease on a discord, and the soprano, after a brief suspension on the D flat, proceeds to spin out a delicate semiquaver passage over a throbbing bass note.

Wondering if Parry had noted this passage, I have just turned up his 'John Sebastian Bach,' and find that he, too, had been captured. For the benefit of readers who have neither the book nor the cantata, I quote:

> The sentiment, 'It is the ancient law, man, thou must die!' is given to the three lower voices of the chorus in a fugal manner, expressing something of the sternness of fatality, but it is answered by the sopranos offering the suggestion of consolation in the words, 'Yea, come, Lord Jesu.' The close of the chorus is one of the most wonderful examples of the vividness of Bach's musical perception of things external to music. The lower voices continue to reiterate the gloomy words, 'Man, thou must die!' while the trebles refer to the other aspect of death, as the door through which the personal communing with the Saviour, the Beloved of the Soul, is to be attained. The pathetic utterance of the word 'sterben' by the lower voices breaks off abruptly: while the trebles, as it were floating in a higher region, keep the mind occupied with the idea of the coming of 'the Lord Jesus,' by the use of a strangely beautiful passage, which seems hardly to end at all, but merely to dissolve into space. There can hardly be any more suggestive use of the melismatic device in all music!

This extract from Parry reminds me that I ought to have mentioned the effect, throughout the chorus, of the contrast between the alto, tenor, and bass fugue (the voices all written low, the bass having several low E's, and even an optional low C), and the entry at intervals of the soprano. Well sung, with pure, steady, treble tone (not the astringent wobble that is the vogue among soloists to-day), the chorus is an astonishing example of what may be done by so simple and obvious a contrast in vocal tone-colour. Here is the actual close of the chorus:

Ex. 1.



As Mr. White says, Bach is a rich fount, but I must resist the temptation to pause on him. I could tell of the knock-out blow once given me by a single chord in one of the chorale preludes. . . .

Only one other point in Mr. White's interesting letter can be touched upon. He mentions 'Till Eulenspiegel' as being 'strange in this connection.' But is it? I have heard this work many times, in the concert-hall and on the gramophone, and the passage where Till, brought before the justices, tries to brazen it out with one last quip, always makes me choke. 'Till' is by far the most human work Strauss has written, and for that reason will probably be held, in the long run, to be his best. For me, it is worth a stack of 'Zarathustras' and 'Heldenlebens.'

Here is a long confession from a writer in the City—seven large, closely-written pages. He leads off by admitting that he is 'an extraordinarily lachrymose individual where music is concerned.' As a choirboy he often had to open his mouth and wave his lips (so to speak), making a show of singing when heart and throat were too full. The exciting climaxes 'did for him,' he says. The close of 'The heavens are telling,' 'where the bass scales roll up towards the stationary treble,' the 'Hallelujah Chorus,' 'Worthy is the Lamb,' a roll of drums when an orchestra joined in the service—these things laid him out regularly. He must have had a damp youth, and his manhood is no less humid. He hates to produce a handkerchief and dam the flowing tide in public (who doesn't ?), so he has to clutch his face with his hands, while the unmanly drops trickle through his fingers, 'much to the disgust of whoever happens to be my companion—my unfortunate fiancée in these days!' (I hope the lady won't see this—or at all events that she won't identify my correspondent . . .!)

He says the afflicting passages are too numerous to specify, and then specifies a whole string of them—'the gorgeous polyphony of the opening chorus of the "St. Matthew" Passion' (I'm with him there, but the actual moment of my surrender is at the entry of the *ripieno* chorus of trebles with the chorale. With two choruses and two orchestras already weaving their spells it seems that nothing can be left—the last word has been spoken; and then John Sebastian lays still one more card on the table, and sweeps the board); 'the climax of the development in the first movement of the ninth Symphony; the introduction to the Siegfried-Brunnhilde duet; many bits in the 'Mastersingers.' And he speaks, not without relish, of 'a terrible rainstorm during Brahms's "Requiem," at "But the righteous souls,"' &c.

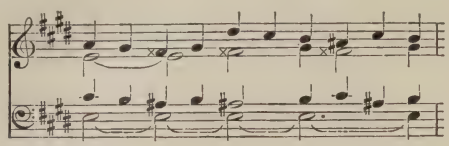
Perhaps the most interesting point in the letter is this: the writer is a capable semi-professional, an F.R.C.O., who generally does his own music-making. He is unable to attend many concerts, and he thinks that part of the overwhelming effect some music has on him is due to the fact that what he hears at concerts is, technically and interpretatively, so far superior to what he hears at other times. (The reader will remember, as an example of this, the experience I related last month of the mere opening chords of the 'Mastersingers' Overture bringing tears to my eyes by their sheer perfection in tone and ensemble, coming, as they did, hard on some wretched singing I had just heard elsewhere.) But I don't think that a technically perfect performance needs to be contrasted with an indifferent one in order to affect us emotionally. The longer we live the more susceptible we become to the appeal of the technical side of composition—beauty of form, the easy mastery of some problem in construction, and so forth. And the same probably holds good in performance to a greater extent than we imagine. It is humbug to pretend (as many people do) that a technically flawless performance is necessarily cold. Some even seem to think that a goodish proportion of wrong notes is indicative of a poetic and musical temperament. But as there are plenty of bungling players and singers with the temperament of a codfish, it is clear that mere inaccuracy is an unreliable thermometer. Yet the attractiveness of a difficulty overcome with ease is such that if one of these codfish acquires technical mastery, his performance will be far from negligible. If he can play the notes fluently and correctly, with the modest amount of nuance and flexibility that may be expected from one so completely withdrawn from his native element, he will enable the composer to deliver his message sufficiently to move us, if there be any moving quality in it.

A well-known composer and conductor, who says the subject interests him intensely, writes agreeing with me as to the passage in 'The Death of Minnehaha,' and goes on:

> Two performances I always remember moved me so that I wept like a silly kid—the first performance of the 'Rose Cavalier,' at Covent Garden (the particular passage being the Trio of the three women in the last Act), and Tchaikovsky's 'Romeo and Juliet' at a Philharmonic concert conducted by Mengelberg, the passage here being the second subject. I have often heard the work, before and since, but this is the only occasion on which it had that effect. We are peculiar creatures.

If Mr. Frank Howes, or some other musical psychologist, could get my correspondent in a corner, and catechise him as to his doings just previous to that Philharmonic concert, he might be able to say why the second subject affected him on that evening and never at any other time.

The reference to 'Minnehaha' reminds me of the odd fact that the passage I referred to last month is based on a series of chords that I detest—as indeed do most musicians, so threadbare has it long since become. I should have thought any passage based on this formula:

Ex. 2.

would have made me scoff, no matter how they were dished up, or to what text they were set. I almost blush when I think how easily I fell before it, and am saved only by the reflection that a host of others fell with me.

Yet one more letter must be quoted. A Bristol reader says she has only once been moved to tears by instrumental music, and that was during a performance of Quilter's 'Children's Overture,' under Wood. When the little tune 'I saw three ships' entered, she wept. She had no association with the air, and thinks the setting must be responsible. That Gervase Elwes's singing of the 'Wenlock Edge' cycle should profoundly affect this correspondent is not strange. (But a mere reading of the poem leaves her untouched.) On the other hand, when she hears Harold Samuel play Bach, and an old French piece called 'Les Tourbillons,' she has much ado to keep from laughing aloud.

This reference to the pianoforte recalls the significant fact that nobody seems to be deeply affected by that instrument. One writer says that although he loves pianoforte music, it leaves him unmoved. All the evidence, direct and implied, seems to point to its fatal defect—lack of *sostenuto*. The violin can search our very heart-strings, the human voice can do so even more easily (thanks to the aid of words), the organ at times, a chorus very often: all these can give us sustained melody. The pianoforte can stimulate us, and is perhaps capable of a greater variety of amusing effects than any other instrument; but its inability to draw a long melodic line is fatal to its doing more. There is irony in this, seeing that its repertory is rich in music bearing highly emotional labels

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The conclusions that seem to emerge from this inquiry are: (1.) The emotional appeal is greater in concerted than in solo music, the combination of chorus and orchestra being specially potent. (Here there are two extra-musical factors: (*a*) the text, and (*b*) the effect or a large number of people doing something in common. Hence the fact noted by Berlioz—that a single soldier grounding his musket was insignificant, whereas a regiment doing it was overwhelming, both to eye and ear.) (2.) The actual quality of the music is often a negligible point, especially in large-scale performances. (3.) A passage may move us profoundly one day, and fail to touch us on another. (4.) The comparative failure of the most popular instrument of all—the pianoforte—to achieve a really poignant effect. (Query: Is this failure the result, not only of its being a percussive instrument, but also of over-familiarity? It is so much of a 'standing dish' that it must lose something of its appeal.) And (5) the significant absence from the letters of the names of any of the so-called 'advanced' composers. (Many of these are avowedly opposed to emotional appeal—probably on the 'sour grapes' principle: if you can't write music of that sort pretend you don't want to. Among living composers Elgar seems to be the only one able to unseal the fount. So far as I am concerned he has done it regularly with 'Gerontius' and the Violoncello Concerto. I dare say, however, that I am not alone in having piped my eye at one point in 'Petrouchka': the later Stravinsky is as dry as the remainder biscuit.)

On (5) one of my correspondents says:

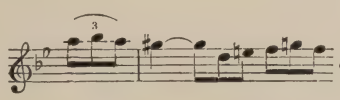
> This seems to me to be a weakness of modern music, despite its excellences in other ways (refinement, workmanship, &c.). To my mind, emotional power is the secret of great music (though, of course, it need not affect everybody to tears), and our next great composer will be the one who shall reveal an emotional content in all the vast technical resources we now have at our command, through the necessary and praiseworthy pioneer efforts of our modern writers (all praise to them, though they may fail to achieve the universal appeal, which after all is the gift of only one or two men during a century).

This is true, I believe. Composers as a whole are too busy exploring new effects; and the very richness of instrumental media is at present a handicap. The elaboration of sonorities and colours tempts the composer into bypaths, and distracts the hearer, interesting though he may find the result. In fact, that epithet, 'interesting,' so often applied to contemporary music, is a sure sign of a fatal defect. Whoever thinks of the finest of Bach, Beethoven, or Wagner in this way? To call the ninth Symphony 'interesting' is only a degree more fatuous than to call it 'pretty.'

I hope this rather lengthy discussion of the emotional appeal of music has not been useless. Some future writer on musico-psychology may be able to glean from it one or two points; and if it helps the average listener to distinguish between the appeal that is superficial, or due to extra-musical causes (including the state of his liver), it will help to develop his critical faculties. In fact, a lecturer could base a valuable 'musical appreciation' lesson on a frank examination of the emotional reactions of his audience.

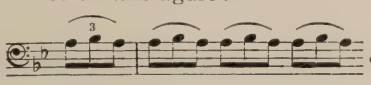
Finally, I wish to add a few lines on a point only touched upon above—the importance of a performer letting a composer deliver his message.

Listening to pianoforte recitalists, I have often been staggered by the manner in which eminent performers play havoc with the clearly-expressed intentions of the composer. Usually the *tempo* and rhythm are the departments concerned. In Mr. Frank Howes's book, 'The Borderland of Music and Psychology,' he pillories (rightly) the playing of four organists in the matter of *tempo*, giving in notation the actual distortions, registered by some scientific means. But organists are old (almost licensed) offenders in this way, and they have at least some excuse in the unrhythmical nature of their instrument, and perhaps even more in the circumstances of much of their work—accompanying a widely-dispersed and unconducted crowd, &c. But there is no excuse for pianistic stars, and it is high time some powerful critic in the daily press took up the matter. I could fill pages with examples, but I give two only. In Brahms's G minor Rhapsody a good deal is made of a couple of themes in triplets. Here is the first:

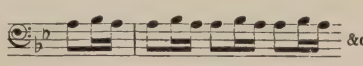
Ex 3.  &c.

I have heard this played in such a way that a hearer unfamiliar with the passage, could not have identified it. I have attempted to express it in notation, but have been compelled to give it up as a bad job. Is such distortion justifiable? Doesn't it pass beyond elasticity (which we desire) into bad time (which we don't)?

The other example is, in some ways, even worse. Brahms carries on this figure:

Ex. 4.  &c.

for long stretches, *mezza-voce*, and its significance in the mood of the piece is familiar to all who know the Rhapsody. Clearly Brahms wants a quiet undulation—a kind of throb, and perfect equality seems an essential. This is what one well-known player usually made of it:

Ex. 5.  &c.

Here the 'interpretative freedom' has changed the undulation into something nearer a galloping horse. The gallop may be over turf, or with muffled hooves, but a gallop it is, none the less; and away goes the mood of the piece. If Brahms had wanted the rhythm , wouldn't he have written it? Had this Rhapsody been for orchestra, or a chamber ensemble, both passages would have been played as written, with no cause for complaint on the score of lack of feeling. Why should not the same method serve for pianists? Can nothing be done to show them the difference between free time and bad time? Or must we (and composers) continue to suffer from distortions cloaking themselves under that blessed word *Rubato?*

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XXI.—Robert White

Although some confusion exists between the present distinguished composer and organist and two other Whites of the first decade of the 17th century, yet the memoir of Robert White by Mr. G. E. P. Arkwright, in the second edition of Grove's 'Dictionary of Music,' is the fullest and most accurate that we have, while the recent publication of his works in the splendid Carnegie Trust edition ('Tudor Church Music,' vol. 5), is a feast for students of Tudor music. However, a few facts have escaped previous delvers, and therefore it may be well to include this remarkable Elizabethan composer in the present series.

Robert White (also written Whyte and Whytt) was born about the year 1533, and was almost certainly the son of Robert White, organ-builder, of London, whose brother John was one of the servers of the Chamber in 1537. One of the earliest references to White is in an entry from the Churchwardens' Books of St. Andrew's, Holborn, under date of 1553, recording payment of £5 to 'young Whyte for ye great orgaynis which his father gave to ye church.' Mr. Arkwright adds that this organ was pulled down in 1572 by 'young Whyte without the leave of the parish.' On referring to the original records it is evident, however, that it was not young White, but a certain Langston, a churchwarden of St. Andrew's, who is stated to have 'sold away the great organes (given by Mr. Whyte) to Westminster Abbey for £10 10*s*.' (*Musical Times*, March, 1905.)

Evidently young White became a chorister at Westminster Abbey, and he must have studied music under Dr. Tye to some advantage, for on December 13, 1560, he graduated Mus. B. at Cambridge. Early in 1561 he was appointed Organist and Master of the Choristers of Ely Cathedral, *vice* Dr. Tye (who had retired after twenty years' service), and in 1563 he married Tye's daughter, Ellen.

White remained at Ely from 1561 to 1566, and in the latter year went to Chester Cathedral as Organist and Master of the Choristers, being succeeded at Ely by John Farrant. In an annotated copy of Morley's 'Introduction' (1597), belonging to my friend, Dr. A. H. Mann, of King's College, Cambridge, the fact of his being organist at Chester is noted by Thomas Tomkins. From Dr. J. C. Bridge's 'Organists of Chester Cathedral' (1913), it appears that White received four shillings for his services at the Chester Whitsuntide Mystery Plays in 1567 and 1568.

In $15\frac{6}{7}\frac{9}{0}$, White left Chester for Westminster Abbey, where he succeeded John Taylor. His daughter, Margery, who had been baptized at Ely on December 23, 1565, and his wife, Ellen, with an infant daughter, Anne, accompanied him to Westminster, and the family lived with his father Robert. One of the few details regarding the composer's tenure of office as Organist and Master of the Choristers at Westminster is a bond dated December 29, 1572, concerning the sale of the organ of St. Andrew's, Holborn, to the Abbey for ten guineas. His daughters, Margaret and Elizabeth, were baptized at Westminster on June 7, 1570, and February 24, $157\frac{1}{2}$ respectively, and a fifth daughter, Prudence, was baptized on August 23, 1573.

Like his friend, Sebastian Westcote, of St. Paul's, White (who was also a Roman Catholic) supplied music for the plays presented at Court by the Children of Westminster between the years 1570 and 1574. However, the plague of November, 1574, carried off the composer, his wife, and two children. White made his will on November 7, 1574, and died a day or two later, being buried on November 11 at St. Margaret's, Westminster. He bequeathed £3 to his father, Robert White, 'and all such his household stuff and goods which he did bring unto me at or before his coming to me.' He also left four pence to each of his choristers. His widow, who survived him only ten days, made her will on November 21, and left a bequest to her father-in-law, Robert White.

White's works are well-known, and are now accessible to students in 'Tudor Church Music' (vol. 5); also an excellent list of them has been published by Mr. Arkwright. As a Roman Catholic his Masses and most of his Motets are set to Latin words, but he wrote half a dozen English anthems in his official capacity. As early as 1581 a writer, 'G. T.,' in the MS. Part-Books in Christ Church Library, Oxford (984-988), has the following Latin couplet in praise of him at the end of White's 'Lamentations':

> Non ita moesta sonant plangentis verba prophetae
> Quam sonat authoris musica moesta mei,

which has been thus translated:

> Sad as the mourning Prophet's words fall on the ear,
> More sad to me the music's tones appear.

Again, in the same MS., at the end of the 'Precamur sancte Domine,' is written:

> Maxima musarum nostrarum gloria White,
> Tu peris, aeternum sed tua musa manet,

of which the following is a good translation:

> Thou diest, White, chief splendour of our art,
> But what thy art hath wrought shall nevermore depart.

Ten years later, in 1591, John Baldwin, 'singing man of Windsor,' in his account of the leading musicians of this period, thus writes:

> I will begin with White, Shephard, Tye, and Tallis,
> Parsons, Gyles, Mundy th'ould, one of the Queen's palace.

Morley, in his 'Introduction' (1597), includes White as not inferior to the best of the foreign composers, and quotes him, with Orlando di Lasso, as a musical authority. Burney printed his 'Lord, who shall dwell,' for five voices, and Barnard his 'The Lord bless us,' which, adapted to new words ('O Lord, rebuke me not'), was printed by William Husbands towards the close of the 17th century. White's 'Lamentations' for five voices, as well as his set of same for six voices, are, as Mr. H. B. Collins writes, 'among the most remarkable works bequeathed to us by an English composer of the 16th century.' Very beautiful, too, are his settings of the Magnificat, dated 1570, 'Deus misereatur nostri,' in six parts, 'Tota Pulchra,' also for six voices, and a four-part, 'Libera me.'

Dr. Ernest Walker in his 'History or Music in England,' says:

> Whyte's music is definitely of the newer school; the old angularity of phrase is much less frequent than in the earlier work of Tye, and the material is thoroughly mastered. A sort of delicate, grave charm hangs round his compositions, *e.g.*, his 'Peccatum peccavit,' or the anthems 'The Lord bless us' or 'O how glorious art Thou' or 'O praise God in His holiness,' the last of which shows more vigour and movement than his quietly dignified genius ordinarily attained. Though in essential grandeur of phrase his style is not inferior to those of Tye and Tallis at their best, it is as a rule, so to speak, more feminine than theirs; it is easy to see its close connection with Tye's in technique, but, speaking generally, there is less directness and more subtlety. The individuality of utterance is very remarkable; in a very few years English music had travelled miles beyond the older purely impersonal attitude of the mere handmaid of the Church. Tye, Whyte, and Tallis are the three men to whom this advance is primarily due, and Whyte, though far the least known of the three, is fairly to be reckoned—even remembering that Palestrina and Lassus were contemporaries—as among the very greatest European composers of his time.

Music in the Foreign Press

JANACEK

In the August *Revue Musicale*, Erwin Felber writes on Janacek, praising not only his operas (of which one only, 'Jenufa,' is popular so far), his songs, and his instrumental music, but his theoretical works—a Treatise on Harmony and a book on 'The Structure and Connection of Chords.'

ANIMALS AND MUSIC

In *Die Musik* (September), R. Hennig refers to new experiments carried out in France on the effects of music upon animals:

> A definite instrumental combination (*e.g.*, pianoforte, flute, and violin) is distinctly pleasant to certain dogs, and as distinctly unpleasant to others. One dog was found to whom Beethoven's music proved repellent, but Handel's attractive. No single dog seemed to like Wagner's music. Horses dislike the sound of bow instruments. A hare was attracted by part-songs sung by male voices. He would appear, and listen spell-bound, but vanish as soon as the singing stopped.

A BELGIAN MUSICAL MONTHLY

Since the disappearance of the *Guide Musical*, Belgium has had no musical periodical of her own. Let it be hoped that the newly-founded *Revue Musicale Belge* (whose editor is the composer, Paul Gilson) will find adequate support. The June issue (the only one to have reached us so far) contains articles on the musical competition festivals at Hainaut, on the late Belgian composer, Erasme Raway, and on Nicolas Daneau, the present director of the Mons Conservatoire. Daneau, born in 1866, is the author of many cantatas, a couple of operas, and various instrumental works. He is described as one of the foremost Belgian composers of to-day.

HUGO WOLF'S 'MÖRIKE LIEDER'

In the same issue, J. de Bruycker writes:

> In the 'Mörike Lieder' sadness reigns unallayed. These continuous wails and plaints beget exasperation. They are entirely characteristic of Wolf's disposition, of his incurable sadness and weariness. He seems so crushed by fate that one wonders where he found the strength to put pen on paper in order to express his woe. But when for a while a ray of hope appears, the change is absolute, and his music expresses the imaginary, disproportionate optimism in which those

who suffer now and then seek refuge. Wolf is very Wagnerian—too Wagnerian. He seems to have lacked the courage to create his own idiom, and striven to use the language of the superman Wagner to translate the tears of weaklings.

MODERN ITALIAN COMPOSERS

The July issue of *Il Pianoforte* contains an article by A. Bonnacorsi on Ettore Desderi:

Desderi's works are unpublished; the principal are his incidental music to 'Antigone,' a Violin Sonata, a 'Cello Sonata, a Pianoforte Sonatina, and songs.

The August-September issue contains a long and thoughtful article on Ildebrando Pizzetti's dramatic works, by G. M. Gatti.

WAGNER ON THE BÜLOW DIVORCE

An unpublished note from Wagner's pen, dated September 7, 1869, is communicated by Seb. Röckel in the *Zeitschrift für Musik* (May).

After explaining that in the middle 'sixties, an increasing outpour of slander had made a separation between Bülow and his wife unavoidable if Bülow's honour was to be protected, Wagner goes on:

What delayed this solution was our common faith in King Louis of Bavaria, under whose protection we hoped to work united towards great artistic achievements. But when this hope proved futile, the ultimate bond was torn which might and would have held the three of us together at the cost of heavy inner sacrifices.

M.-D. Calvocoressi.

Points from Lectures

The vacation lecture period has drawn to a close. Three of the Courses were referred to last month; some others, equally interesting, were necessarily held over for notice now. First, attention may be paid to the Scottish Summer School in Music and Music Teaching, held at Edinburgh. In one of her lectures on 'The Art of Speaking,' Mrs. Tobias Matthay made a general remark on the purpose of education which should always be borne in mind: education was drawing out, not dumping in. It must be remembered that children were so diverse. The teacher would find that attention was better than anxiety, that intelligence was better than cleverness, that vitality was better than energy, and that wisdom was better than information. To speak verse properly, she said, one had got to be æsthetically alive, and to be willing to make imaginative effort. While she had no quarrel with the word 'elocution,' a little voice-production, a little articulation, a little memory training, too often passed for elocution. The possession of a voice was no guarantee of interpretative ability, and expression could be a veritable snare in the path of the unwary. It was the fault of teachers if they allowed themselves to become mere practitioners of elocution instead of interpreters of the poet. A sense of balance could be acquired, and there were four essentials—foundation, preparation, quality, and unity.

Miss Mabel Chamberlain in her talk, at the same Course, on 'Ear-Training for Juniors,' said that, great as was the educational value of the gramophone, she thought that some people expected it was going to do everything in the schools. She did not think that anything could make up for the little patterns which the teachers gave with their voices or at the pianoforte. The gramophone fell short when it came to vocal work, for, while great improvements had been made, there was still a tendency towards nasal tone, the very tone they wanted to avoid.

Mr. Ivor James, 'cello professor at the R.C.M., spoke of the original use of the 'cello for strengthening the bass parts of vocal music, particularly the music of the church. Apparently only men played the 'cello in those days. There was no record of women players until comparatively recent times. It was with the invention of the end pin that the instrument became really available for women to play, and in a quarter of a century the proportion of women to men players had changed so much that from there being double the number of men to women, there was now only a seventh the number of men to women. The system of fingering of Duport, Mr. James thought, was the only one which tended to beautify the 'cello as a solo instrument.

A general survey of school music carried Mr. Herbert Wiseman at the Edinburgh Course into many by-paths. He indicated some advances: the leaving-certificate in music instituted in Scottish schools; the recognition of music as a subject for the University preliminary in England; the number of school courses issued by publishers; the time given by young composers to the problem of school music; the revolutionising of teaching by the gramophone; and the development of the player-piano. But mechanical aids, he added, could never take the place of the teacher. The musical salvation of the country would come through the music class rather than through the individual pupil. The continuation class scheme and the development of choirs in factories and other organizations had a great future. As a general rule, for school songs the aim should be quantity rather than finish, but beauty of performance must also be cultivated. On that side the standard had gone up almost beyond recognition, through the festival movement. The ideal form of concert for children, to be of educational value, was the orchestral concert. As to appreciation, if a child was to grasp some composition, he must first of all read the tune. Without a systematic scheme of sight-reading, school music was never going to improve. To get the joy out of a concert or the gramophone, get the annotations over first. Isolated concerts were not of much use. The difficulty was to get teachers with sufficient love of music to teach it lovingly.

Mr. Calvocoressi gave the Edinburgh vacation students much to think about during his talk on 'The First Approach to Modern Music.' Set habits were the worst enemies of that elasticity which was needed in order to judge modern music. If this music was to survive, it must express something more general and more important than the things which happened to be the things of their age. It must interpret the spirit of all ages. It was important that modern music should be included in the education of all, because sometimes it was a modern and very much discussed work which had proved the turning point in changing people who were indifferent to music into confirmed music-lovers. Children responded to such a course very readily.

A few final points at the Edinburgh Course came in Mr. Willan Swainson's talk on choir-training. Singing he regarded as the most barbarously taught of all musical subjects. Yet nothing was so inspiring as taking a choir in the rough, and converting

it into a responsive, soul-stirring instrument. Success did not depend upon profound training. Enthusiasm and sympathy were demanded, and also musicianship, but that grew with opportunity and experience. Lack of sound method and applied commonsense were responsible for the great majority of choir-training failures. Concentrate upon sound and sense, not on physiological jargon. A singer wanted to know how to start a note, sustain it, end it; how to sing loud and soft; how to secure quality and colour; how to extend and equalise the compass; and, withal, how to make music. All these things he could do after a fashion already, just as he could already play football—after a fashion; but with sound guidance he would be able to do them far more efficiently; he would be able to improve his technique, if not actually to perfect it. Simple, direct, and practical teaching would yield results if the teaching had nothing vague or perplexing about it. Mr. Swainson explained further some of the marks of faulty teaching, particularly in articulation. In word-making, he said, 'the price of liberty is eternal vigilance.'

Responsiveness in a choir called for fuller treatment from Mr. Swainson. Directions should be simple and positive. Notes should not be sung casually, but positively. Rests should be timed. Living rhythm resulted from order and proportion of pulse. The mere repetition of 'strong, weak,' was just 'sawing wood.' A voice with one unalterable quality would ruin the blend of a whole choir. Fine control of blend came through control of breath-pressure and resonance. Full tone was desirable, but it should be transparent. The secret of blend and balance was not gradation of power, but of texture. Interpretation was a blend of many properties, and, above all, it was faithfulness. An interpreter had the presentation of a composer's case in his own hands. The least he could do was to be truthful.

Wiltshire Musical Festival planned a new Summer School, intended at first to meet the needs of local conductors and teachers. Throwing it open, however, the promoters were gratified by having about a hundred music-lovers enrolled. The meetings were held morning and evening for a week at King's House, The Close, Salisbury, under the direction of Mr. Herbert Wiseman, of Edinburgh. The subjects included school singing, choral work, preparation for school concerts, musical festivals, sight-reading from tonic sol-fa and staff notation. After the introductory lecture, Mr. Wiseman showed how to start a sing-song, and soon had the students themselves illustrating. A children's choir attended in the evenings, the students taking turn in conducting and getting advice in the art of choir-training. Baton technique and the interpretative value of the left hand formed the subject of another lecture. Graded schemes of work for sight-reading and ear-training were discussed. Musical evenings were valued, and at the first of these Miss Christine McClure sang typical groups of songs in model style and diction. Mr. Cuthbert Osmond joined Mr. Wiseman in two-pianoforte illustrations of Bach, Schumann, and Brahms. Similarly Miss Thomson shared the duet playing, and Mrs. Rockett gave a pianoforte recital.

The Dioceses of Worcester and Coventry, and the Sunday School Associations, joined in holding a Summer School at Malvern. It concluded with a lecture on 'The Place of Music in Sunday School Worship.' Miss Florence M. Hunt pleaded for a raising of the standard. At the beginning of school, children should have quiet, reverent music, devotional and suggestive; it was not the time for a march. There was a certain hymn-lore in which we wanted our children brought up. The teaching of hymns should not be confused with actual singing as an act of worship and praise; the two things should be distinct. A great point of the lecture was the playing of hymn-tunes from different books as illustrations.

Rotary Club luncheons are constantly taking place. Speaking at one of these at Yarmouth, Rotarian W. R. Hunn asked why should not Rotarians start the ball rolling by singing folk-songs and sea shanties. The almost invariable question which parried any suggestion of attending a concert was, 'What is it in aid of?' Should we question the aims of other professions? He thought with regret of the societies for madrigal-singing, orchestral-playing, and chamber-music once flourishing, but now defunct, at Yarmouth.

J. G.

THROUGH THE 'IMMORTAL NINE' ON THE GRAMOPHONE

By D. Batigan Verne

The inner musical circle must not be surprised that at times the busybody layman should harbour a little anxiety as to whether there is any such thing as stability of musical criticism. In the midst of shifting and failing standards, he asks again whether there is no common yard-wand for the measurement of Bax and Schumann; and on being answered an emphatic 'No!' by the cognoscenti in this line, he will promptly disbelieve them, and amuse himself by catching at whatever ledges philosophy or art seems to suggest as new and absolute footholds.

Thus to-day he will charge modern musical criticism with positive indecision regarding Ludwig van Beethoven and the lesser 19th-century luminaries who shone with borrowed light. As a catholic-minded music-lover he will complain that, what with Armageddon's musical consequences on one side and Bach (together with the polyphonists) on the other, it is coming to be assumed that scarcely any composition is of abiding worth unless each stave is in a different key, or unbudging fugue and double-counterpoint for ever rule the roast.

Sir Walford Davies and Mr. Havelock Ellis, to take two names quite at random, have evidently preserved virgin the Beethoven enthusiasm of their youth, and this it is good to hear. But oh, those revelations at meetings where 'serious' music is discussed! Oh that a big London daily only this year should have been the cockpit for hostilities that ought to have died long ago! Perhaps Miss Macaulay is right, and the question for modern musical criticism is something like this: When are organists going to stand up in a serried phalanx for Beethoven, and opera votaries for Rheinberger?

Those of us who pride ourselves on sobriety and understanding and central commonsense were probably nurtured on Grove and his pontificalities. To-day we have had to admit that on occasions Beethoven has let us down badly, and that works by that hand ought to have been quietly despatched after a first hearing. To-day it *is* mortifying to reflect that cosmopolitans like Wagner and Berlioz might have known better than to discount the possibility of Beethoven's modulations, enharmonic

changes, &c., becoming worn out, as their now passé judgments seem to show they did. It *is* mortifying to witness the discovery by old men and maidens that he who was once *rex quondam rexque futurus* was an indifferent contrapuntist, and not half so intriguing, for all his shocks and *frissons*, as a provincial German organist with a steady plod and decent domestic life.

In view of this impasse, can it be that the solemnities of a General Musical Council are needed? Not to end controversy, for that would be dull and quite inconclusive; but in order to co-ordinate divers elements of catholic criticism—of criticism, that is, already established in Beethoven's humanity and everlastingness. Let unblushing modernists reflect once more that here was a specialist in Art who could earn the idolatry of outsiders like Coleridge, Goethe, Victor Hugo, or John Stuart Mill! Was 'Shakespeare incomprehensible till Beethoven came?' A few musical souls need saving if this is anything like true: even if it is not, this personality surely had too big a thrust to go down before the 17th or 20th century.

As regards the Council itself, however, let opinionising within this given circle be as free as air—on the music, that is *qua* music; in fact, as soon as it could be established that, say, half-a-dozen movements out of the 'Immortal Nine,' together with certain early works like 'Mount of Olives,' were quite perishable goods, the greater the service done to Beethoven's ultimate standing. The more the 'pure word' of the music could be tried in the fire for its absolute value, the more *il suo proprio protosto effetto* could be left to look after itself, and the less need to attribute to it moods which Beethoven probably did not feel, and legends of times and places which never were. (It is an organist speaking.) It would not be required that every member should embrace the E flat Pianoforte Concerto as an article of faith, though it is hoped that the G major (No. 4) would hold out some merit for him. As an adventure the Council might well ransack again the immense Nottebohm catalogue, and should its labours unearth another Mass in D, it would have earned its money. For the situation has less of mere academic interest than is apparent on the face of it, at least for those who have a care about the future of music and the future of the multitude. If the prophets read the signs of the times aright (at least four Beethoven books have been published within a year or so), and a revival is imminent, hundreds of hungry sheep are beginning to look up to be fed: and grazing off the recognised Beethoven pastures is sometimes enough to upset any digestion. Secondly, there is the argument of 'accumulations' so exquisitely outlined in one of Mr. Aldous Huxley's books of essays. If a grand bonfire of useless literature, why not of useless music? The musical world is not yet threatened by mere paper bulk, but the accumulations of *responsibilities* grow with every new symphony published and every bad symphony not destroyed. Even in the matter of destruction literature has the pull of music. The bad symphony or 'Rhapsody in Blue' can both be seen and heard. Their bodies are easily killed, but their souls may live for ever.

Suppose the Symphonies to come before the judgment-table, as well they might (for although the nine bottles do not contain the best of the Beethoven vintage, the opus numbers are fairly well distributed and cover what the high-and-drys mean by the 'three periods of his creative activity'), there is going to be a quiet but firm delivery of opinion from a Mr. Britling, gramophonist, but otherwise unknown. How Hazlitt would have relished the notion of this man's ballot! To be sure, it might even be a case of the gramophonist's revenge. Then heigh-ho for the fun! A ruthless machine has raised him from the abyss of musical ignorance and taken him so many wearisome journeys over 'those masterpieces which everyone ought to know,' until he has a mechanical familiarity with all the salient ditches and fences *en route*. Very well: a ruthless machine shall now enable him to put Education (with a capital E) in its place, and tell it where it has led him astray. Or we may put matters in a rough and ready fashion. If threescore stout Councilmen can hear out two sides of a disc and then five *da capos* without an uneasy dryness catching at the throat, the chances are that such music is worth putting aside for future hearing. The gramophone's very narrowness of dynamic range will actually help them in their judgment. So the Council machine should not be of the most expensive brand. Thus, for instance, the banging of tonic and dominant at the end of the C minor (as noted by 'Feste' in the April *Musical Times*), or of the tonic alone, as at the end of the Eighth or even of the 'Eroica,' may be reckoned to have its way with a 'Prom.' audience, but it is a brutal axiom that the needle can be trusted to prick all 'inspirational' bubbles of this sort.

How much Beethoven stands to lose outside the concert-hall in the average man's appreciation, the following little anecdote will show. A friend of mine with a most sensitive ear for tone and pitch but without any banking account of musical experience, made his first acquaintance with the familiar 'Leonora' Overture No. 3 on my gramophone. When the sound-box came to the mounting bridge which leads to the Allegro (*ff*), he dashed over to the machine, and if I had not prevented him would have pushed the tone-arm out of the groove in which it seemed to have stuck. I tried to explain that we were here on the back of a mighty *crescendo*, and that this was a rare moment of dramatic and impassioned eloquence. Well, after he had heard the passage face to face some time later, he still maintained that Beethoven could have made this particular point six times instead of sixteen with no loss but even with gain in musical excellence. An impenetrable Philistine, that fellow, and yet. . .

All told, an average musical staying power will see the 'Nine' through with far greater ease on the gramophone than would be the case with an actual orchestra in the foreground. For my own part I found the experiment rather physically refreshing than otherwise, and Milton, I believe, said big music ought rightly to work upon its servitors in this way. But it is also a real test for listener as well as composer. Indeed, there were moments, especially during the slow movements, when time hung all too heavily and the sponge was nearly in the ring. How flabbergasting it is to have one's wakefulness challenged, when Grove so unequivocally indicates the road of right thinking: 'Perhaps the finest instance [of the theme and variation] is in the Adagio of the "Ninth," in which the melody is varied first in common time, then in 12-8, with a grace, beauty, and strength which are quite unparalleled.' Doubtless this protracted movement will continue to hold the attention of its admirers, but it always reminds me of the needless Alexandrine which 'like a wounded snake drags its slow length along,' and my two

records of it are thick-moted with dust. (Let the brick-bats fly!) Mr. Britling would fain speak on another much-lauded slow movement. He says he would cheerfully hand over that of the 'Sixth' to some Botanical Gardens in exchange for anything up to the level of the 'Seventh.' Yes, this noble Allegretto comes through splendidly, and, especially for that section containing the fugue, whose excitement dies out all too soon, is eminently repeatable.

Otherwise, let any champion doughty enough to couch his lance for the usual run of Beethoven's orchestral slow movements, compare them with almost any one of Bach's—organ, pianoforte, orchestral—and he will feel the difference in a moment. The Sarabande from the B minor Suite, the Largo from the D minor double-Violin or Pianoforte Concertos, the Adagios from the first or sixth 'Brandenburg' Suites (which Mr. Harvey Grace has so happily adapted for the organ), are a few which Beethoven in the maturity of his wisdom would have jumped for joy to be able to call his own property. They are like a serene river with flowered banks and overhanging willows, and a hundred little creeks to rest in. Every turn of the river opens up fresh pleasures—a perfect peace fills our souls. Admittedly the art of holding the interest in a slow movement is the reverse of easy. But Lekeu has made a significant gesture with the modern orchestra, and Frank Bridge with the organ. Let us have more Adagios of the right sort, I say.

And now a fell swoop: Has the first of the Symphonies any right to live? Detach the fiery little Menuetto as a keepsake if you will, but those who will trouble to consult him will find that the Djinn of the gramophone takes no pleasure in barking out those everlasting C-G's, G-C's, and would be excused. *Verb. sap.* In his Gresham lectures this year Sir Walford Davies did not seem to lay undue emphasis on a point in this connection which must have struck several of his listeners, or at least those who knew their Shakespeare as well as their Beethoven. I mean, we have 'dejargonised' (the honour goes to Mr. St. John Ervine) 'Hamlet' for public performance precisely in order that the humanity and drama of the play may stand clear of the rich and intricate Elizabethan verbiage investing it. Has anyone ever proposed dejargonising Beethoven Symphonies for the sake of the humanity in them? On the contrary, all offers of this sort have been in the other direction: and we Beethovenites have at times been hard put to account for the master's not infrequent lapses into banal and boring language, for those childish paddlings in the golden syrup of tonic and dominant, for those patchy fugues where, to use Wilde's epigram on Edgar Saltus, 'passion and grammar struggle for mastery in every line.' When it was time to write the 'Ninth,' Beethoven had plainly learnt his lessons, and nowadays we peevish pigmies can only change the needle and give the handle another turn—in mute wonder. Again criticism has nothing to say in face of those ordinary horn triads in the Scherzo of the 'Eroica.' There is nothing in them, yet there is everything. But anyhow let there be an end to this unchanging superstition about all those earlier simplicities of chordal relationships and what not.

It is true that criticism may easily over-reach itself where diatonicism is concerned, and if the B flat Symphony is not Mr. Britling's shaving music, it will in all likelihood be Mr. Lewisham's or Mr. Prohack's. 'Marvellous and matchless' it was to Berlioz, and indeed from the first bouncing Allegro to the cunning bit of augmentation in the Finale, there is small loss of delight in recapturing on the gramophone the first fine careless rapture. Here surely is the way to the heart of the Great Unimpressionable rather than the cuckoo, quail, and nightingale route usually followed. For it's a bit confusing to be told from 2LO that the sixth Symphony is one 'of which the hearer is to be allowed to find out the situation for himself,' and then to read in Beethoven's own words that the work is 'mehr Ausdruck der Empfindung als Malerei.' Somewhere in between, presumably, comes the music (Τὸ ὄν) to which the gramophonist may find time to listen while he is not engaged in making daisy-chains or looking for shelter from the pelting rain. How profound is the suggestion of peace and thankfulness after the storm in the Allegretto, but somehow on the gramophone, at least, the thankfulness is all at the end of the movement (when the cuckoo gives a last brazen yap), and is by no means confined to the bucolic party. When we know better and have our 'Après-midi' record going—even at the loss of much exquisite tracery inevitable with the gramophone—the fearless of us resolve to fare next time to the 'Pastoral' chiefly for the peasants' dance and the storm (which at least are easily understanded of the people) and not for the soporific remainder.

The Eighth apparently was not well received at its first public performance, at Vienna, January, 1814. A few gramophone tests are enough to show that it is a distinct step back on the A major, and that too in spite of its featly tiptoeing Allegretto scherzando and the purple patches of the Finale. I can buy no needles that will infuse much interest into the working-out and conclusion of the first movement or (still less) into the Minuetto. Something must be wrong with my sound-box, I suppose.

D. H. Lawrence once gave the title 'Love and Marriage' to one of his little semi-metaphysical fantasies, and of course a smile hovered on the lips of those who knew what to expect from such a title. But alas! there is no subtle twist about this investigation of old familiar stuff, and I am only too conscious that there ought to be some excuse for such flat-footedness. Yet it remains flatly true that we are none of us without a sneaking fondness for an Avenue de Clichy café, paper and pencil, and a bait in the shape of a cheque offered to us on the understanding that we avoid quarrelling with other people's lists of the 'Twelve Greatest . . . .' It may be admirals or it may be symphonies. A healthy instinct in youth, but a nuisance when you are grown up! As touching music it is hardly too much to say that the gramophonist is the only man who can be rid of this gad-fly early in life. It takes him but an afternoon to decide that the Allegro con brio of the Second Symphony is, for the most part, drivel; whereas a casual concert-goer, by some chance fresh to the work, might imagine himself off colour if he started yawning before the Scherzo, so that it would take a second hearing to confirm his first suspicions, and second hearings become expensive in time. He is probably the only man who is not troubled in spirit about what to like and what not to like in music. He pays no heed to the *patres conscripti* when they come to weigh up the Beethoven Symphonies merely because some of them have long, grey beards. He is unconcerned that Mr. Holst and his human planets find the No. 7 the most perfectly proportioned, and vote accordingly. He is not misled as to the merits of the Fifth because of Fate's ominous knocking, or of the 'Eroica'

because Bellaigue says what he does about it, or because it narrowly escaped destruction when Beethoven tore off the title-page. He may even consider the Finale of the Fifth vulgar, and the first movement of the 'Eroica' admirably suited to the cinema. What he really knows is that the tremendous first movement of the Ninth—Brahmsian, and, at first, forbidding—grows on him every time he plays it; then the Scherzo infects him with a powerful excitement, and, finally, he feels that something of transcendent stature has grown from the mustard-seed air (with bassoon *obbligato*), even though in the end the gramophone chokes itself, and defective recording brings all earth about one's eyes. If this is his masterpiece, it is not so of necessity because he is an accomplished musical critic, but because he is an accomplished gramophonist. He recognises here the old unfettered Beethoven outlook—yes, and something more—extra durability of stuff secured by a more conscious return to organic modes of workmanship as foreshadowed to some degree in the Finale of the 'Eroica,' as with the last great String Quartets, and as with Brahms and Reger.

Of course, there is no question but that polyphony and orchestration *per se* stand to lose a good deal in the sound-box; and also it must be remembered that the gramophonist is always at the mercy of special versions by special orchestras. Let him console himself, however, with the thought that no version is likely to be so bad as wholly to obscure the composer's germinal meaning, and no recording so blurred as to leave the listener ignorant of Beethoven's rhythmic and psychological reaches into tracts not fully charted even yet. Let him console himself that in his possession is a key, if not a golden one, wherewith to unlock another door opening on music's treasure-house.

The assembled Councillors will talk and vote, vote and talk. They will draw upon vast experience and resources of musicianship. They will winnow the moderns as well as the classics, but the only tactical error they are in the least likely to make is to forget to send a card of invitation to Mr. Britling.

HOW TO ESTABLISH A LOCAL ORCHESTRA

By S. Midgley

As there is much talk about orchestral music in London, Wales, and elsewhere, it may be opportune to consider how an orchestra was founded, and how it has functioned for over a generation in one of our large Yorkshire cities. It is well to remember that Bradford, the city referred to, is only nine miles from Leeds, and that Leeds, too, has a flourishing orchestra. Naturally, many players are members of both bodies. What Leeds and Bradford have done might be possible for, say, Hampstead and Hammersmith, Streatham and Hackney, and other suburbs of London, in which case at least half-a-dozen local orchestras might flourish within the confines of the London area. Leeds and Bradford have different methods of management, but if the Bradford method, which has a much longer history than that of Leeds, is outlined, it may be of service to districts in various parts of the country which desire to work up a local orchestra.

It is now thirty-four years since two orchestral players—one an amateur, the other a professional—had a casual talk about forming a full orchestra for the purpose of giving orchestral concerts at Bradford. The idea had often engrossed the attention of local music-lovers, and Bradford had already in operation one or more local orchestral societies. This talk led to big results: the two friends called a hurried meeting of local music-lovers, and within twenty-four hours it was decided to give a series of concerts the following winter, 1892-93. A strong committee was elected and immediately got to work. From that day the Society has gone on its way, not without many ups and downs, yet upon the whole successfully, and it is now apparently well established as one of the regular features of Bradford life. At its start the committee secured an imposing list of vice-presidents; yet, notwithstanding the efforts of committee, vice-presidents, and officials, the first season closed with a loss of £50—although the players received no pay. The orchestra was called into consultation, and it was decided to continue on the same lines for another season. Fortunately the second season was much more successful: the debt was cleared off, the players received half salaries, and £15 was carried forward. For ten seasons the concerts were continued with varying success and failure, but the committee, in its ambition, had been too venturesome, and in 1902 a collapse came, and there was a debt (caused largely through the big fees paid to expensive artists) of over £500. The committee then made a call on the guarantors, and so cleared the Society from all financial troubles. But the committee had had enough of it, and decided to give up the concerts. Some of the orchestral members objected to this procedure, and decided to continue on more modest lines, preferring to play once more without salary rather than that the concerts should come to an end. It must be remembered that the project originated with the orchestra, and that the committee consequently did not have the last word. The eleventh season was another failure so far as the players were concerned, and the twelfth was no better. Fortunately at this critical juncture it occurred to one of the new members of the committee to ask what the vice-presidents did for the orchestra. The answer, 'They are subscribers,' did not satisfy the inquirer, who wanted to know why, if that were the qualification, all subscribers were not made vice-presidents. This query, after many discussions, led to the passing of a resolution to the effect that a vice-president should take tickets to at least the value of £5 for the season's concerts. It was with great difficulty that the committee could be persuaded to agree to this drastic proposal, but it was carried, and two new members—one a professional, the other a Bradford merchant—determined to make it a paying proposition. Together they trudged the streets of the centre of the city and visited innumerable offices in their quest for new vice-presidents, and splendid was their reward. When the thirteenth season opened there was a list of forty vice-presidents, representing a sum of £200, practically all new money. Last season, the thirty-fourth, there were nearly sixty 'five-pounders,' so that for the twenty-one seasons since this £5 rule was instituted the total amount subscribed by vice-presidents must have been at least £5,000, every penny of which amount has gone into the pockets of the members of the orchestra. These concerts, be it noted, have always been given on Saturday evenings—an evening when ordinary orchestral engagements are few and far between. While on the

subject it may be mentioned that following the success of the Vice-Presidents' Resolution, the same inquiring member noted that the big west gallery of St. George's Hall, in which the concerts were given, was very sparsely occupied. Instead of having the eight hundred seats filled with eager listeners, barely a tenth of that number were to be seen; he therefore proposed that the price of season tickets for the west gallery should be reduced from 5*s.* to 2*s.* 6*d.*, pointing out to opponents that a hundred half-crowns were better than fifty crowns, since each subscriber was an advertiser of the concerts. Strange as it may seem, this reduction was carried only after much discussion, but the result was beyond all expectation. Before the first concert every one of the eight hundred seats was subscribed for, with the further indirect result that the players were inspired by the size and enthusiasm of the audience, and played better than in any previous season.

With the outbreak of war many difficulties arose, and for a time the orchestra played at greatly reduced fees. A resolution which had been carried some years before helped materially, and may be referred to at this point. After paying the players half their usual fees, there was a balance of over £150 left on one season's concerts. From many standpoints this amount might have been divided *pro rata* among the members of the orchestra, but it was suggested that the executive should retain each season at least £100 for eventualities, and divide what remained among the orchestral players *pro rata*. This was agreed to, and the arrangement proved of inestimable service, not only during the war, but afterwards, when a crisis came. The management of such an undertaking must never be slack, never discouraged; it must be prepared for any emergency, always looking to the future, and every ready to profit by past mistakes. There is one thing above all others that should be avoided as if it were the plague, and that is sensationalism. Sensational artists, sensational advertisements, sensational programmes; whatever smacks of sensationalism is of the Evil One, so far as music is concerned.

Of course, there are numberless difficulties to be faced and overcome, but without such, life would not be worth living. The first thing to be considered is the orchestra itself, and through its whole history the Bradford Permanent Orchestra has behaved nobly. It has faced every emergency, some apparently hopeless, and yet come up victorious and smiling. It has never been exclusive, never avaricious, never disdained the help of really competent amateurs in its ranks; it has enlisted in its management and councils men and women of all classes. The only quality required is that all shall give of their best: the one thing it has not tolerated has been self-seeking. Among its members of committee have been many men who were not specially musical, business men who looked upon the Society as one of the necessary amenities of the city, and such men have done yeoman service in various ways—in securing vice-presidents and other subscribers, helping in certain social efforts which promote friendly feeling, and giving wise counsel regarding the business aspect of management. It goes without saying that the big districts in London are different in many respects from provincial cities, yet the possibilities are the same. There are real music-lovers in all districts, and also men of light and leading ready to help any good cause; and, as like attracts like, if two or three enthusiasts can be got to take their coats off anything can be done—enthusiasm and tact will always work wonders.

It must never be forgotten that the majority of well-to-do men and women will always respond to a wise, sensible appeal, and music lags behind none of the arts and sciences in its power to awaken the sympathies of right-minded people. Even men like Lord Birkenhead, who do not know one tune from another, are willing to help forward schemes intended for the public good, so long as one does not demand their personal attendance. If, like Lord Birkenhead, they would rather pay £50 than sit through a classical concert, they may, for that sum, be absolved from attendance, and the tickets subscribed for distributed between church and chapel choirs, or given to members of social, religious, or political organizations, many of whom, no doubt, will gladly deputise for the non-musical donor. Some of our vice-presidents of ten or even twenty years' standing have never been to a single concert, but so long as they see that good use is made of their tickets, they are doing service to the orchestra, to music itself, and to the community.

One of the incidental benefits of a local orchestra is the opportunity it affords of initiating children into the mysteries and delights of orchestral music, which should result in a large development of orchestral concerts in future years. With all these fine possibilities in view there ought to be a wonderful opportunity for orchestras in the greatest city in the world, and in all populous centres.

WILLIAM GARDINER, OF LEICESTER

By Orlando A. Mansfield

From amongst a number of English cities, possibly better known for the activities of their present than for the antiquities of their past, the ancient borough of Leicester stands out with remarkable prominence. Indeed, owing to the great measure of notoriety which Leicester has acquired both materially and musically during the last century, there is a serious danger of the 'glories' of its former 'blood and state' coming to be regarded as 'shadows' rather than as 'substantial things.' Hence it is just possible that many of the rising generation are in danger of forgetting the name of that illustrious Leicester citizen, some small portion of whose life and works forms the subject of this article, thus allowing—as Dr. Samuel Johnson would have expressed it—the blaze of his reputation, which cannot be blown out, to die in its socket!

About a century after the invention of the stocking frame and the establishment of hosiery manufactures in the city of Leicester—on March 15, 1770, to be exact—there was born to a hosier of that place, Gardiner by name, a son, William. Inheriting all his father's business abilities, young Gardiner first served in, and afterwards succeeded to and successfully continued, the stocking manufacture. But, as Sir Henry Hadow remarks: 'The taste for music never forsook him!' 'Music,' says Mrs. T. Fielding Johnson, in her 'Glimpses of Ancient Leicester,' 'was his passion; and this he promoted to his utmost during a long life which lasted to the middle of the 19th century.' In his youthful days he published several vocal numbers under the pen name of W. G. Leicester. Later on he made the acquaintance of all the principal artists of British birth or residence; and, as the increase of his business

demanded occasional visits to the Continent, he became familiar with the leading Continental musicians and their works, so that, quoting Sir Henry once more, 'for a long period he knew more about their productions, especially those of Beethoven, than the majority of English professors.'

In fact, there are good grounds for believing that Gardiner was the first to cause the music of Beethoven to be heard in this country. Through the kindness of a friend, Mr. T. Henry Spiers, the well-known and highly-esteemed Leicester musician, the present writer has been able to collect some interesting information on this point—information derived from Mrs. Fielding Johnson's book, already mentioned, as well as from other sources. From these it appears that amongst Gardiner's acquaintances was the Hon. Mrs. Bowater, daughter of Lord Faversham, a Roman Catholic lady of means, who resided at Little Dalby Hall, Leicestershire. This lady had lived at Bonn, but on the French invasion of the Low Countries returned to England, being accompanied as far as Hamburg by the Abbé Dobler, a chaplain to the Elector of Cologne. While there Dobler was declared an emigrant, and Mrs. Bowater offered him a retreat in England, a proposal which was gratefully accepted. The Abbé was a fine violinist, and sometimes played in or conducted the Elector's orchestra, of which Beethoven was in his youthful days a member. Thus it came to pass that Dobler acquired a copy of the young musician's earliest important composition, the String Trio now known as Op. 9, No. 1, in E flat, which MS. the Abbé packed in his trunk with other music, and so brought it to England. At Little Dalby Hall he met Gardiner, to whom he showed the Trio score. This the Leicester amateur at once caused to be copied, invited three friends to interpret it, and it was played with unrestrained delight to a select audience in Gardiner's native city, in 1794, some years before Beethoven's works were introduced into London or heard in English musical circles.

A further connection with Beethoven occurred in 1821, when Gardiner wrote offering him a hundred guineas for an Overture to his (Gardiner's) Oratorio, 'Judith,' a compilation of English words set to music adapted and selected from the compositions of Haydn, Mozart, and Beethoven. To this letter the great master never replied, Gardiner giving out as the reason the statement that it had never been delivered—a very probable solution of one of the minor mysteries of musical history. But a much more important association of the names of Gardiner and Beethoven came about in 1848, twenty years after the composer's death, when Gardiner went to Bonn in order to be present at the unveiling of the Beethoven statue. According to Mrs. Fielding Johnson, a parchment to be signed by some of the many notable musicians, monarchs, and dignitaries present, and to be deposited beneath the statue after the unveiling, had already received the signatures of Queen Victoria and Prince Albert, when a University professor announced that the Englishman who had been the first to perform Beethoven's works in Great Britain was present, and made the suggestion that Gardiner be requested to sign the document also. 'Accordingly,' says Mrs. Johnson, 'Gardiner was called to the platform, and directed to write his name under those of Victoria and Albert, an order which he obeyed with alacrity, and recorded the event as 'the greatest and most unexpected honour' of his life.

With Haydn, Gardiner's relations were equally pleasant, and much more familiar. Indeed, he actually presented the 'father' of the symphony and the string quartet with a set of silk stockings into which, as a kind of pattern, were woven some of Haydn's most popular melodies. Concerning this incident Mr. J. T. Lightwood, the well-known author of 'Hymn Tunes and their Story,' remarks, 'Fancy going about the streets with a couple of your own tunes creeping round your legs!'—especially, he might have added, in days in which gentlemen's hosiery was much more in evidence than in these more gallant or, perhaps, more 'giddy-pacèd' times in which such displays are left, for the most part, to the ladies.

Gardiner lived to be eighty-four years of age, the date of his passing being November 16, 1853. He had accumulated a very large number of valuable books, all of which were sold by auction some forty years after his death. One of Mr. Lightwood's correspondents, who knew Gardiner personally, described him as 'a funny little figure,' possessing a 'funny way of going—half-shambling and half-trotting—and seeming in a crab-like fashion to be always following his nose'—that member being finished out of the straight. But in his love for music, 'he was a prophet calling out of the darkness of the 'forties,' and there must be living some amateur musicians who owe their first acquaintance with the works of the great masters to 'Billy Gardiner'—as he was known amongst his more intimate fellow-citizens and associates.

Modulating, as musicians would say—or would have said, before these atonic times—from biography to bibliography, we note that Gardiner, who was born in the same year as Beethoven, produced his first really important work in the year 1812. It was entitled 'Sacred Melodies from Haydn, Mozart, and Beethoven, adapted to the best English poets and appropriated to the use of the British Church.' Of this work six volumes appeared at various intervals; and although considerable violence was done to the music in order to fit it to the chosen words, and the collection never realised the hope of its compiler that it would supersede the inelegant paraphrases of Sternhold and Hopkins and the more artificial rhymes of Tate and Brady, there is no doubt that the series introduced, to a larger number of amateurs and Church musicians generally, many interesting melodies and extracts concerning the existence of which almost total ignorance might have obtained. Further, as Mr. Lightwood states, this collection 'proved a happy hunting-ground for tune book editors for more than half a century.' It also formed the basis of the Handel and Haydn Society's Collection of Church Music, published at Boston, Mass., in 1822, selling well, as Thayer relates, and enabling the Society 'to tide over the period of its youth,' while 'initiating a purer and healthier taste for music in New England.' Although the majority of the melodies in Gardiner's collection have been traced to their source, the origin of some of them has never been discovered. This makes it a matter for considerable regret that Gardiner never published the 'essay' which he stated was to have contained a list of the sources whence the various tunes had been derived. The third volume of Sacred Melodies contained cathedral anthems by such post-Restoration composers as Croft, Greene, Boyce, &c.

Other publications of Gardiner's comprise 'Music and Friends; or Pleasant Recollections of a Dilettante,' two volumes of which were issued in 1838,

and another in 1853. In these our hero gives us many interesting records and reminiscences, 'much impaired,' says Sir Henry Hadow, by 'frequent inaccuracy.' In 1840 appeared an adaptation, to music by Haydn, Mozart, and Beethoven, of Pope's 'Universal Prayer'; and in 1847 a book entitled 'Sights in Italy, with some Account of the present State of Music and the Sister Arts in that Country.' These works, in addition to a few pieces of Church music, the Oratorio 'Judith' (already mentioned), and the remarkable volume next to be discussed, practically complete the list of Gardiner's literary and musical publications.

All the foregoing, important and interesting as they may be, are more or less dwarfed when brought into comparison with Gardiner's *magnum opus*, 'The Music of Nature,' which he produced in 1832, when he had passed the sixtieth year of his age. In England copies of this work are procurable only at second-hand; and an abbreviated American edition, issued some half a century or more ago, has long been out of print. It is likely, however, that this work will be remembered when all Gardiner's other productions, musical and literary, are entirely forgotten and unobtainable. And this because 'The Music of Nature' was the first systematic attempt on the part of an Englishman to represent in approximate, if not in actual musical notation, the sounds produced by the speech and emotions of mankind, and the various calls, cries, and canticles of birds and beasts, a task primarily but much more partially performed or attempted by Athanasius Kircher (1601-80), the Jesuit author of 'Musurgia Universalis' (1650). Here is the full title of Gardiner's work, set down with all the circumlocution characteristic of its age:

> The | Music of Nature | or, An Attempt to prove that what is passionate and | pleasing in the art of singing, speaking, and | performing upon musical instruments, | is derived from the sounds | of The Animated World. | With curious and interesting illustrations, | by | William Gardiner.

Perhaps the most striking thing about this title is that it excites anticipations of a definite musical discovery, the demonstration of which is almost entirely wanting throughout the work. In fact, beyond the occasional assertion that certain selected progressions or combinations to be found in some particular classical composition are directly inspired by, or are the exact reproduction of, 'the music of Nature,' there is practically no 'attempt to prove' that all 'passionate and pleasing' musical passages are 'derived from the sounds of the animated world.' So I venture to think that it will be as a careful and intelligent transcriber of 'curious and interesting illustrations' of the sounds of the animal kingdom that Gardiner will be remembered rather than as an exponent of the statement in his Preface to the effect that 'music had its origin' in the 'simple and immutable expressions' of the 'voice of Nature'—a theory, by the way, as old as Lucretius, and one which has been repeated by philosophers and non-technical writers more or less frequently ever since.

Then, again, although in his Preface Gardiner claims to have 'taken a philosophical view of the science' (of music), and to have 'endeavoured to explain the true principles of musical taste and expression,' these claims cannot be substantiated. Yet, on the other hand, his recorded examples of 'the cries of animals and the song of birds' are, to quote again from his own words, nothing less than 'a faithful transcript of the voice of Nature,' of which, as he says, 'had his pursuits led him more into rural life, a more ample collection might have been made.' From these numerous and invaluable examples I regret that quotation is impossible for want of space.

Equally correct is the author's statement that in venturing 'to tread upon other matters in which sound is concerned,' many of these are 'for the first time considered'; and were, therefore, at the time of writing, liable to be 'called in question' and to 'excite much controversy.' Another statement—to the effect that, while his book 'does not elucidate every point' upon which it touches, it will at the same time 'suggest to the reader many facts, curious, entertaining, and instructive'—is, I consider, a very modest claim for a man who wrote on the voice, speaking, oratory, and kindred topics, nearly half a century before such works as A. J. Ellis's 'English Pronunciation and Speech in Song' had seen the light, and who had discussed all the classical orchestral instruments a whole decade before the publication of Berlioz's 'Treatise on Instrumentation.' Although as a logician, classifier, and arranger Gardiner may have had only a partial success, as a devoted lover of music of the highest class, as a faithful, skilful, and enthusiastic transcriber into musical notation of 'the sounds of the animated world,' he has proved himself equal to almost any of his professional contemporaries, and superior to all his amateur associates in the breadth of his knowledge, the depth of his reading, the length and value of his researches, and the height of his enthusiasm. Indeed, considering the inauspicious times and the unfavourable conditions under which his researches were conducted and recorded, one cannot but regard the great Leicestershire amateur as little less than a genius, because of his infinite capacity for taking pains in the particular province which his work claims to describe. His distractions and difficulties were far greater than those of any business man to-day, as every one should know who has read and endeavoured to realise something of the conditions of Europe during the decades immediately following the Napoleonic wars. In fact, the whole life of William Gardiner was a realisation of the saying of his distinguished contemporary, Sydney Smith, viz., that every man should be occupied, and 'occupied in the highest employment of which his nature is capable, and die with the consciousness that he has done his best.'

THE ENGLISH ABROAD

By Jeffrey Pulver

It can do us nothing but good to stand still now and then in these forward-looking days and reflect that there have been times when England had much to teach in music. It is a splendid antidote to depression to remember that this country has produced men of whom foreign writers spoke in enthusiastic terms; men to whom pupils came from across the seas; men whose work has caused foreign historians to point out what is a national disgrace—the neglect of so much of our older music that is worthy of revival. In this connection the state of affairs is not nearly in so hopeless a condition as was the case a few years ago. Publishers certainly are issuing the music of our Tudor and Stuart composers—often without great hopes of amassing wealth from the venture. But there is room for a good deal more of our ancient ecclesiastical music,

and, above all, there is a great void which calls earnestly to be filled with examples of our old instrumental music. Dr. E. H. Fellowes deserves well of his countrymen for what he has done in the domain of the unaccompanied part-song ; would there were many like him.

The indifference with which the pre-Purcellian music of England has been regarded, was in the nature of things most probably due to the circumstance that the English were long ignorant of the fact that the music of Europe owed the great debt it does to England. The chances are that our countrymen—modest in this respect even to a crime—would have thought a good deal more of William Blitheman and of his distinguished pupil John Bull had it been more generally known how deeply indebted were the German writers for the keyboard instruments—culminating with Johann Sebastian Bach—to the pioneer work of the English virginalists. But Nagel and Ambros and Riemann knew it, and Van den Borren wrote about it.

Perhaps it would improve our morale if we were to consider a few native musicians who went abroad at various periods and left their impression upon the art of the Continent. A dozen outstanding cases will suffice for our object-lesson. The story opens early in the 13th century with the theoretician John Garland (Johannes de Garlandia). He was born in England late in the 12th century, for he was studying at Paris before 1202, when his teacher, Alain de Lille (L'Isle), died. But before he went to Paris he had worked under John of London at Oxford. He was a cultured young man, learned in grammar, alchemy, and theology, and there should be no reason for doubting that his early English training influenced him at least as much as did his later study in France. He played an important part in the academic life of the latter country, and was among those responsible for the founding of the University of Toulouse. The date of his death is unknown, but it was in the second half of the century, for he composed a work in 1252. His musical theory was very advanced for his period, inasmuch as he objects to consecutive fifths and permits thirds and sixths ('Optima Introductio in Contrapunctum pro rudibus'; MSS. at Pisa and Einsiedeln, printed by Coussemaker in Scriptorum, iii. 12). Other treatises which should be attributed to Garland are 'De Musica Mensurabili Positio' (MS. in the Vatican Library, printed by Coussemaker, Script. i.), 'Tractatus de Cantu Plano, Introductio Musicae Planae et etiam Musicae Mensurabilis' (Coussemaker, i. 157), besides a couple of short tracts on acoustics printed by Gerbert. This Englishman, then, was no inconsiderable personage in these early days of European music.

Our second worthy bears a still more famous name, and John Dunstable was the first English musician to leave specimens of his musical work that are worthy of consideration in this connection. He was undoubtedly the greatest English musician of his era, and there certainly is no doubt that he served as a model to several of the great composers of France and the Low Countries. It would be absurd again to make the claim that Dunstable was the 'inventor' of composition ; but we may surely be allowed to look upon this Englishman as the first to carry the development of the art and science of composition to a point at which it became tolerable even to modern ears, and to transplant it on the Continent. He was far-seeing enough to break away from some of the restrictions of his age, and not a few of his devices are still employed. He was one of the earliest of writers to be guided more by the ear than by the eye, and his music, by its greater freedom, paved the way to real progress. The remarkable feature of his influence, however, is that he exercised it more on foreign musicians than on his own countrymen, with the result that while during his lifetime the Continental composers were learning from the Englishman, the English were again being taught by the foreigners scarcely a generation later. According to Martin le Franc's poem, 'Le Champion des Dames,' the French composers were following Dunstable before 1440, while the far more celebrated Joannes de Tinctoris said :

> Quo fit ut hac tempestate facultas nostrae musices tam mirabile susceperit incrementum quod ars nova esse videatur, cuius, ut ita dicam, novae artis fons et origo, apud Anglicos quorum caput Dunstaple exstitit, fuisse perhibetur, et huic contemporanei fuerunt in Gallia Dufay et Binchois quibus immediate successerunt moderni Okeghem, Busnois, Regis et Caron, omnium quos audiverim in compositione praestantissimi.

('Proportionale,' printed by Coussemaker, iv. 154.)

The internal evidence provided by the work of Dufay, to name only one of these musicians, is sufficiently strong to prove the powerful influence exerted by the Englishman upon his foreign contemporaries. Dunstable probably spent the last years of his life in his native country, and according to Stowe ('Survey') an epitaph to his memory was engraved upon two 'plated stones' in the chancel of St. Stephen's Walbrook, where the composer was interred. The date in the epitaph places his death on December 24, 1453 (*v.* also another epitaph by Whetehamstede in Weever's 'Funeral Monuments,' 1631, from a Cotton MS.). Specimens of his work may be seen in the choir-books of Trent Cathedral (now belonging to the Ministry of Education at Vienna), in the library 'Estense' (Codex vi., H. 15, containing thirty-one of his compositions, and scored by Mr. W. Barclay Squire, Add. MS. 36,490 in the British Museum), and in the Liceo Musicale of Bologna (Codex 37 ; four compositions by Dunstable, given by H. E. Wooldridge in his 'Early English Harmony,' 1897). Examples of his music can also be seen in the Liceo Communale and the University Library at Bologna, and the Old Hall MS. (college of St. Edmund's, near Ware). The British Museum possesses work of his in the MSS. Lans, 462, Add. 31,922, and Add. 10,336. A thematic catalogue of Dunstable's known works was printed in the 'Sammelbände' of the Internationale Musikgesellschaft (ii. 1).

Another famous theoretician to take English manners and customs in music across the seas was John Hothby (or Ottobi, Otteby, Octobi). Before the middle of the 15th century he was resident at Florence, and later went to France, Spain, and Germany. But the most important period of his life was passed at Lucca (from 1467 onwards), and at the monastery of St. Martin there he taught music besides mathematics and grammar, the three subjects generally going together in the Middle Ages. He returned to England in 1486, and died towards the end of the following year. The news of his death reached Lucca on November 16, 1487, to the great regret of his former colleagues and pupils. His works include 'Calliopea Legale' (Florence, Bibl. Nat. ; Venice, St. Mark's Library ; *cf.* also British Museum, Add. MS. 36,986), a treatise written in

Italian and printed by Coussemaker in his 'Histoire de l'harmonie au Moyen-age' (1852). Another tract, 'Proportiones secundum Joannem Otteby, Magistrum in Musica,' beginning 'Quid est Proportio,' is to be seen in the British Museum in Add. MS. 10,336, and another copy of it is at Lambeth Palace. Coussemaker also printed his 'Regulae super Proportionem' (iii. 328), 'Regulae super Contrapunctum,' and 'De Cantu Figurato' (iii. 330). Several other theoretical works by Hothby are to be examined in Italian and English collections of manuscripts (*v.* also 'Caecilia' for 1874, No. 5—three short tracts).

Forest, a contemporary of Dunstable's, most probably also influenced the Continental writers; for, judging by the fact that most of his work is contained in foreign manuscripts, the major portion of his active career was passed abroad. He is represented in the Trent and Modena collections, and a couple of his compositions are in the Old Hall MS. (*v.* also Add. MS. 36,490 in the British Museum).

We now have to consider a few practical musicians. John Heywood, an excellent virginalist, left England for religious reasons on the accession of Queen Elizabeth. Before leaving England for Mechlin he had earned a reputation as a performer on his instrument and as a writer of interludes for the Court of Henry VIII. Egerton MS. 2,604 and Arundel 97, in the British Museum, mention him; the former as a virginal player to Henry VIII., and the latter as the recipient of the salary of fifty shillings per quarter. Stowe MS. 571 (fol. 27*b*) gives him as a 'plaier on the Virginalles' to Mary Tudor in 1552. A song of his with lute accompaniment, 'What heart can think or tongue express,' is contained in Add. MS. 4,900 (British Museum).

Far more interesting and important musically was Richard Deering. This famous organist and composer of sacred music was the illegitimate son of Henry Deering, of Liss, near Petworth, and the Lady Elizabeth Grey (*v.* Hasted, 'Kentish Pedigrees'). The manuscript says:

> Henry Deering died single, but had issue by Elizabeth, sister of Henry Earl of Kent; Richard Deering, organist to Queen Mary, he dyed 1630.

He probably studied in Italy in time to supplicate for the degree of Bachelor of Music in 1610. He received many invitations from foreign establishments, but his faith most likely decided for him the question of domicile. He was but one of many Romanist musicians who took their art abroad in that and the preceding generation. In 1617 we discover him at Brussels, for on the title-page of a book he published in that year his work is described as being by 'Venerabilium Monalium Anglicarum Bruxellæ, in Monasterio B.V.M. degentium Organista.' There can exist no doubt that his methods influenced the Netherlandish organists and composers to a very great extent. Most, if not all, of his works were published from the press of Phalèse: 'Cantiones Sacrae quinque vocum cum Basso Continuo ad Organum' (1617), 'Cantica Sacra ad Melodiam Madrigalium elaborata senis vocibus cum B.c.' (1618), 'Cantiones Sacrae quinque vocum cum B.c.' (1619), 'Canzonette a Quattro voci, con il Basso Continuo,' and 'Di Richardo Diringo Inglese, Canzonette a Tre Voci con il Basso Continuo, In Anversa appresso Petro Phalesio al Re Dauid' (both in 1620). Later reprints followed in England, and a large number of his compositions can be seen in the libraries at the British Museum, the Royal College of Music, Christ Church (Oxford), the Music School (Bodleian, *Id.*), and Peterhouse (Cambridge). When Charles I. married Henrietta Maria, sympathy with Roman Catholicism grew in England, and Richard Deering returned home in 1625. He became organist in the chapel of the Queen, and one of the 'musicians for the lute and voices' to the King. His will was proved in 1630 (*Ref.* 34, Scroope, Somerset House).

(To be continued.)

Occasional Notes

We had intended to leave the jazz controversy alone for awhile, but we must return to it briefly, in order to express satisfaction at Mr. Ernest Newman's entry into the fray, with a raking fire of ridicule and logic that leaves the Hyltons and Whitemans without a leg to stand on. Mr. Newman, of course, has no difficulty in showing the absurdity of the claims that the so-called 'symphonised syncopation' has anything novel or free in rhythm. When the jazzites make such claims, says Mr. Newman:

> . . . they merely show their ignorance of music and the history of music. If they had any idea what rhythm meant, they would know that in comparison with the rhythms of any of the great composers, from the 16th century onwards, their own rhythms are merely as the sing-song of a nursery rhyme to the changing subtleties of a page of Shakespeare. Your typical jazz composer or jazz enthusiast is merely a musical illiterate who is absurdly pleased with little things because he does not know how little they are.

On the practice of stealing and spoiling themes from the classics, Mr. Paul Whiteman puts up much the same defence as that of Mr. Jack Hylton, recently discussed in this journal. Mr. Whiteman adds a new one, however—that the classics themselves have taken each other's themes, and founded on them new works of their own. To this Mr. Newman replies:

> When Brahms writes variations on a theme by Handel, or Schumann introduces the theme of the 'Marseillaise' into 'The Two Grenadiers,' or Wagner quotes Rossini in the 'Meistersinger,' that is a sort of conversation between gentlemen and equals. The jazz perversions of the great works are merely the unwelcome intrusion of cocky small-town boors and vulgarians into the company of their superiors.

As to Mr. Whiteman's absurd contention that the maltreatment of classical themes is a means of spreading a knowledge of good music (a claim also made by Mr. Hylton in his article in last month's *Musical Times*), Mr. Newman shows its feebleness by applying it to other arts. Would vulgar perversions of famous pictures send people to the originals?

> What should we say of the man who would undertake to make Shakespeare acceptable to the masses by re-writing him in the language of the New York East-sider, 'To be or not to be, that is the question,' let us say, becoming 'Yer for it or yer ain't—j'get me, kid?'

Apropos of Mr. Whiteman's remark that Sullivan's tune to 'Onward, Christian soldiers' could be easily 'jazzed,' but won't be, because 'it is a sturdy, majestic tune, with a religious connection,' we should like him to explain how it happened that the 'Hallelujah Chorus'

has been drawn on by the composer of 'Yes, we have no bananas,' as was proudly announced recently by Mr. Hylton. If immunity is granted to sturdy, majestic tunes with religious associations, we should have thought the 'Hallelujah Chorus' was at least as safe as 'St. Gertrude.'

When is this country to have its first view and hearing of the Vitaphone? This remarkable instrument made its début at New York a few weeks ago, and appears to have brought the day of perfect synchronisation of picture and music very near. It showed various soloists—Mischa Elman, Marion Talley, Bauer, Zimbalist, Martinelli—a full orchestra, a speaker, an actor, &c., and the illusion in some instances seems to have been so complete as to rouse to enthusiasm a critical and distinguished audience that included Sir Henry and Lady Wood, Heifetz, Zimbalist, Bauer, Anna Case, and many other musical lights. The New York Philharmonic Orchestra was shown playing the 'Tannhäuser' Overture, conducted by Henry Hadley:

> This was something decidedly impressive [says the *Musical Courier*], the reproduction of the music being far the best yet produced, the only possible criticism being that the bass end of the tonal spectrum does not quite achieve its proper value in quantity. The reproduction of tone-colours, however, is perfect. With closed eyes, one could easily believe that the actual orchestra was playing, and the co-ordination of the picture of the playing orchestra and the music is startlingly impressive.

As our contemporary says, this opens up great possibilities. Imagine the revelation such a picture-performance would be to the folk living in remote centres who had never seen or heard a full orchestra. Pictures were also shown of various sections of the orchestra at work. Here again it is easy to see possibilities in the educational line. 'Close-up' slow-motion pictures of various solo instrumental performances will now be possible, with the actual sounds produced. They should be at least of great interest. The only solo performances we do not want to see reproduced in this way are those of singers. The normal spectacle is sufficiently unattractive at times: magnified and prolonged by the Vitaphone it would be a harrowing experience. A tight-throated tenor in the last stages of the 'Prize Song,' for example . . .

In one respect the Vitaphone seems likely to make history very quickly. The problems of cinema music have been debated for some years past, but a whole batch seems to be solved at once by this instrument. At the New York demonstration, a good part of the time was devoted to a film for which the musical accompaniment had been played by the New York Philharmonic Orchestra, under Hadley. Says the *Musical Courier*:

> It was music by an orchestra much larger and better than the average 'movie' house can support. There is no break-up after the first ten minutes of the picture, to see all the rest accompanied by an organ, which, even in the hands of an expert player, is an unsatisfactory substitute; and there are no orchestral players and conductors to disturb the line of vision by their movements and their going and coming.

As the synchronisation of picture and music was far better than is possible by the customary means, the Vitaphone discloses a bleak prospect for cinema musicians. Before long, every picture-producing company will employ its own orchestra; the musical accompaniment to a picture will be arranged on the spot, and the show will be sent out complete. The spread of good music will be helped enormously if the companies are alive to their opportunity and responsibility. But what of the army of orchestral players that will be superseded? And the organ building industry will also be hard hit. It looks very much as if the controversy that is now taking place in this journal on the subject of cinema organ-playing will be settled in a way the disputants little expected.

Did Washington Irving compose a song entitled 'A Rill from the Town Pump'? We have received an inquiry from—of all people!—a well-known firm of brewers. As we were unable to give a reply, we pass the question on to our readers.

A long and honourable chapter in West of England choralism is closed by Mr. George Riseley's resignation from the conductorship of the Bristol Choral Society. Mr. Riseley has held the appointment for nearly forty years, and his retirement is due to ill-health. The Society, in a statement issued a few weeks ago, says:

> It is impossible to give any adequate expression of our gratitude and appreciation of the wonderful services Mr. Riseley has rendered to this Society during the thirty-eight years of its existence. Faced with this serious position at a comparatively late hour, the committee, after careful consideration, decided to cancel all the arrangements in connection with the programme already announced for the coming season, and to approach the Bristol Philharmonic Society with a view to co-operation. The result has been the formation of the Bristol Choral and Philharmonic Society, under the honorary conductorship of Mr. Arnold Barter.

It may be recalled that, in 1920, Bristolians showed their gratitude to Mr. Riseley by a public testimonial, the occasion being the completion of fifty years of musical work in the city. The presentation took the form of a cheque for a thousand guineas.

Mr. Arnold Barter has conducted the Bristol Philharmonic Society since its inception twenty-five years ago, and his enterprising policy has given Bristol opportunities of hearing many modern works of a type not often performed in the provinces—or even in London.

We commend to the notice of readers the letter on page 933 from Mr. Edward Watson, Secretary of the Music Department of the National Institute for the Blind. There ought to be no lack of musicians ready—even eager—to render to their blind confrères the small but valuable service for which the appeal is made.

Our Czecho-Slovakian friend returns to the charge on the question of modernising Shakespeare. His main point now seems to be that 'a German reading Shakespeare in German can understand Shakespeare better than an Englishman in English.' Of course he can, for the obvious reason that he is reading modern German, whereas the Englishman is reading 17th-century English. Our correspondent goes on to say that 'the Germans are supposed to have re-discovered Shakespeare, just as they have discovered Shaw's genius.' 'Supposed' by whom? Probably Germans. Re-discovery implies loss. Can it be said that Shakespeare was ever lost in his own country? Inevitably some generations have been less alive than others to his genius, because of

fluctuations in taste and manners. It is easy to understand, for example, why the 18th century was only partly aware of his greatness; similarly, Bach was crabbed and uncouth in the ears of musicians until recent years. But Shakespeare was never ignored in the sense that Bach was in his own country. As for Shaw: we fancy that particulars of his income from the sale of his works and performing fees on his plays in England would show appreciation of the most solid type. Indeed, had this Irishman settled in Germany instead of England, and written about that country as he wrote about England during the war, she would have handed him treatment very different from the half-amused tolerance he received here. Shaw is a great man, though a good bit less towering than he appears to some of his more fervid admirers, including Mr. Shaw. He has had the advantage of a publicity expert second to none—himself; but even without this aid the discovery of his genius would not have been left to any foreign country. England may not always spot a great composer at first sight, but she has her eyes open in the matter of literature.

The advertisements of singing teachers continue to show enterprise and inventive powers. 'Voice-building' and 'placement' are now fairly common; 'Ennobling the voice' is a step forward; and further progress is shown in an announcement of an 'Advanced Method of Voice-Production and Breath-locking.'

New Music

CHORAL WORKS

An abridged concert edition of Purcell's 'King Arthur' has just been issued by Novello. The editor has omitted a good deal of the music that had little *raison d'être* beyond stage requirements. The final chorus of the original, 'Our natives not alone appear,' is dropped in favour of the song and chorus, 'Your hay it is mowed,' which certainly makes a better finish. The superseded chorus is given in an appendix, so it may be used by those who prefer it. The musical text has been revised, chiefly on the authority of a MS. in the library of the Royal Academy of Music. By means of 'cueing in,' the orchestral score is now such that it can be played by strings alone, or by strings and pianoforte, with or without any of the wind in the original score—flutes, oboes, and trumpets. The principal solo parts are for S.T.B. The time of performance is about an hour. 'King Arthur' contains some of Purcell's best and best-known music—'Come, if you dare,' 'Fairest Isle,' 'How blest are shepherds,' 'Come, follow, follow,' 'Shepherd, shepherd, leave decoying,' the fine Passacaglia in F (here called 'The Grand Dance'), &c., and its issue in this excellent edition is a worthy continuation of the enterprising policy shown by the house of Novello in its recent publication of concert versions of 'Semele' and 'Carmen.'

From Novello's comes also Bach's cantata, 'Ready be, my soul, alway,' for four solo voices, chorus, and orchestra, edited by Sir Ivor Atkins, with English text by Prof. Sanford Terry. This work was performed at the recent Three Choirs Festival. It opens with a fine chorus based on the chorale tune, 'Straf mich nicht,' well-known in this country through its association with the Easter hymn, 'Christ the Lord is risen again.' But the outstanding number is the aria for soprano, which Parry describes as

> . . . one of the most exquisite solos in all the cantatas. It is accompanied by a flute, violoncello, piccolo, and continuo, intertwining divinely tender phrases, which plead against one another as if from the innermost depths of the soul; and into their company the solo voice seems to drop from the infinite with slow phrases expressing with the deepest urgency the words 'Bete, bete!' ('Pray').

Another Worcester Festival work received for review is Edgar Bainton's 'A Hymn to God the Father,' a setting of a poem by John Donne (Oxford University Press). Mr. Bainton has successfully caught the unusual spirit of the poem—a kind of abstruse intensity; both words and music say much in a small space. (Readers who have an 'English Hymnal' at hand will find Donne's poem therein, No. 515, with a slightly altered first line.)

The Oxford University Press sends Mozart's 'Requiem,' in the new edition of Edward J. Dent, with Latin text, and also in a tonic sol-fa version.

Arthur Somervell's 'Christmas' is a short work that should meet the needs of church choirs and choral societies that wish for a change from 'The Messiah' selection and other over-familiar Christmas music. It is in six parts—Advent, The Annunciation, The Birth of Jesus, The Shepherds and the Magi, At the Manger, Departure of the Magi—and may thus be spread over several weeks if desired, like the 'Christmas Oratorio.' The music is melodious without being obvious, and effective use is made of certain familiar ecclesiastical themes, such as 'Veni, Emmanuel,' the fourth Gregorian tone, and 'Adeste, Fideles.' There are some attractive numbers in carol style. Four soloists are required, and the accompaniment is easily playable on pianoforte or organ. The well-chosen libretto is from the Psalms, the Gospel narrative, and one or two hymns. The first performance of this capital little work will be given by the League of Arts Choir at the Victoria and Albert Museum, in November, conducted by Geoffrey Shaw (Boosey).

W. G. Whittaker's setting of Psalm cxxxix. for unaccompanied mixed choir and semi-chorus is a work that cannot be judged without a hearing. Some of the dissonances seem to be unbearable, but Holst has recently shown that such progressions, hopeless to the eye, or when played, may become beautiful when sung. Dr. Whittaker sets the choir a stiff task, but the writing of so practical a choral trainer and conductor usually looks harder than it is. Half the terrors of a tough progression may be mitigated by the way it is approached and laid out. In this Psalm, Dr. Whittaker explores very thoroughly the possibilities of the shifting harmony of one body of voices against the stationary chord of another. Holst (in the 'Hymn of Jesus') seems to have given the first hint of the powerful effect of dissonance obtainable in this way, though the actual device itself may of course be found in several double-choir works of Bach. There is deep feeling in this Psalm, but not of the conventionally 'expressive' type; strength, too, of a stark, dour kind. The more one looks at the score the more one wants to hear a performance. The only adverse comment that may perhaps be safely made on a mere paper acquaintance is that there is rather too

much treatment of the voice-parts in blocks. A little more polyphony of the conventional type (conventional in the best sense, of course) would have increased the interest. But here again actual performance may well justify the composer. The vocal score contains both Tonic and Staff notations and a reduction for pianoforte—in uncomfortably small type, by the way (Oxford University Press). H. G.

CHORAL MUSIC :

UNISON SONGS

The Year-Book Press batch always contains some sound stuff. The jolliest things are Charles Wood's 'A Song of the Sea' and Basil Harwood's 'Running on.' The latter has some neat little tripping runs to negotiate. Wood's 'Trees' is a happy cantabile study. Girls especially would like it. Amiable fare is Hilda Grieveson's 'Jocund Dance' (the jocosity a bit mild-drawn), E. T. Chapman's 'I often sit and wish' (words by himself, and accompaniment inspired by the organ, I fancy), and J. M. Tatton's 'Lullaby' (Scott's 'O hush thee, my babie').

Novello's issue C. M. Spurling's 'Take, shepherd, take thy prize' (in easy, short phrases), Rowley's 'Country Song,' that has an 18th-century Old English bouquet, and the Schumann 'Ladybird,' from Op. 79—a delicious trifle.

From Elkin we have Felix White's 'Telegraph Wires' and 'Glad Day,' the second the better of the two—good, swinging rhythms, and some variety of them ; Norman Demuth's 'Dream Pedlary,' flowing sweetly, and demanding perfect finish in the quite easy manipulation of the notes ; Sydney Northcote's 'My Pilgrimage' (4-4 and 6-4 time)—a bold essay with a rather bare descant, that does not quite achieve the effect of stark strength apparently aimed at ; and Gerrard Williams's 'The Elves' Tryst Night,' dancing lightly away, eight semiquavers to the bar, at a brisk pace. If your kiddies can get tone on every note, they have the root of the matter in them.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Some of D. W. Stewart's settings of Blake's 'Songs of Innocence' are unison, and some two-part. There is a serious endeavour to get away from stiff rhythms, but Blake's simplicity is a little too much for the composer, I feel. However, here is goodwill and some achievement. The eight songs appear to be sold only in one book, at a shilling. Single two-part songs from the same firm (Year-Book Press) are Alan Palmer's 'The hill pines were sighing' (some words by Dr. Bridges)—a song that very nearly comes off, and is worth looking at, since you may think it quite successful—and C. S. Lang's 'Wake, little bees,' a brisk song for full-toned singing.

The lower part in most two-part songs would be more interesting and free if it crossed the upper part more frequently. There is still too much tendency to treat the voices as semi-altos, or, at the best, as apologetic sopranos 'seconding the motion.' That fault is not prominent this month, but it is always present, in three songs out of five. And again I plead for a little more counterpoint. Swing the parts about, gentlemen !

'In Derry Vale' (with descant) is Geoffrey Shaw's treatment of the 'Londonderry Air' (Novello). Naturally, he seizes the nice opportunity of using imitation, and, equally naturally, he uses it neatly. I like that striking E natural (in the key of E flat) in the last bar but one. I wonder if you can guess just how it is brought in? If you can, and happen to want to write songs, try thinking out, not half-a-dozen similar dodges, but how it is that they occur to the musician at all. It is the hardest thing to look freshly at a familiar thing. One way is to get away from it ; another is to live with it ; a third is to see how it strikes other people ; and a fourth is to wait until it strikes you—and, meanwhile, to refrain from the use of ruled paper.

In George Rathbone's 'How sweet the moonlight sleeps upon this bank' the lower part descends to the low A, and the harmony is in four parts, at the ends of the verses. This is a thoughtful setting (Novello).

Light and bird-like are the hops in Charles Wood's 'The Blossom' (S.S.A.). This melodious fragment of Blake must be sung with very great delicacy, with a smile and a caress. Eric Fogg's 'Meg Merrilies' has some imaginative touches, but it is unequal. It is a sporting effort, rather broken up after the older male-voice-song type. It would give quite good practice to S.S.A.A. choirs. Both these pieces are Year-Book Press issues.

MALE-VOICE

Two of Elkin's prints provide easy-going material for T.T.B.B. A. Brent-Smith's 'In September' gives a chance for clean tonal contrasts, including a hearty *ff* wind up ; and C. F. Water's setting of Burns's 'Oh, my luve's like a red, red rose' is neatly if sedately written. Few of the setters of Burns get his fervour and nip. Dare one suggest a nip of another kind, to get them into the right spirit ?

Kenneth Finlay has arranged 'Quick ! we have but a second,' for T.T.B.B. The men are not asked to emulate Plunket Greene by singing the whole thing in one breath, but they must manipulate tongue and lips and teeth with all their art if the words are to be crisp and the tune charged with tone all the way (Curwen).

MIXED-VOICE

Weekes publish Kenneth Finlay's very simple arrangement for S.A.T.B. (or S.S.B.B.), unaccompanied, of 'Oh, why left I my hame?' ; and Paxton's issue another of this composer's settings, this time of the air to Lady Nairne's verses that have the burden of 'Wha'll be king but Charlie?' Both these are pleasant material for the practice of the fundamental choral virtues. W. R. A.

ORGAN MUSIC

No. 6 of Novello's Albums of 'Twenty Short and Easy Pieces' contains, like its predecessors, something to suit practically all tastes and degrees of technique. The composers represented include Handel, Beethoven, Guilmant, Mendelssohn, Merkel, Cui, Dienel, Steggall, Luard-Selby, Blair, West, &c. As a collection of pieces for teaching purposes the volume should be no less useful than for the supply of voluntaries. The latest of Novello's 'Original Compositions' series is Herbert Brewer's 'Cloister-Garth,' a tuneful piece, *alla sarabanda*, with an engaging alternation of triple and duple time. It should serve well as quiet relief in a recital. It is easy both to play and register.

Basil Harwood's Voluntary in D flat may of course be played in the ordinary way, but it is primarily a study for left-hand and pedals. (It is dedicated to Douglas Fox, that brilliant young player who lost his right arm in the war, but still does

amazing things with his left hand and feet.) Dr. Harwood's study has far more than mere technical value, being a lengthy, well-developed, and expressive movement that will give even the two-handed player plenty to do (Novello).

Among the most promising of young composers cut off by the war was Ernest Bristow Farrar. Though an organist, he had not written much for his instrument, but his modest output was of excellent quality. A few posthumous pieces have appeared during the past few years, and the number is increased by two just issued by the Oxford University Press—'A Wedding Piece' and an 'Elegy.' Both are slight, but show the imaginative touch that was rarely absent from his work. The 'Wedding Piece' is delightful, and will no doubt be a popular recital item. The 'Elegy' perhaps suffers from a little over-use of its opening motive, but is an original conception in many ways. It would make a good (*a*) item to the 'Wedding Piece' as (*b*). Incidentally it is good to see that some of the enterprise of the Oxford University Press is to be diverted into the organ music department. With the large public interest in the organ, the great activity in recitals, and the decided improvement in the standard of taste, there is ample room for new English organ music. Wherever organists are gathered together one hears complaints as to our small output compared with that of America, France, and Germany.

Paxton's send a new technical work—T. Haigh's 'Pedal Playing: A Complete School of Pedal Technique for Organists.' Dr. Haigh deals with the pedals only, because (he says in his Preface), his experience as a teacher 'has been chiefly with students who had acquired considerable ability as pianists before commencing the study of the organ.' Such students probably outnumber very largely those who approach the organ with little or no manual technique. In fact, this is the better way of approach. The organ is notoriously a formidable instrument, but much of the difficulty of the early stages of its study disappears in the case of a pupil whose manual technique is good enough to enable him to concern himself almost entirely with the pedal board. Even the greatest difficulty of all—independence of hands and feet—will not worry a player who is well grounded at both ends, so to speak. Dr. Haigh begins with the simplest of alternate toe exercises, and works gradually up to ninety-five difficult passages extracted from the repertory—excluding Bach, on the ground that there are plenty of editions with complete footing marks. Perhaps the exclusive use of alternate toes in the early studies is a mistake. There is much to be said for impressing on the student, from the first, the necessity for a liberal use of the heel, and for thinking of a pedal passage in two lines, heel and toe. Dr. Haigh shows the importance of this later, so it is to be hoped that students working for themselves from his book will read the whole of it first. An underlined injunction to 'calculate mentally' the spaces between the notes seems to imply an objection to 'feeling' the short keys as a guide. It is difficult to see why this old-fashioned and common-sense plan should not be used as a supplementary aid. 'Safety first' is a good motto here as in other kinds of pedestrianism! It is worth while remembering, too, that many pianists use their fingers in this way—in fact, a little book dealing solely with this subject was recently published. Pedal text-books seem to fight shy of discussing the use of the side of the foot. Yet many long-key passages of consecutive notes, though marked to be played by the toe of the same foot, are better managed with the side—roughly, that part of the foot under the big-toe joint. The *glissando* is often better done thus than with the actual point of the foot. This is the kind of compromise that experienced players take for granted, but it seems to be shirked by text-books. By the way, a trying-over of some of the ninety-five passages is a revelation of the widely different views players hold in regard to pedalling. The divergence is far greater than in fingering, because so many factors enter into the question—players' length of leg and size of feet, the great difference in degrees of stiffness in the touch; even the 'lie' and position of the accompanying manual parts affect the footing. Dr. Haigh's primer is very thorough and practical, and may be recommended with confidence.

Among organ composers at present out of fashion is Adolf Hesse. Yet he wrote some admirable music; his contrapuntal and fugal writing are first-rate; he could turn out genuine tunes, and in attractive power he is streets ahead of the great army of lesser Germans such as Rink, Töpfer, Eberling, &c. I am glad to see that Augener's have just issued two books of his pieces, No. 1 containing twenty-nine short Preludes and Postludes, and No. 2 giving us eleven pieces, among them such larger works as the Variations in A and A flat, the Toccata in A flat, and a couple of the Preludes and Fugues. It may be dreadfully old-fashioned taste, but I have thoroughly enjoyed renewing acquaintance with the best of these works. The edition appears to be a reprint of the old one-volume issue. I wish the publishers had taken the opportunity of adding a few fingering and footing marks, and of correcting one or two slips in the text. Still, the volumes are so handy and cheap, and contain so much sterling music, that the deficiencies are easily pardoned. From the same house come also reprints of Mailly's Toccata and Meditation.

C. W. Pearce's 'A Processional Paternoster' is based on a tune the composer wrote for the East London Church Fund Festival at St. Paul's Cathedral, the text being a metrical version of Pater Noster. It makes a tuneful and effective march of no great difficulty (Weekes). The same publishers send a Tutor for American Organ, by Augustus Holmes and Frederick J. Karn; and 'In the Cloisters,' by Wilson Manhire, a set of fourteen easy pieces for harmonium, which are rather better than such a title would lead us to expect.

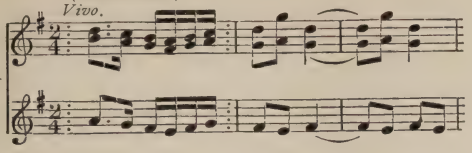
H. G.

The Oxford University Press has issued a pianoforte arrangement, by the composer, of Constant Lambert's ballet, 'Romeo and Juliet.' Ballet music must be strong to stand on its own feet, thus, without the glamour of orchestra and stage setting. 'Romeo and Juliet' comes but poorly out of the test The composer is a student at the Royal College of Music, but it is plain that he has really gone to school elsewhere, if this ballet be truly representative of his aims and technique. It is little but thinly-diluted Stravinsky, and, looked at as mere music, soon grows wearisome by its insistence on effects that are already beginning to date, and that rarely 'come off' on the pianoforte. One must be either very young or unsophisticated to see anything original or daring in such devices as this—one taken at random from dozens of similar things:

(Three times.)

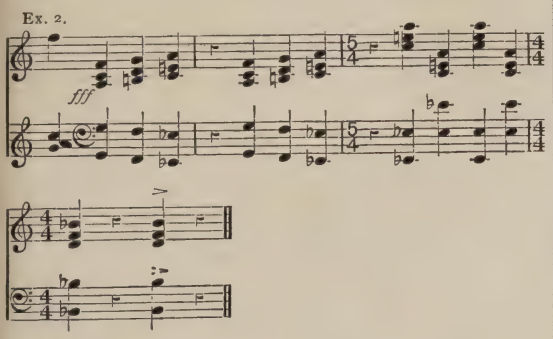
Vivo.

Ex. 1.



And, as a piece of infantile puerility, here is a cadence:

Ex. 2.



Such tricks are as easy as lying, and would soon become as commonplace but for the ease with which they are seen through. If this is what the ballet does for young composers, it is to be hoped that they will steer clear of it, lest it 'do for' them indeed.

H. G.

MINIATURE SCORES

We have received from Edward W. Organ, Acocks Green, Birmingham, a very interesting batch of pocket scores—String Quartets by Franz Schmidt, in A; Leo Weiner, in F sharp minor (a work that won the Coolidge Prize a few years ago); Turiña's 'La Oracion de torero'; Bartók's Op. 7; Breton's Quartet in D; and Rheinberger's Theme and Variations in G minor. There are also Hans Stieber's Quintet in A, for clarinet, two violins, viola, and violoncello; Rheinberger's Quintet, for two violins, two violas, and violoncello, in A minor; and Liapounov's Pianoforte Sextet. For full orchestra there is Dohnányi's 'Ruralia Hungarica,' a Suite of five pieces not yet performed in this country, we believe. They ought to be heard soon.

Among the most successful items in 'Riverside Nights' at the Hammersmith Lyric are 'The Policeman's Serenade' ('a grand little opera'), written by A. P. Herbert, and composed by Alfred Reynolds; and a song, 'It may be life,' in which some delightful verses by Mr. Herbert are set by Dennis Arundell. These numbers have just been published by Messrs. Elkin, and their neatness, wit, and fancy make us wonder why so many revue producers (and audiences) are content with noisy drivel, usually imported.

H. G.

EASY PIANOFORTE MUSIC

Young people emerging from the primary stage will find useful and pleasant practice in an album entitled 'On the Way to Fairyland' (International Music Co.). The music, which is very clearly printed, is by various composers, and includes Thomas F. Dunhill's 'French Dance' (Rigaudon) and 'Old English Dance,' a Gavotte by Handel, and a Minuet by Mozart, Schumann's 'Soldiers' Chorus,' Couperin's 'The French Dancer,' and tuneful pieces—mostly in dance form—by Adela Verne, Colin Taylor, Henri Lamarqué, Georges Lamothe, and Alice Verne-Bredt. Another album from the same publishers—'The Young Music-Maker'—is suitable for pupils of Elementary to Lower Division standard. The contents are admirable: 'a Caprice by Felix Swinstead, Handel's Allegro from seventh Suite, Thomas F. Dunhill's 'Carillon of Yuletide' (an excellent study in thirds and sixths), 'Lament' by H. Pachulski, a Schumann 'Album Leaf,' and two tuneful numbers by A. J. Silver. The picture on the front is, however, a mistake. It appears to have strayed from a book intended for the nursery. People who have reached the standard required for these pieces are apt to resent anything suggestive of the kindergarten stage. Apart from the unfortunate cover the book would admirably suit adult learners, whose needs are sometimes difficult to meet.

For less advanced pupils Colin Hood's suite 'Robinson Crusoe' (Forsyth) may be confidently recommended. These little pieces are treated with skill and imagination, and should appeal strongly to youngsters. The fifteen numbers—some quite short—include two duets, one of which, 'The Cannibals Routed,' is quite an exciting affair. Karel Mengelberg's 'Seven Pieces for Children' (Oxford University Press) are examples of modern writing which will, presumably, be played and even liked by some. To the present writer, two or three of them are extremely ugly, and the others, in the main, merely dull. They are not for beginners.

Under the title 'What shall I play?' (Enoch) E. Edroff has arranged simply and effectively a number of well-known songs and dances. Included are—amongst others—'John Peel,' 'Men of Harlech,' 'Sir Roger de Coverley,' 'For he's a jolly good fellow,' 'The Keel Row,' 'Auld Lang Syne,' and 'God save the King.' The book is for elementary players. For the same stage 'Ten Little Pieces without Titles,' by Clement M. Spurling (International Music Co.) will be found useful. They are tuneful and well written, and contain examples in dance form as well as those requiring expressive treatment. The pieces are graded; the last two, however, which are both of a lively character, require a much higher standard of playing than the others.

A 'Second Adult Album' (Enoch) provides an excellent collection of moderately easy and moderately difficult pieces, collected, phrased, and edited, by Gertrude Azulay. In a 'Foreword' the Editor gives some useful advice on practising. Each piece, also, is preceded by analytical notes and exercises designed to meet special technical difficulties. The composers represented are: Chopin (Preludes in E minor and B minor), Rameau (Tambourin), Schumann, Heller, Glinka (Tarantelle), Chaminade, and Duchatel. Teachers of adults will welcome this second album. Not all of them will agree everywhere with the suggested pedalling: *e.g.*, the Chopin numbers (particularly the first) and the opening phrase of the first Schumann piece.

Pupils of about Lower Division standard will enjoy James Ching's six open-air pieces under the title 'Over the Hills' (Forsyth). The first and last—'March Winds' and 'Happy-go-lucky'—are vigorous and straightforward in style; light, nimble finger-work is called for in 'Sheep Bells.' 'Caravans,' 'Half-way House,' and 'The Roadside Pool' are expressively treated, and make attractive studies in *cantabile* playing and pedalling. More difficult are

'Five Sketches for Pianoforte' by F. Percival Driver (International Music Co.). A skilful player will find plenty of scope in these clever pieces. Their titles are: 'The Song of the Brook' (*Allegretto grazioso*), 'Columbine' (an expressive melody in right hand), 'Elves' Frolic' (*Allegro leggiero*), 'Celtic Lullaby' (a tender little essay in two-part writing, much as if written for 'cello and violin), 'Will o' the Wisp' (*Allegro, leggiero e scherzando*). No fingering is indicated, and pedalling—which is asked for in each piece—is left to the discretion of the player.

Teachers will be glad to know that the set of selected studies recently issued in four graded books, under the editorship of Desirée MacEwan, Cuthbert Whitemore, Nancy Gilford, and Felix Swinstead respectively, has now been made more complete by the addition of 'Preliminary Selected Studies,' edited by Cuthbert and Freda Whitemore (Paterson's Publications). A brief Foreword indicates the proper attitude of mind in which to approach the practice of studies. Brief prefatory notes also accompany each number. As most easy studies are in the key of C major, the editors have wisely transposed some of them into other keys, and written a few new ones in order to obtain variety. G. G.

The Musician's Bookshelf

'The Music of Spanish History to 1600.' By J. B. Trend. Hispanic Notes and Monographs issued by the Hispanic Society of America.

[Oxford University Press, 12*s.* 6*d.*]

In his short introduction the author transports the reader into modern Spain, placing before his mental vision an enchanting picture of the Alhambra and its surroundings by starlight, and of the sheen and shimmer of the gaily dressed audience which had assembled in the Plaza, at Granada, in front of the old Palace to witness a singing competition, held as a kind of Festival, organized by Manuel de Falla, and staged by Ignacio Zuloaga. The description of the traditional form of song in Andalucia, the *Cante andaluz* or *Cante londo*, modernised and 'gipsified' as *Cante flamenco*, and of the preludes and interludes for guitar with the invariable suggestion in both voice and accompaniment of the Phrygian mode, make up an excellent preamble of modernity tinged with Orientalism to the author's account of the varied races and influences that modified and developed the art of music in Spain from the invasion of the Moors in 711 to the death of Victoria in 1611. Two chapters are devoted to the Moors, and at the outset Mr. Trend stresses the point that the customary habit of speaking of the Muslim invaders of Spain as Arabs is contrary to fact. The armies of the Berber Tárig were of a mixed race. Though they were led at first by Arabs, each invasion brought a larger proportion of Berbers, a people altogether different from the Arabs in race, tradition, language, and music. Moorish Spain became for a time the most civilised country in Europe, students flocking from all parts of the world to Córdoba.

The account of the mixed races in various parts of Spain has the effect of accentuating the unique characteristics of the Basque people, for the Muslims were very little in Asturias, where the inhabitants held out against them in the mountains; also they were only a short time in Galicia and the Basque provinces, and this fact has preserved the pure native quality of the music of those provinces. The wavering melodic Muslim music is shown to be characterised by its rhythm, producing a pleasurable sensation from 'the expected succession of strong and weak beats and the regular return of the same period, which impresses on the mind the feeling of a balanced construction, 'a rational conquest of time as it passes.' Interesting details are given of the celebrated Persian singer, Ziryab, who founded a school of technique in which many innovations were introduced regarding rhythm, melody, and ornamentation. Mention is made of the collection of Moorish melodies due to the researches of E. N. Yahil and L. Seror, and published under the direction of M. Rouanet, of Algiers.

The singularly perfect system of intonation and comprehensive set of scales of the Muslims owed much to Persia and Greece; but in the last hundred years the system has been changed and the octave, which had been divided into seventeen notes ($\frac{1}{3}$-tones), now consists of twenty-three quarter-tones grouped in seven diatonic intervals, thus giving a larger range of choice, but with intervals no longer so true as they were in the older scale. The influence of the partly Byzantine and partly Visigothic melodies and the Mozarabic liturgical chant on Spanish ecclesiastical music occupies a chapter in which the wide researches of the late Pierre Aubry, one of the most erudite of French writers on music, are requisitioned. Three interesting chapters follow: one on Alfonso the Wise, King of Castile, who collected the Cantigas of Santa Maria, four hundred poems with musical notation in two exquisitely illuminated MSS., now in the library of the Escurial; another on Early Galician Music and the songs sung by the Pilgrims in the famous shrine of St. James of Compostela has an item of interest for modern musicians owing to the fact that among the forms of music of that period the 'Alborado' was numbered; it is known in these days, and has become familiar through Ravel's 'Alborado del Gracioso.' The chapter on the 'Romancero' is one of the most absorbing on account of its vivid description of the travelling 'jugglers,' who were continually moving from place to place, and thus becoming acquainted with poetry and music from many countries. They were the inventors of vernacular poetry, as also of the 'Romances Viejos.' It is of special interest to learn that some of the old Romances were formed from the remains of lengthy 'Chansons de Geste,' thus linking up these wandering minstrels with the Troubadours and Jongleurs who had sung the immortal stories of Roland's sword, Durendal, of Charlemagne and King Arthur. One of the tales was a setting of the story of Don Gayferos and Melisendra, which forms the subject of Manuel de Falla's delightful opera, 'Master Peter's Puppet Show,' from 'Don Quixote.' The book ends with short, concise accounts of the work of Juan del Encina, Morales, and that great figure in Spanish musical history, Victoria, the complete edition of whose works was the monumental achievement of one of the most renowned of modern Spanish musicians, Felipe Pedrell. The last two pages make somewhat depressing reading, showing the real need of arousing enthusiasm in Spain both for the music of its great past as well as for its promising present 'Music, unfortunately,' laments Mr. Trend, 'has remained the Cinderella of the arts, even in Spain.' This author, anyway, can rest assured that English readers must feel they owe him

a debt of gratitude for initiating them, in this and in several other attractive volumes, into something of the magic and spell of a fascinating country, and for sharing with them his wide knowledge of its history and its music.

Sixty-six musical examples are given in the Appendix, numbering a Mozarabic chant after Pierre Aubry, and many others from this learned scholar's collection; several Pilgrim songs from Montserrat, Romances, Villancicos, Pange Linguas, &c. The ample 'Notes' provide also much that is of special interest. L. L.

'Commonsense in Pianoforte Playing.' By Cuthbert Whitemore.

[Augener, 2*s*.]

It is odd that so few pupils (and not many teachers, apparently) realise that commonsense is as vital a factor in art as in the everyday affairs of life. When clouds of high-flown language have been spent in vain on some æsthetic problem, a pinch of practical mother-wit will often cut the knot. Mr. Whitemore is therefore happy in the title of his little book, and even happier in that the contents live up to the label. The work is based on a series of articles that appeared in the *Music Teacher*, and the easy, colloquial style of their original form has been wisely retained. The question of rotary adjustment (often made a kind of mystery) is treated so simply and clearly that it must be indeed a dense pupil who fails to grasp it. Other chapters are on 'Staccato and Legato,' 'Pianoforte Touches,' 'The Essentials of Interpretation,' 'Time Inflection,' 'The Use of the Pedal,' 'Tone-Colour,' and 'Attention.' Mr. Whitemore is admirable on *rubato*, and many a seasoned player would profit from this chapter. In regard to tone-colour, the author works his favourite theory as to the player thinking of Beethoven's Sonatas in terms of the orchestra rather than of the pianoforte. The theory may be carried too far, but there is good ground for it in the orchestral and unpianistic conception of much in the Sonatas. And almost any plan that will induce the young player to realise the importance of variety in tone and touch justifies itself. Teachers, hardly less than pupils, will benefit from this excellent booklet. H. G.

'Dictionary of Modern English Usage.' By H. W. Fowler.

[Clarendon Press, 7*s*. 6*d*.]

Mr. Fowler makes certain points of interest to musicians, and his opinion is important, for the learning and fascination of his book will give it authority wherever there is a care for good English. Oh for a millionaire to speed its message into the darkest corners of the land! There would then soon be an end of the Irish misuse of 'will' for 'shall' and a hundred other slovenlinesses.

It is a corrective not only for all slovens, but also for all pedants. Mr. Fowler's principle is this: that good written English should (except for special purposes, poetical and other) be based on good spoken English. Generally, he holds it pedantry to fight against well-established colloquial usage. Not, for all that, that we are to submit feebly to any neologism that chooses to knock at the door.

To come to the author's decisions on musical terminology, we must pick our little quarrel with him, dangerous though it be. No; he should not try to impose 'clarionet' on the nation. After all the years of efforts in which the better form has been fought for! He says:

> The two forms denote the same instrument, but the *-onet* form is in more general use (and therefore preferable in literature), while musicians and musical connoisseurs affect the other.

We detect a sneer in that 'affect,' and a cruel one. 'Clarionet' is an absurdity indefensible, and this blot should be erased in the next edition of the 'Dictionary.' Other recommendations do not agree with the usage of the *Musical Times*. Mr. Fowler is for 'piano,' presumably because 'pianoforte' has been utterly dropped from English speech. And the word is to be boldly pronounced English-wise with a short '*a*,' 'piano' with a long '*a*' being reserved for the musical direction.

Mr. Fowler pleads for 'barytone,' as he does for 'gypsy.' His principle is to retain the form that preserves the etymology of the word if no inconvenience is entailed. 'Barytone' and 'gypsy,' true, are hard pressed by inferior forms, but while they have not quite succumbed the nice writer will prefer them. 'Violoncello' is a crux. The 'Oxford English Dictionary' recommends a frankly anglicised pronunciation. Mr. Fowler hedges, suggesting the '*i*' be pronounced as in 'violin,' and the '*c*' remain Italian. It will not do. As a fact, the word is less and less used in speech. But ''cello' is absurd—no word at all. If we were as courageous as our Elizabethan forefathers, we should make no bones about writing 'chello,' or 'chellow.'

With Mr. Fowler by his side, no one now need blush to give 'soprano' and 'contralto' a plural in '*s*.' We wish he had not overlooked the *cor anglais*. Misbegotten and ill-fated name! On the principle that things musical had better be called by a foreign, and, if possible, unpronounceable word, we nearly all of us fight shy of 'English horn.' What strange perversions the words '*cor anglais*' fall into in the course of a season of symphony concerts who shall say? Sir Henry Wood pronounces them one way, Herr Furtwängler another, and M. Ansermet altogether differently.

Mr. Fowler allows us to stress the penultimate in 'fantasia' without incurring his blame for pedantry. (Pedantry is 'the saying of things in language so learned or so demonstratively accurate as to imply a slur upon the generality, who are not capable or not desirous of such displays.') In fact, the pronunciation 'fantay-sia' or 'fantah-sia' 'is perhaps due to ignorance rather than to choice.' But to the mischievous dread of appearing ignorant on such matters is due the unhappy, unacclimatised form of half our musical terminology. C.

'Haydn.' By Michel Brenet. Translated by G. Leonard Leese, with a Commentary by Sir W. H. Hadow.

[Oxford University Press, 6*s*.]

Sir Henry Hadow begins his prefatorial commentary by saying that, so far as he is aware, this is the best available biography of Haydn, and a perusal leaves the reviewer with little more to do than to express agreement. In fact, there could be no better review of the book than is found in Sir Henry's eight pages. He discusses fully one or two points in which the author seems to have gone astray; praises the undeniable skill with which he has introduced to us 'not only a great genius but a most agreeable

companion'; and lays a laurel at the feet of a composer who after years of neglect is at last coming into his own. Increasing knowledge of Haydn's music will, it is hoped, make an end of the conception of him as a kind of inferior Mozart. 'Anyone who looks at me [said Haydn] can see that I am a good sort of fellow.' The public always knew that, but only a small proportion at present knows what a 'good sort' of music he wrote—music that not only reflected his character, but which in freshness, deftness of workmanship, and originality places him only a very little, if at all, below the giants. This readable volume should help along the revival that will do him justice, and at the same time exert the best of influences on current music. As Sir Henry Hadow says:

> It is a matter of great satisfaction that this cheerful, pleasant music is once more coming to its own—'bringing a breeze of health from wholesome places,' and setting us at our ease by its own frank confidence of a welcome.

H. G.

'The Gipsy in Music.' By Franz Liszt. Englished for the first time by Edwin Evans, Sen. Preceded by an essay on Liszt and his work. In two volumes. 15*s*.

[William Reeves, 15*s*.]

These two volumes contain, we are told, 'the result of the author's life-long experiences and investigations of the gipsies and their music.' The pity is that Liszt failed to realise that the fruit of all this labour was not necessarily of interest to the general musical public. His translator, unfortunately, made the same mistake. Boiled down to a third or fourth of its present bulk—a process that could have been done by simply shedding the interminable disquisitions on many non-musical matters—the work would have been far more valuable than it is. Liszt undertook his researches in order to help the public to an understanding of his Rhapsodies—a quite unnecessary task, one would have thought. But he got bitten with his subject, and went on and on till what was intended to be a kind of annotation of a group of musical works became a comprehensive study of a people. Here it is, for those who are bursting to know about the Gipsy, his origin, his religion, social habits, and so forth. For the musician there are musical references that may be dug out as time and patience permit.

H. G.

'My Ladye Nevells Booke' (William Byrd). Edited, with an Introduction and Notes, by Hilda Andrews. With a Preface by Sir Richard Terry.

[Curwen, £3 3*s*.]

Here is a handsome contribution to the revival of early English music, in the department that just now needs it most—that of the keyboard. 'My Ladye Nevells Booke' is a worthy successor to the Fitzwilliam Virginal Book, issued in 1899, and refutes, once and for all, the long-held view of historians that English keyboard music anterior to Purcell was negligible in quantity and quality. Thanks mainly to Charles van den Borren, the pioneer work of the English virginalists in the development of keyboard technique is now generally recognised. One drawback that perhaps inevitably resulted from this discovery was a tendency to regard their music as possessing little or no interest other than the purely evolutionary and technical.

A mere glance at such a collection as this—forty-two pieces, many of considerable length—shows the falsity of this view. Crudities there are, of course, and moments when we see Byrd in two minds as to idiom; but one must be obtuse indeed to miss the beauty not merely of occasional passages, but of page after page. Perhaps the most surprising feature is the variety of mood and style—a variety which we are apt to miss through our superficial concern with key. So accustomed are we to harmonic richness, that a number of pieces moving in a restricted tonal circle impress us at first with their sameness. When we rid ourselves of this harmonic obsession sufficiently to give a fair chance to such constituents as rhythm, form, and mood, we become aware of the wide differences between the dances (pavanes and galliards), voluntaries, and variations. Even the variations are by no means cast in the same mould. These are the 'grounds' (not a ground-bass in the strict sense of the term, but variations on a short theme), the variations on the hexachord, and the long and elaborate treatments of folk-song ('Have with yow to Walsingame,' 'The Carman's Whistle,' 'Will you walke the woods soe wylde,' &c.). There is a different Byrd for each; and two are combined in the hexachord variations when suddenly the severities are lightened by the introduction and imitative use of a phrase of folk-song—a wayward and happy touch that was frequent with these old writers. (An analogous instance of to-day is that of Holst in his Fugal Concerto, the Finale of which makes play with the folk-tune 'If all the world were paper.') Byrd thus touches form at many points.

Even the composers—or, rather, the compilers—of 'The Battle of Prague' and 'The Siege of Delhi' may touch their hats to him, for a full-blown ancestor of those terrible inanities is here, in a battle-piece that fills twenty-seven pages, and that covers the ground from the preliminary drums and tramplings to the celebration of victory. The various sections call for citation: The Marche before the Battell—The Battell (The souldiers sommons—The marche of footmen — The marche of horsmen — The trumpetts—The Irishe march—The bagpipe and the drone—The flute and the droome—The marche to the fighte—The retreat—The buriing of the dead—The Morris—Ye souldiers dance)—and The Galliarde for the Victorie. Even the point-to-point method of some later efforts in this genre is anticipated, a fanfare-like bar being marked 'tantara tantara,' and a few bars later some repercussions of the chord of C bear the words 'The battels be joyned.' As the retreat follows fourteen bars later, the fight seems on the small side, seeing the length of the preliminaries. This Battell is true to type in that it is of little musical value. Byrd, no less than Beethoven, has to come down a good many pegs in order to make the muse play tricks of this sort. But the work is of interest as an early example of programme music; and on behalf of such attempts it has to be said that most of them contributed something of value to the expressive material of music. See in these Byrd movements, for example, the representation of the fife and drum (the hands wide apart, the left repeating with insistent rhythm a chord of C minus the third); the curious monotony of the burial music (a primitive essay in a direction that was to yield impressive things from later composers); and so forth.

Having been drawn aside to discuss the least valuable work (musically) in the collection, this

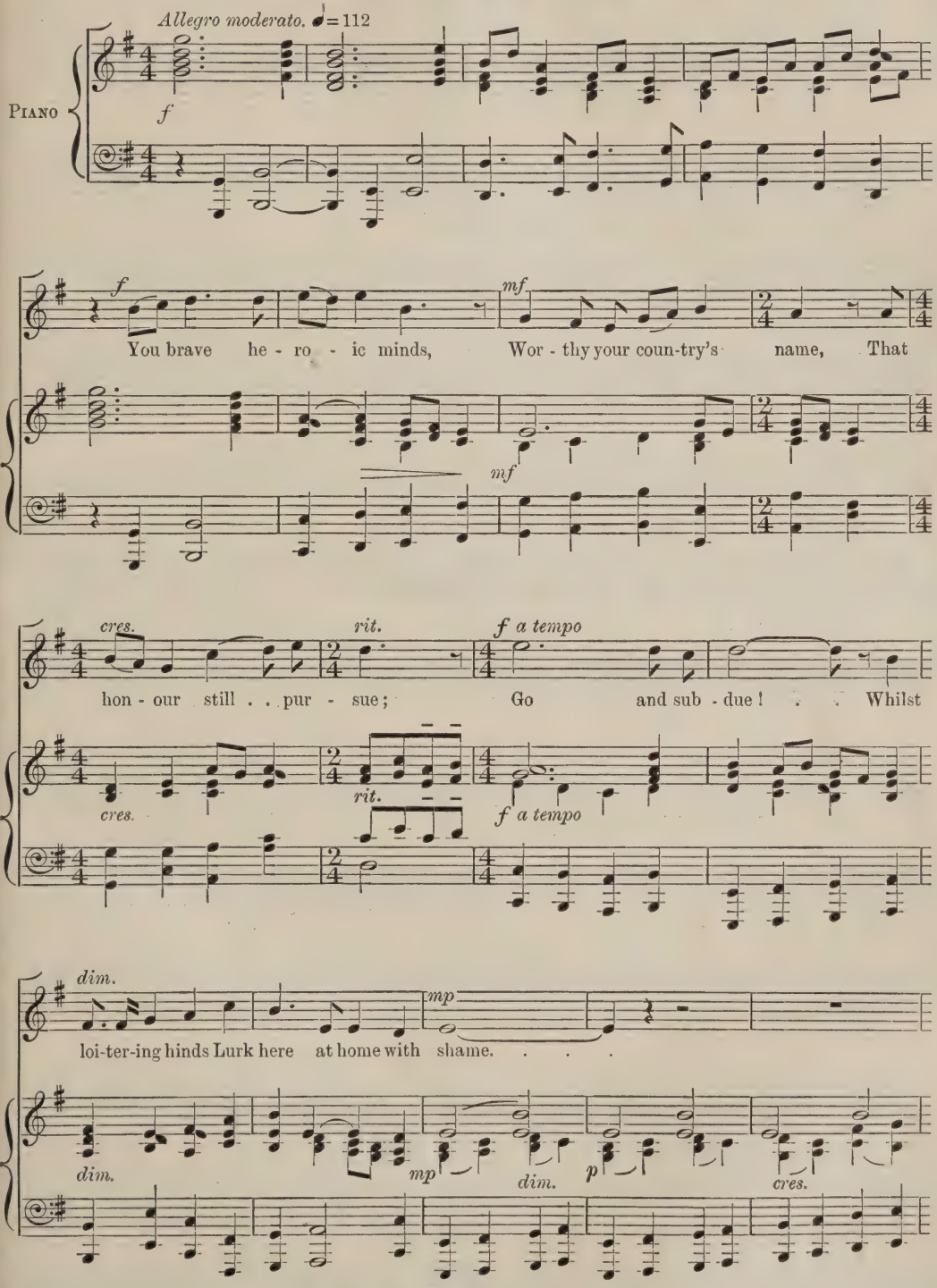
(Continued on page 917.)

The Virginian Voyage

UNISON SONG

Poem by Michael Drayton, (1563—1631) Music by Edgar L. Bainton

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



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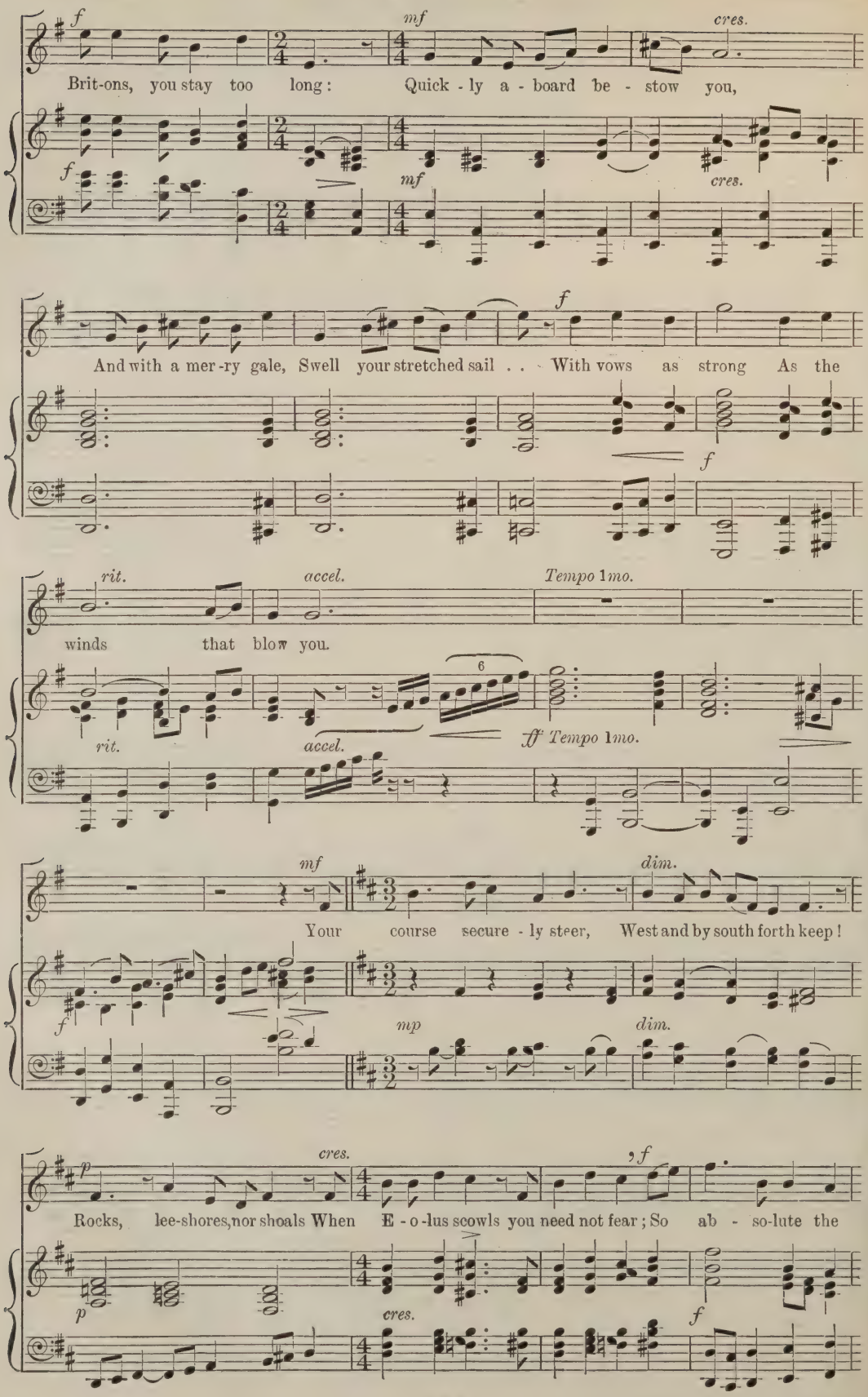
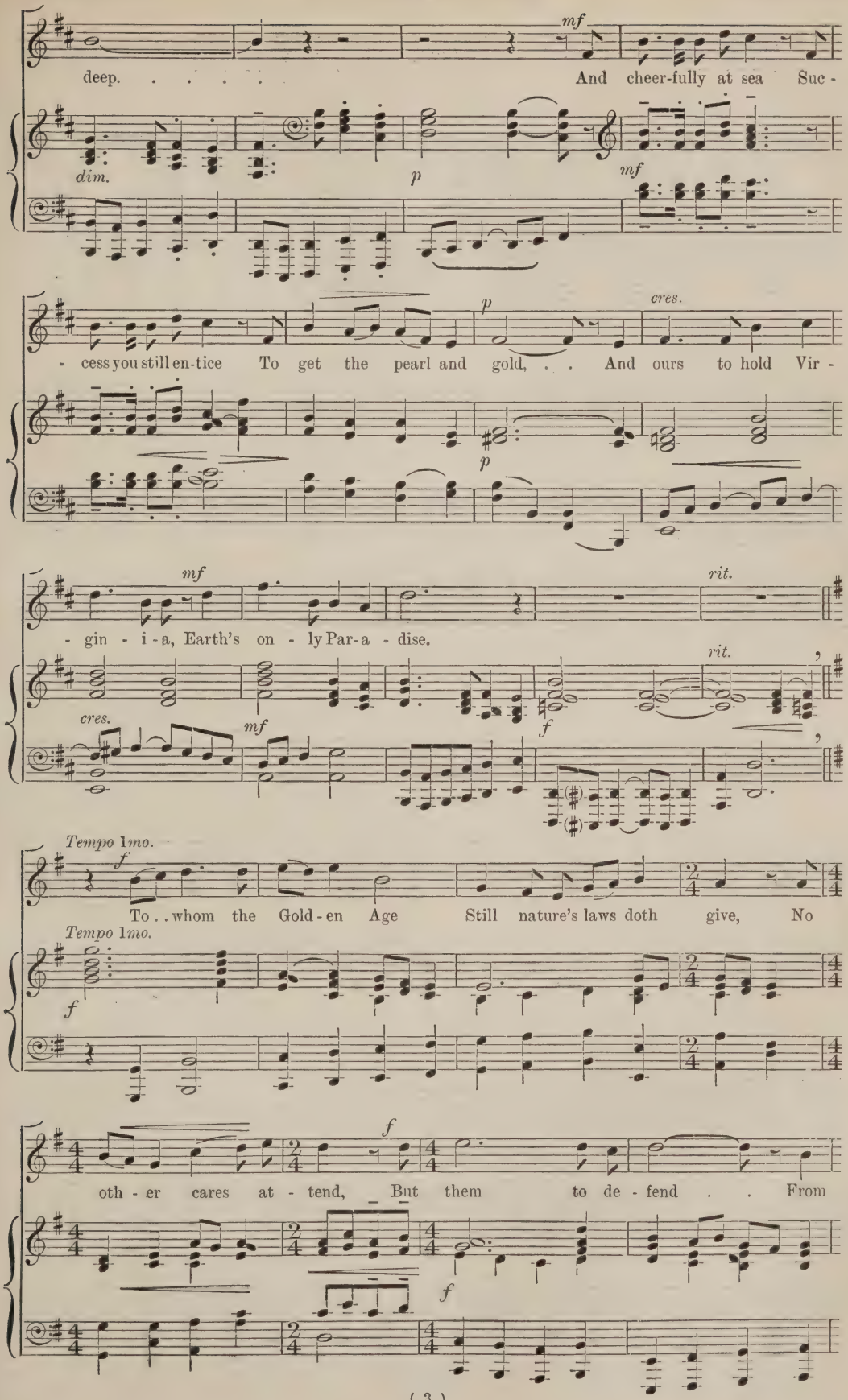
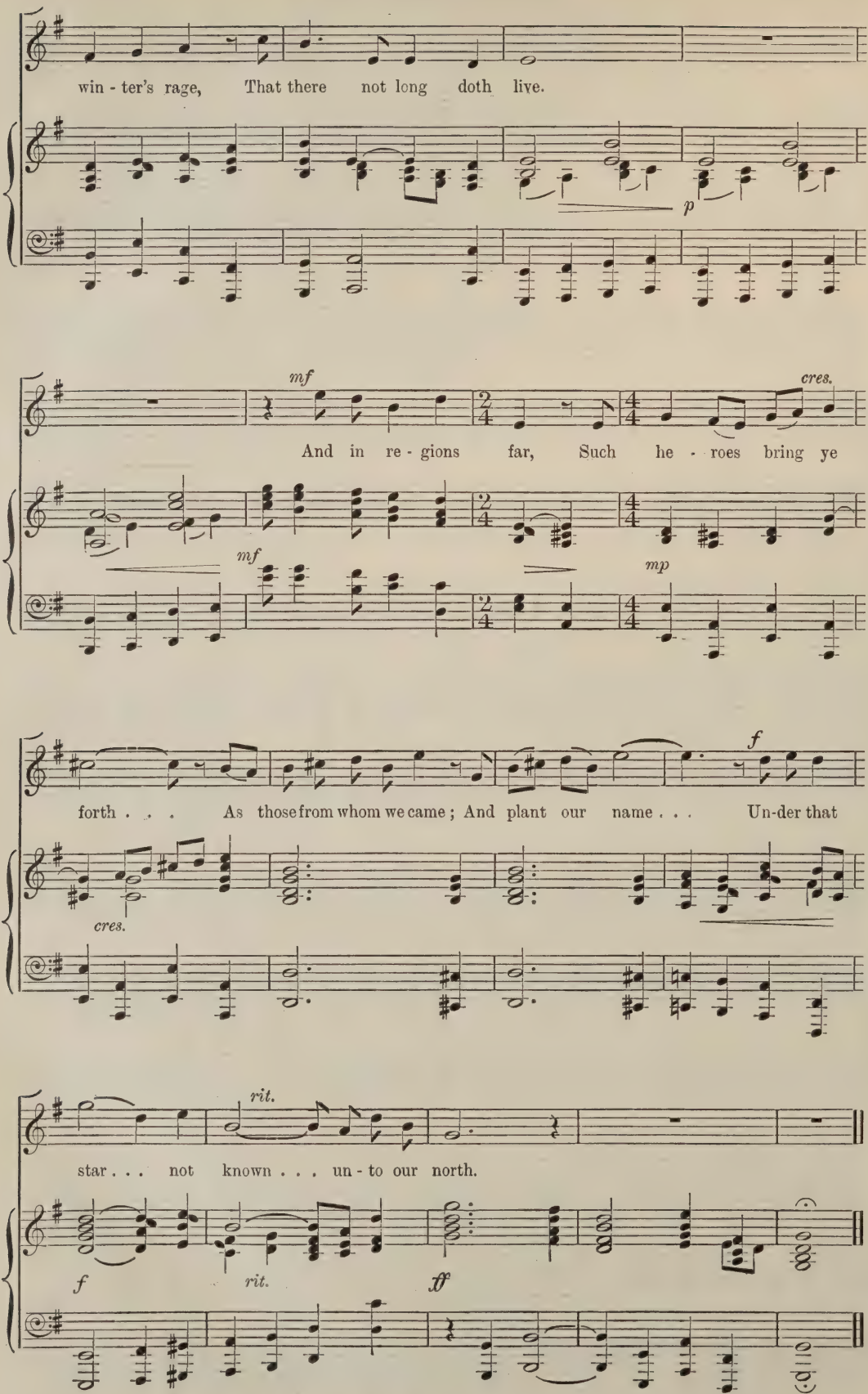

f
mf
cres.
Brit-ons, you stay too long: Quick - ly a - board be - stow you,
And with a mer-ry gale, Swell your stretched sail . . With vows as strong As the
rit.
accel.
Tempo 1mo.
winds that blow you.
ff Tempo 1mo.
dim.
Your course secure - ly steer, West and by south forth keep!
mp
p
Rocks, lee-shores, nor shoals When E - o - lus scowls you need not fear; So ab - so-lute the


mf
deep. . . . . And cheer-fully at sea Suc -
dim.
p
mf
- cess you still en-tice To get the pearl and gold, . . And ours to hold Vir -
p
cres.
p
mf
- gin - i - a, Earth's on - ly Par-a - dise.
rit.
rit.
cres.
mf
f
Tempo 1mo.
f
To . . whom the Gold - en Age Still nature's laws doth give, No
Tempo 1mo.
f
f
oth - er cares at - tend, But them to de - fend . . From
f


win - ter's rage, That there not long doth live.
p
mf
cres.
And in re - gions far, Such he - roes bring ye
mf
mp
f
forth . . . As those from whom we came; And plant our name . . . Un-der that
cres.
rit.
star . . . not known . . . un - to our north.
f
rit.
ff

(*Continued from page 912.*)

reviewer finds space running out before some interesting points could be dealt with. However, no single short review could touch on all the aspects and byeways opened by such a reprint as this, so the omission is not serious. Enough has been said, it is hoped, to show the reader the value of the book, especially (but by no means solely) from the historical point of view. Miss Andrews's Preface is scholarly without dryness; there are analytical notes that are models in their way; some fine photographic reproductions of the original cover and script; and in regard to paper, print, and binding, the volume is an achievement of which the house of Curwen may well be proud.

H. G.

'Music of the Gramophone, and some Masterpiece Recordings.' Compiled by H. L. Wilson.

[*The Gramophone* Publications and George Allen & Unwin, 7*s.* 6*d.*]

The 'jacket' of this book bears the announcement that it is 'the first attempt that has been made to provide a commentary for the complete works of classical music which are now available on the gramophone.' This is to overlook the two excellent little books of Mr. Scholes.

As the title shows, the work is one of compilation rather than of composition, and it has all the drawbacks that belong to the method. The reader is switched from author to author, and the quoted passages vary widely in quality. The most serious defect is that often we are told too little about the music, the space being filled with a great deal of more or less irrelevant matter. In some cases the reader is better served, a capital analysis being quoted from a reputable source. It will thus be seen that there is no consistency; turning up a work, one may meet with a really valuable piece of critical writing, or he may be fobbed off with some gushing 'programme,' or by mere chit-chat about the composer. The reader, however, with a taste for the discursive will no doubt enjoy the book, which is rich in anecdotal and other trimmings drawn from a great variety of sources.

H. G.

'Œuvres Inédites de Beethoven.' Tome 2. Publiées avec une Introduction par Georges de Saint-Foix.

[Publications de la Société Française de Musicologie. Harold Reeves, 30*s.*]

This volume consists of early works of Beethoven, hitherto unpublished, most of which have been wrongly attributed to Mozart. The contents are two Trios for pianoforte, violin, and violoncello, a Rondo for pianoforte, and an Allegro and Gavotte for pianoforte duet. On the last page is a fragment of a 'Marzia Lugubre' for pianoforte duet in C minor, which bears a strong suggestion of the 'Eroica' Funeral March. The ascription of these pieces to Mozart seems to have been the result of hasty examination, for although there is a good deal of the Mozart turn of speech, there is also a vigour that is unmistakably Beethovenian, despite the elementary simplicity of the material. As will be gathered, the musical value of the pieces is slight, but they are of interest as showing the composer in a stage of development concerning which little actual finished work is available. No doubt lecturers on Beethoven will be glad of them as an illustration of his early work. The edition is limited to five hundred copies.

'Tonkünstler-Lexikon.' Von Paul Frank.

[Leipsic: Carl Merseburger, 10 marks.]

This is the twelfth and enlarged edition, by Prof. Wilhelm Altmann, of a biographical dictionary that has long been a standard work in Germany. The references are brief, the aim being to make the scheme comprehensive—a good plan in a work of this kind. No space is wasted, and the style and binding are excellent. There are about five hundred pages. The book appears to have no superior—perhaps no equal—in the profusion and concision of its information.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Music of the Past.' By Wanda Landowski. Translated from the French by W. A. Bradley. Pp. 185. Geoffrey Bles, 7*s.* 6*d.*

Additional Exercises to 'Elementary Harmony.' By C. H. Kitson. Pp. 47. Oxford University Press, 3*s.* 6*d.*

'Terpander; or, Music and the Future.' By Edward J. Dent. Pp. 95. Kegan Paul, 2*s.* 6*d.*

'Music and Musicians.' By Albert Lavignac. Translated by William Marchant. Revised and edited by H. E. Krehbiel. Pp. 518. Putnams, 12*s.* 6*d.*

'Die Stimmkrise.' By George Armin. Pp. 55. Leipsic: Fr. Kistner and C. F. W. Siegel.

'Science Tonale Exacte.' By Henry Reymond. Pp. 224. Paris: Les Presses Universitaires de France.

Gramophone Notes

BY 'DISCUS'

COLUMBIA

Presumably the record of the '1812' Overture is the first complete one. Many years ago I heard a very brief reproduction that was confined mainly to the final section. (It was, in fact, my first experience of gramophonic possibilities, and I still have vivid recollections of my astonished delight in the magical way the bell-tone filled the room.) The work, however, called for the greater sonority that is now possible, and the 'new' recording is shown to advantage in this latest reproduction. True, we don't get those gun-like bangs that make us all envy the drummer his job, but everything else is here, and the bells again triumph. In fact, they dominate the ensemble, but the effect is good. The '1812' is a work that is usually sniffed at by musicians, but privately, I believe, most of the sniffers enjoy it. I have always enjoyed it (without sniffing), and, despite its obvious poverty in patches, it makes good hearing still. (Incidentally it brings back as few other works do the days when, thirty years ago, with no shillings to spare, I spent most of them on standing-room at the 'Proms.') This reproduction fills five sides, the remaining space

being given to Tchaikovsky's 'Chant sans paroles'—a pianoforte piece which is rather overweighted in its orchestral transcription (L1764-6).

The 'Tannhäuser' Overture, conducted by Mengelberg, is admirably recorded in the matter of tone-colour and clearness. It is, however, a bit on the staid side. There is an odd change to a quicker pace at the start of the second side, which may be due to some freak in recording (L1770-1).

A good small-orchestra record is that of the Jean Lensen Orchestra in Hahn's 'L'heure exquise' and 'Paysage' (4011).

The Léner String Quartet gives a very sensitive performance of the slow movement from Smetana's 'Aus Meinem Leben' Quartet, the string tone being unusually well reproduced (L1767).

The latest W. H. Squire record is also, I think, the best—Fauré's 'Sicilienne' and his own 'Slumber Song.' The former is particularly good (partly because it is so much the better music), and the pianoforte accompaniment is far above the average (L1759).

Evlyn Howard-Jones's performance of Beethoven's C sharp minor Sonata is a welcome change from the exaggerated and rhythmless pianoforte playing that is so frequent to-day. He makes the Finale fiery without loss of clearness. A more *sostenuto* melody and a better-defined bass would have improved the opening Adagio; as it is, the triplets become rather too prominent. (This is a defect in recording rather than playing, no doubt.) It is to be hoped that students will note that in the Finale Mr. Howard-Jones sets them a good example, following Beethoven's directions by playing the constantly recurring rising *arpeggio* passage without *crescendo*. In ninety-nine times out of a hundred such a passage would carry a *crescendo;* this is the hundredth, but not many players observe the fact (9094-5).

Only two vocal records have been received: Muriel Brunskill in Dvorák's 'I will sing you songs of gladness' and Somervell's 'Cradle Song' (3987); and William Heseltine in 'The Song of Creation' and 'The Curing Song' from 'The Immortal Hour' (3976). Both are good, but the latter suffers from a pronounced wobble.

A record of Bransby Williams declaiming Henry V.'s Speech before Harfleur and 'The Charge of the Light Brigade' is as stirring as it ought to be, with a welcome freedom from the irritating mannerisms (especially halts) that make elocution so often an infliction instead of a delight. The Shakespeare is the better of the two—naturally. Mr. Williams has the right bold and gripping voice and incisive speech (4013).

H.M.V.

In the 'Cockaigne' Overture the great advance in orchestral recording is at least well maintained. Elgar, more than most composers, needs the extra touch of vividness that the new recording gives, and gramophonists who are not enthusiastic about this set must indeed be hard to please. The composer conducts a performance that seems to be lacking only a little in clearness at the start (D1110-1).

An operatic record off the beaten track is that of the Prologue from Boïto's 'Mefistofele,' made during the recent performance at Covent Garden. The choral singing is swamped at times by the orchestra. Chaliapin appears in the new rôle of siffleur, delivering a piercing whistle in order to drown the celestial harmony—which is a good deal less celestial than it might be. The problems of recording an actual stage performance have not been fully overcome here. The music is not of first-rate interest, and again, one wonders at the fuss made over Boïto in some quarters (D1109).

Another choral and orchestral recording made during public performance is that of the Royal Choral Society in four movements from the B minor Mass, conducted by Dr. Bairstow—'Crucifixus,' 'Qui tollis,' 'Pater Omnipotentem,' and 'Hosanna.' Here again one feels that better results might have been achieved by a smaller force in an area less vast. The orchestral parts are mostly excellent, but there is a lack of clearness in the choral parts at times, and once or twice the high notes are not quite reached. On behalf of public recordings of this type, however, it has to be said that they impress in a way of their own (D1113-4).

In Walter's 'Prize Song' and the Finale from the 'Mastersingers,' the soloists are Tudor Davies and Robert Radford. The former makes too hard work of it, and seems even more than usually constricted. Not thus, surely, are Evas won! Mr. Radford has the right dignity. The strong point is the orchestral reproduction—indeed, one's attention constantly wanders from the voice. In the Finale we seem to see Wagner writing an orchestral movement, and fitting in a part for the singer afterwards, giving him something worth singing if it happened to fit, otherwise . . . (D1021).

Two types of modern Spanish music are well contrasted in the record of Marcelle Meyer playing Albeniz's 'Sous le Palmier' and the 'Danse du Meunier,' from de Falla's 'Three-Cornered Hat'—the one languid and somewhat conventional in rhythm and harmony, the other full of 'kick.' The playing is first-rate, and the tone unusually good (E434).

I have heard Heifetz more seductive in tone than in his latest record, but that may be due to the new process, which has, from the first, been less than kind to violin tone. He plays an arrangement of Debussy's 'La Plus que Lente' (which rather loses in transcription), a couple of Minuets from Bach's sixth Sonata for solo violin (making light of the technical difficulties, of course), and Couperin's 'The Little Windmills,' another transcription, in which the close becomes merely a scurry (DB945).

Chaliapin's singing-cum-acting of 'The Two Grenadiers' and Glinka's 'Midnight Review,' are so familiar that the record enables us mentally to see him as well as hear him. In the Schumann song, as usual, we are reminded that a famous singer may steal a horse while you or I look over the hedge at our peril. 'The Midnight Review' is very effectively recorded, with its tolling bell and other ominous features. The singing is better, too, with an arresting final *diminuendo* (DB933).

I have not heard Elisabeth Schumann at first hand, so I am not able to say whether the gramophone does her full justice. I expected rather more flexibility and purity of tone than is shown in 'Batti, batti' and 'Voi che sapete.' True, there is not much cause for complaint, but when a singer achieves so brilliant a success as did Fräulein Schumann at Covent Garden recently, one expects something more out of the way than one gets in this instance. The orchestral recording is delightful—in fact, I doubt if enough notice is taken of the recent marked improve-

ment in orchestral accompaniment of vocal solos. We now have excellent balance between voice and orchestra, plus clear texture and faithful colour (DB946).

It goes without saying that Peter Dawson makes the most of his chances in 'O Star of Eve' and 'Even bravest hearts may swell' (C1267).

Organ records are at present in the state of being good in parts. 'The Hallelujah Chorus' makes resounding effects, but inevitably such purely vocal passages as the repeated note phrase for 'King of kings' seems pointless when merely played. Mendelssohn's 'Wedding March' is effective on the whole, but Mr. Herbert Dawson's time and rhythm are very erratic (and none too good in the Handel). The gramophone picks out an E in the solo reed passages with strident effect; pedal reed shows an improvement (C1271).

Other records are of Sir Harry Lauder ('The waggle o' the kilt' and 'The Wedding of Sandy McNab') (D1112); the Gresham Singers ('Indian Dawn' and 'Lindy Lady'—vocal fox-trots) (B2332); Mavis Bennett (weak songs by Lehmann and Sanderson, not very well sung, and poor in diction) (B2190); John Turner (too good a voice for such things as 'Maire, my girl' and Geehl's 'For you alone') (2331); the Salon Trio (arrangements of 'A Perfect Day' and 'Mother Machree') (B2329); and the Coldstreams Band (Michaelis's 'Turkish Patrol' and Sousa's 'Stars and Stripes,' both excellently played and recorded. A good Sousa march is worth stacks of symphonised syncopation) (B2330).

VOCALION

No orchestral or chamber music records are in this month's parcel.

Sapellnikoff's records are usually so good that perhaps I have come to expect too much. Anyhow, his latest, of the 'Flying Dutchman' Spinning Song, as arranged by Liszt, and that composer's 'Valse Impromptu' (both abridged) seem rather tinkling and ineffective. His playing is brilliant enough, so perhaps it is a matter of recording (A0266).

Of the two performances of Adila Fachiri that of the Mozart Adagio (from a Divertimento) is the better. The Bach Gavotte in E (unaccompanied) sails along capitally till about midway, when there is a bad patch rhythmically. Is it a slip of memory, or an unusually free bit of interpretation? (K05247).

It is a pity Phyllis Archibald turns on the tremolo stop at the beginning, and leaves it on throughout her two songs—'O mio Fernando,' from 'La Favorita,' and 'Les tringles des sistres tintaient,' from 'Carmen.' At times she leaves us guessing as to the melodic line, and a habit that does that surely cannot be defended. The orchestral part in both songs is unusually good, especially in the 'Carmen' number (K05245).

Selma d'Arco also has a tendency to unsteadiness at times; but her tone is beautiful and expressive, and easily produced over a wide range. She sings the Bird Song from 'Pagliacci,' and 'Depuis le jour' from 'Louise,' being especially good in the latter (A0265).

With less power Horace Stevens's latest record would be an outstanding success. He sings 'Sulla Poppa' from Ricci's 'La Prigione di Edinburgo,' and Henschel's 'Young Dietrich,' both with orchestra. The most is made of the drama in Henschel's ballad, and the Ricci piece is tremendously exciting, the orchestral part being brilliant. We get the words only in patches; the occasional stridency kills them. When Mr. Stevens realises the difference between a large concert hall and the recording room he will be a big gramophone success (K05246).

A capital baritone is Howett Worster, who is recorded in a couple of songs from 'The Gondoliers'—'No possible doubt whatever' and the Gavotte Song, both with chorus. But his diction is on the casual side at times (X9836).

NATIONAL GRAMOPHONIC SOCIETY

The latest issues are of Mozart's Clarinet Quintet in A, with the Adagio from his Duet in G for violin and viola filling the odd side in four records; Purcell's Fantasia in C minor for string quartet, and Fantasia in three parts (violin, viola, and violoncello); and McEwen's 'Peat Reek.' The players in the Mozart are the Spencer Dyke Quartet and Charles Draper; in the remainder, the Music Society String Quartet. It must be confessed by all save the out-and-out Mozart enthusiast that the chief beauty and interest in the Quintet are in the playing and recording, which are of the first order. The music has its moments, but on the whole it is too consistently slight and amiable for many of us. There are many passages suggestive of a kind of composing machine rather than of a heaven-sent genius. The Purcell Fantasias are far stronger, and startingly modern in places. The searching yet delicate beauty of some of the music is such that I had to hear some passages over and over again. The Society puts us all in debt by making such fine stuff available. The little McEwen piece—imaginative and wistful—is a worthy companion. The playing of all these string pieces is beautifully finished, with the right restraint, yet always alive.

ANGLO-FRENCH MUSIC COMPANY

Commendable enterprise is shown by Trinity College in the issue of a couple of records of pianoforte pieces from the syllabus, played by Alec Rowley. On one record (2077) is Chopin's F minor Nocturne, Op. 55, and the Rondo from Beethoven's early Sonata in E; on the other (2076), No. 1 of MacDowell's Six Poems, Quilter's 'Pipe and Tabor,' Holbrooke's Study in F, and Cramer's Study in D. Mr. Rowley plays excellently, and the only fault in the records is the rather noisy surface.

THE NEW COLUMBIA GRAMOPHONE

The demonstration of the Viva-Tonal gave us too little of this new instrument. Speeches there had to be, of course, but they were unnecessarily long, and as a result the actual demonstration was limited to three records—the last side of the '1812' Overture, a desperately poor song, and a pianoforte solo. The improvement in the first seemed to lie mainly in the balance, the orchestra standing up better against the din of the bells; the song was more sonorous generally; most marked of all was the result in the pianoforte solo—some Chopin played by Irene Scharrer. That was easily the best bit of pianoforte recording I have ever heard. Of course we then wanted to hear examples of chamber music, &c., and perhaps most of all a solo violin. But time did not permit. True, the instrument was being

shown off in an adjacent room, so that we could give it a further hearing on our way out. But as I found nothing but fox-trots being played, I left with my curiosity unsatisfied. There could be no doubt as to the Viva-Tonal being an advance on the Grafonola, but the extent of the improvement, and how far it applies to records of a type other than the three we heard, can only be settled by another hearing under more normal conditions than those of a large hall. I hope to test it further, and report.

Wireless Notes

By 'Ariel'

With a small, but very vocal, section of the musical public the B.B.C. can do nothing right. A year or two ago it was blamed for half emptying the concert-halls. Then the Company began to give public concerts and refill the halls, and was roundly abused for competing with existing concert-giving organizations. The projected series of concerts at the Albert Hall has revived this objection. One would have thought that any enterprise likely to induce a large section of the public to resume concert-going would be welcomed by agents, players, and all others concerned. If this particular series enables a few thousand people to enjoy at first-hand, and a million or two by radio, performances on an unusual scale, of works rarely heard, so much the better for the musical life of the country, and for concert professionals, from conductor to programme-seller.

In engaging a few prominent foreign conductors and soloists, the B.B.C. is merely adopting the policy pursued for years past by the L.S.O., and (as regards soloists) by the Queen's Hall Orchestra—with, however, the sound excuse (if excuse be needed) that the audience will not consist of a thousand people in Langham Place, or even of a million throughout the country, but will include a host on the Continent. Let the B.B.C. go ahead with as many projects of the kind as possible. Anything which stimulates interest in music is, in the long run, good for the professional musician. The worst it can do is to shift the sphere of his activities, and modify some of its conditions.

The scheme of international chamber concerts is of first-rate importance, and will give listeners a unique opportunity of getting on terms with contemporary music. In an even greater degree than the Albert Hall series, these chamber concerts are of a type that could not be undertaken by any ordinary musical organization. Both schemes show that the B.B.C. fully realises its responsibilities and potentialities in regard to music, and there is no room for criticism except in regard to details on which there is bound to be divergence of opinion.

It is highly satisfactory that the short daily pianoforte recitals have proved so popular as to warrant their continuance, and an extension of the idea into other departments of solo music. The programmes for the next few months make good reading, but there is one very bad blemish that surely might have been avoided. Although many sonatas contain movements that may be detached without loss, there can be no doubt that, as a rule, such works should be heard complete. Some time ago I ventured to complain of the breaking up of the Mozart Sonatas in such a way that evening after evening the recital opened with the Finale of a work whose first two movements had been played the day before. One would have thought that the unsatisfactory nature of this method was so obvious that it would be avoided in future. It is an irritating surprise to see that the Beethoven Sonatas are to be maltreated in the same way—with far worse results than was the case with Mozart, because so many of the Beethoven Sonatas were designed as wholes rather than as a group of movements. One of the worst instances is that of the 'Adieu' Sonata. On October 15 the recital opens with the Finale of the 'Appassionata' (which, of course, makes a hash of Beethoven's scheme, as the middle movement should lead into the Finale without break), and ends with the first movement of the 'Adieu' (presumably what the programme calls the first movement includes also the short 'Absence' section). On the following evening the player begins with the Finale of the 'Adieu,' and fills up the remaining time with an unimportant 'Album Leaf.' Now, the 'Adieu' Finale is the weak half of the Sonata, and we can only overlook its comparative poverty when it is played under its label, 'The Return,' as a sequel to the 'Adieu' and the 'Absence' sections. It then justifies itself by its high spirits, and as a contrast to the preceding movements. The 'Album Leaf' should have followed the 'Appassionata,' and the 'Adieu' Sonata could then have been played complete. A glance through the Beethoven fortnight shows that with a little adjustment all the breaks were avoidable. True, a few extra minutes might have been necessary, but they might surely have been provided at the cost of some of the less interesting talks and other events. In fact, seeing how popular these recitals have become, it is surprising that the original fifteen minutes should not have been stretched to twenty, or even twenty-five in the case of sonatas. The absurdity of the present method reaches its climax on Saturday, October 9, when the recital gives us the Finale of one Sonata, and the first movement of another, the conclusion of the latter being held over till the Monday!

The much-talked-of 'Wheel of Time,' by the Sitwell family, was a fiasco not worth the sitting up till midnight. The idea itself had possibilities, but these were not developed. The chief weakness, however, lay in the attempt to compare things which had nothing in common. The group of old music-hall songs should have been balanced by groups of present-day examples, and by specimens of a type that might conceivably be that of the near future. But do the Sitwells really suppose that the music-hall audience (or, indeed, any other audience) will ever be listening to obscure Sitwellian rhymes, recited not too clearly in a sing-song style, against a background of music by W. T. Walton? The best part of the 'To-morrow' section, however, was this musical background. Mr. Walton is clearly an adept at the concoction of amusing instrumental sounds. His 'Portsmouth Point' has been so well spoken of, that it is a pity he should waste his time and gifts on such futilities as 'The Wheel of Time' and 'Façade,' the grotesque show given recently by the Sitwells. It is not a hopeful sign that another young composer, Mr. Constant Lambert, should also show leanings towards this bleak preciosity. True, his part was merely to deliver the Sitwell poems (which he did in such a way as to add indistinctness to their obscurity), but the association is ominous.

No. 1430. BY MARYKIRK, A SWEET BIRD SANG.—William Jackson *Price (3d.).*

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A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated. Those marked thus * may be had in Tonic Sol-fa Notation.

No.			
614	Absence	H. Goetz	3d.
217	* Do. (A.T.T.B.)	J. L. Hatton	3d.
181	* Do.	,,	2d.
67	Adieu love, adieu	G. A. Macfarren	4d.
312	Adieu, my native shore	Pearsall	3d.
943	Adieu, sweet Amaryllis	J. W. G. Hathaway	3d.
1227	Do. ...	C. Macpherson	4d.
390	Adieu to the woods	Egerton	4d.
658	Advice to lovers ...	P. W. Pilcher	3d.
1398	*After many a dusty mile	E. Elgar	4d.
913	After the battle arr.	T. R. G. Jozé	3d.
674	Ah, my dear Son (Carol, 3 V.) ...		4d.
1375	Ah! what is love ...	W. McNaught	4d.
515	Ah! woe is me (6 V.)	H. Lahee	6d.
648	Airley Beacon	C. V. Stanford	3d.
568	Airs of Summer ...	J. L. Roeckel	3d.
17	All among the barley	E. Stirling	3d.
971	*All for my true love	H. D. Wetton	4d.
81	All is not gold that shineth bright in snow (5 V.)	W. J. Westbrook	4d.
394	*All is still ...	G. A. Macfarren	2d.
802	All Souls' Day	J. Rheinberger	4d.
59	All ye woods and trees and bow'rs	J. L. Hatton	2d.
83	* Do. (5 V.)	H. Lahee	2d.
940	Do. ...	H. W. Wareing	4d.
1037	*Allan Water arr.	H. E. Button	3d.
478	*Allen-a-Dale ...	C. H. Lloyd	6d.
1020	* Do. ...	... J. B. McEwen	4d.
334	Already snow has fallen	R. Franz	2d.
113	Alton Locke's Song	G. A. Macfarren	2d.
1011	*Amaryllis I did woo	J. E. West	3d.
1322	*American National Songs (Three)		2d.
972	Amintor's well-a-day	J. E. West	4d.
1364	An address to the nightingale	W. W. Pearson	4d.
175	An Autumn song ...	C. Pinsuti	4d.
20	An emigrant's song	W. Macfarren	3d.
1074	*An Empire song	A. C. Mackenzie	4d.
1053	An end will I bring	Schubert	4d.
1387	*An old Song resung	H. B. Gardiner	6d.
485	And then no more ...	R. Raff	3d.
1103	*Angelic hunter, The	arr. J. Brahms	4d.
1091	Angel's call, The	I. I. Viotta	2d.
960	*Angel's greeting, The	J. Brahms	4d.
1167	*Angelus (Tuscany)	E. Elgar	6d.
1340	*Anglers, The	W. W. Pearson	3d.
30	Angler's Trysting-tree, The	C. W. Corfe	4d.
1039	*Annie Laurie arr.	H. E. Button	3d.
108	Annie Lee	J. Barnby	2d.
182	April showers ...	J. L. Hatton	2d.
218	Do. (A.T.T.B.)	,,	2d.
1318	*Arethusa, The ...	W. Shield	4d.
137	Arise, sweet love ...	H. Leslie	2d.
97	Arise, the sunbeams hail	F. Berger	4d.
520	Around the maypole tripping	J. L. Hatton	2d.
859	*Arranmore Boat Song arr.	T. R. G. Jozé	6d.
457	*Arrow and the song, The	W. Hay	4d.
973	As Amoret with Phillis sat	John E. West	3d.
1054	As dewdrops at morn	Schubert	4d.
525	As I saw fair Clora	F. Corder	4d.
146	As it fell upon a day ...	S. Reay	4d.
619	As the ripples flow	E. A. Sydenham	3d.
1052	As the watcher longs	Schubert	4d.
900	As through the land	J. Pullein	3d.
796	*As torrents in summer	E. Elgar	3d.
1180	As when the sun renews his strength (Madrigal)	C. E. Miller	4d.
1257	*Ash Grove, The arr.	Dunhill	4d.
1105	At Andernach in Rhineland	Abt	4d.
393	At first the mountain rill	G. A. Macfarren	2d.
981	At her fair hands ...	J. Elliott	3d.
788	Do. ...	C. H. H. Parry	4d.
335	At parting	R. Franz	2d.
358	*At the coming of the Spring	J. L. Hatton	4d.
195	Auburn	,,	4d.
582	*Auld Lang Syne arr.	E. Land	2d.
71	Autolycus' Song	C. A. Macirone	2d.
1066	* Do. ...	C. Lee Williams	4d.
158	Autumn	W. Macfarren	4d.
274	Do. (T.T.B.B.)	,,	4d.
353	Do. ...	A. C. Mackenzie	2d.
1162	Autumn fields, The	N. W. Gade	4d.
464	Autumn is come again (5 V.)	F. Corder	4d.
403	Autumn song	S. Reay	4d.
683	Do. ...	...J. Rheinberger	3d.
484	Ave Maria	J. Raff	4d.
241	* Do.	H. Smart	2d.
968	*Awake, awake ...	G. Bantock	4d.
76	*Awake, awake, the flow'rs unfold	H. Leslie	2d.
25	Awake the starry midnight hour	Mendelssohn	3d.
923	*Away to the woodlands	H. W. Warner	4d.
978	*Baby's feet, like sea shells pink, A	C. H. Lloyd	4d.
225	Bacchanalian Song (A.T.T.B.)	J. L. Hatton	4d.
193	Bait, The (Come live with me)	J. L. Hatton	2d.
996	*Ballad, A (8 V.) ...	T. Wendt	4d.
1016	Ballade of Midsummer	,,	4d.
1017	Ballade of Spring	,,	6d.
1044	*Battle of the Baltic, The	C. H. Lloyd	6d.
861	*Battle song, A arr.	T. R. G. Jozé	4d.
578	Do. ...	E. A. Sydenham	4d.
1334	*Beacon, The ...	A. Carse	4d.
689	Beauty, arise ...	K. J. Pye	4d.
841	Before me careless lying (5 V.)	C. H. Lloyd	6d.
1238	*Beleaguered, The	A. S. Sullivan	3d.
56	*Belfry Tower, The	J. L. Hatton	2d.
1311	*Belgian National song	F. Campenhout	2d.
572	Bells across the snow	Ch. Gounod	4d.
432	*Bells of St. Michael's Tower, The	W. Knyvett (5 V.), arr. R. P. Stewart	6d.
1271	*Ben Bowlegs (humorous)	W. W. Pearson	4d.
984	Bendemeer's Stream	J. Pointer	4d.
1216	Beside the river ...	A. Jensen	3d.
793	Better music ne'er was known	C. H. H. Parry	4d.
184	*Beware	J. L. Hatton	2d.
220	Do. (A.T.T.B.)	,,	2d.
111	*Bird of the Wilderness	J. Barnby	4d.
196	Do.	J. L. Hatton	4d.
1157	Birds are singing, The	Hans Sitt	3d.
798	Birthday serenade, A	G. J. Elvey	4d.
1308	Birthright, The ...	...E. Elgar	4d.
300	*Bishop of Mentz, The	Pearsall	2d.
1107	*Black Monk, The (Welsh folk-song) arr.	R. Boughton	4d.
55	*Blow, blow thou winter wind	G. A. Macfarren	2d.
1254	Blow, breeze, from the North	G. Elvey	4d.
1369	Blow, western wind	Pearson	4d.
661	*Blue-bottle's fate, The (humorous)	A. H. Ashworth	4d.
544	Blue-eyed lassie, The	F. Brandeis	3d.
933	*Blwyddyn Bywyd	D. Protheroe	4d.
187	Blythe is the Bird	J. L. Hatton	3d.
399	*Boat Song ...	H. Leslie	2d.
357	* Do.	E. Prout	6d.
1088	Do.	F. Schubert	3d.
385	Boat, The	R. Schumann	4d.
3	Boating Song ...	E. G. Monk	3d.
521	*Boatman's Good-night, The	F. Schira	2d.
545	*Bonnie Bell	A. C. Mackenzie	3d.
1310	*Boy, The (humorous)	Brewer	4d.
63	*Break, break on thy cold grey stones, O sea	G. A. Macfarren	2d.
99	Breathe soft, ye winds	J. B. Calkin	2d.
1307	* Do.	W. Paxton	2d.
878	Bridal Song ...	H. Leslie	6d.
639	Bright be thy dreams	Oliver King	3d.
402	*Bright-hair'd morn, The	S. Reay	4d.
584	Bright Moon ...	John E. West	3d.
1222	*Bring me a golden pen	F. H. Cowen	4d.
601	Broken Flower, The	Oliver King	3d.
447	Brook, The	C. G. Reissiger	4d.
1015	*Brownies, The	Moellendorff	4d.
1416	Bushes and Briars ...	(arr.)	3d.
223	Busy, curious, thirsty fly (A.T.T.B.)	J. L. Hatton	3d.
743	*Butterfly, The	J. Blumenthal	6d.
1095	*By a gentle river laid	John E. West	4d.
1002	*By the waters of Babylon	P. Cornelius	3d.
1141	By woodland and wayside	E. Franz	3d.
1272	Call John (humorous)	arr. W. W. Pearson	4d.
1122	Calm is the lake	F. Abt	4d.
359	Calm night	J. L. Hatton	4d.
380	Calm of the sea, The	H. Hiles	6d.
911	*Capture of Cremona, The	arr. T. R. G. Jozé	4d.
314	Caput apri defero...	...Pearsall	4d.
178	*Caravan, The ...	C. Pinsuti	2d.
1251	*Cargoes ...	H. B. Gardiner	4d.
1273	Carrion Crow, The (humorous)	W. W. Pearson	4d.
607	Cavalier, The ...	C. Goodall	4d.
529	Cavalry song	C. A. Macirone	4d.
635	Cephalus and Procris	A. W. Batson	4d.
482	Chafer's Wedding, A (humorous)	Lewandowski	8d.
1087	Chapel, The ...	C. Kreutzer	4d.
427	*Charge of the Light Brigade, The	E. Hecht	6d.
85	*Charm me asleep (6 V.)	H. Leslie	4d.
906	Do. ...	J. B. McEwen	4d.
847	*Chase, The ...	E. German	4d.
757	Cherry ripe ...	A. H. Brewer	3d.
583	Do.	arr. E. Land	2d.
1255	* Do.	W. G. Ross	3d.
731	Do. (6 V.)	S. P. Waddington	4d.
1212	Cheshire cheese, The	arr. J. C. Bridge	4d.
734	Chi la Gagliarda ...	B. Donato	4d.
375	Chieftain to the Highland bound, A	Pearsall	3d.
466	* Do.	O. Prescott	6d.
94	Childhood's melody	F. Berger	2d.
101	Chivalry of Labour, The (5 V.)	J. B. Calkin	6d.
1145	Chloe, that dear bewitching prude	H. Willan	3d.
1147	*Chorus of Empire	C. A. E. Harriss	4d.
66	*Christmas...	G. A. Macfarren	2d.
1109	*Christmas greeting, A	E. Elgar	8d.
314	Christmas song, A ...	Pearsall	4d.
967	Do.	M. Praetorius	3d.
845	Close to my heart...	W. Davies	4d.
677	*Clouds, The	J. Rheinberger	4d.
823	*Come again, sweet days	J. Dowland	3d.
726	*Come away ...	E. German	4d.
873	* Do.	H. Parker	6d.
1169	Come away, come away, death	arr. Arne	3d.
36	Do. (5 V.)	G. A. Macfarren	4d.
51	* Do. (5 V.)	,,	4d.
58	Come celebrate the May	Hatton	2d.
668	Come, fairies, trip it ...	F. Iliffe	4d.
102	Come fill, my boys (A.T.T.B.)	J. B. Calkin	4d.
118	*Come follow me A.	Zimmermann	2d.
1143	Come forth, the summer's murmur hear ...	E. Franz	3d.
14	Come, heavy sleep	J. Dowland	3d.
745	Come if you dare... ...	Purcell	6d.
1210	Come, lasses and lads	arr. J. C. Bridge	4d.
899	Come let me take thee	J. Pullein	3d.
317	Come let us be merry	Pearsall	2d.
507	*Come live with me	W. S. Bennett	2d.
360	Do. ...	J. L. Hatton	4d.
193	Do. (The Bait) ...	,,	2d.
497	Come, May, with all thy flowers	J. L. Gregory	3d.
1052	Come, O come, dearest, come	Schubert	4d.
671	Come o'er the burn, Bessie (3 V.)		3d.
1214	Come out across the heather	A. Jensen	4d.
791	*Come, pretty wag, and sing	C. H. H. Parry	3d.
38	Come sleep... ...	J. Benedict	4d.
1060	Do. ...	J. W. G. Hathaway	3d.
1110	* Do. ...	R. H. Walthew	2d.
945	Do. ...	A. G. Wathall	4d.
1007	*Come to me, gentle sleep	Cowen	4d.
701	Do. ...	H. W. Schartau	4d.
713	Come, tuneful friends (humorous)	C. H. Lloyd	4d.
1032	Come with me, fairest	J. Brahms	4d.
615	Comfort	H. Goetz	3d.
999	*Comfort in tears...	P. Cornelius	6d.
1422	Coming through the Craigs o' Kyle	A. Rowley	4d.
1182	*Comrades' song of hope, The	arr. A. Adam	3d.
383	Confidence (8 V.) ...	R. Schumann	4d.

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated. Those marked thus * may be had in Tonic Sol-fa Notation.

No.			
1062	*On Himalay ...	G. Bantock	4d.
1402	*On May morning	E. Boyce	4d.
450	On the water ...	R. De Cuvry	4d.
752	Onaway	G. Pringle	4d.
480	*Once a maiden ...	F. Champneys	4d.
133	One morning sweet in May	Leslie	4d.
171	Only thou	H. Smart	2d.
1393	*Orpheus with his lute (4-pt.)	E. German	4d.
1394	Do. (8-pt.)	,,	6d.
12	Do. (S.S.T.B.)	G. A. Macfarren	6d.
49	* Do.	,,	2d.
1225	*Our island home	E. Faning	4d.
1	Our native land ...	G. Reichardt	3d.
1226	*Our sailor king ...	C. H. Lloyd	4d.
1234	Out of a silence (8 V.)	G. Rathbone	8d.
1129	Out of the darkness (8 V.)	G. Bantock	8d.
1190	*Out upon it	C. H. H. Parry	3d.
1414	Over hill, over dale	Ed. Bunnett	4d.
209	Do.	J. L. Hatton	4d.
1368	Over the mountain side	Pearson	4d.
1059	*Owls, The ...	...E. Elgar	6d.
1354	Oyster dredgers, The	Pearson	3d.
481	Pack, clouds, away	C. H. Lloyd	4d.
1266	Do. ...	W. W. Starmer	4d.
123	Do. ...	A. Zimmermann	4d.
202	Parting and meeting	J. L. Hatton	3d.
154	Parting gleams	A. S. Sullivan	2d.
675	Pastime with good company (A.T.B.) ...	King Henry VIII.	4d.
1379	Peace ...	C. Lee Williams	3d.
1315	Peace (A fable) (humorous)	J. F. Bridge	6d.
546	Peace be around thee	R. F. Ellicott	4d.
659	Peace, come away	C. V. Stanford	3d.
808	Peace of God, The	Rheinberger	3d.
61	Pearl divers, The	J. L. Hatton	6d.
22	Pedlar's song ...	J. Douland	3d.
1285	Perfection (6 V.)	A. C. Mackenzie	8d.
612	*Persevere... ...	H. Goetz	3d.
1201	*Phillida flouts me	Williams	4d.
588	Phillis	...W. Hay	4d.
655	*Phœbe	...C. V. Stanford	4d.
104	Phœbus	J. Barnby	2d.
1114	Phyllis is my only joy ...	West	4d.
275	Pibroch of Donuil Dhu (T.T.B.B.)	W. Macfarren	4d.
1339	Do. ...	W. W. Pearson	4d.
1420	Pilgrim Fathers, The	P. E. Fletcher	4d.
74	*Pilgrims, The ...	H. Leslie	2d.
927	*Poet's complaint, The ...	West	4d.
329	Praise of good wine, The (T.T.B.B.)	Pearsall	3d.
706	*Praised be Diana	C. V. Stanford	3d.
964	*Prayer to Mary, A	J. Brahms	3d.
536	Present, The, or The bag of the bee ...	...C. C. Moseley	4d.
1115	Pride of youth, The	John E. West	4d.
136	Primrose, The ...	H. Leslie	2d.
1010	* Do. ...	...John E. West	3d.
1133	Prithee, why?	C. H. H. Parry	3d.
997	Do. (6 V.) ...	J. Stainer	4d.
1073	Promise	... J. Lyon	4d.
1344	Promised land, The	M. B. Foster	4d.
1115	Proud Maisie is in the wood	John E. West	4d.
170	Psalm of life, A ...	H. Smart	2d.
1229	*Puck is King ...	... F. Idle	4d.
313	*Purple glow the forest mountains	Pearsall	3d.
446	Queen and huntress	J. Booth	6d.
244	Do.	H. Smart	2d.
1264	Do. ...	W. W. Starmer	3d.
473	Do.	B. Tours	4d.
700	Queen of fresh flowers	King Hall	4d.
1022	Queen of May, The (6 V.)	J. Stainer	4d.
1199	*Qui vive ...	A. C. Mackenzie	4d.
542	Radiant sister of the day	Ellicott	6d.
882	Rainbow, The ...	H. Leslie	4d.
150	*Rainy day, The	A. S. Sullivan	2d.
561	Rattlin', roaring, Willie	Schumann	3d.
559	Recruit, The ...	,,	3d.
403	Red o'er the forest	S. Reay	4d.
183	*Red, red rose ...	J. L. Hatton	2d.
219	Do. (A.T.T.B.)	,,	4d.
738	Do.	J. V. Roberts	3d
512	Do.	Schumann	3d.
1175	*Red sun is sinking, The	Leslie	6d.
308	Red wine flows, The (T.T.B.B.)	Pearsall	3d.
1260	Remembrance ...	A. Robins	4d.
371	Reproach, The ...	J. L. Hatton	2d.
696	Resignation ...	L. Spohr	4d.
1172	Rest (12 V.)	J. W. G. Hathaway	6d.
589	Do.	R. Mähllig	3d.
1124	Rest, dearest, rest	F. Kücken	4d.
445	Rest hath come	F. A. Marshall	3d.
774	*Rest thee, my little one	T. Facer	4d.
598	*Resting	F. H. Cowen	4d.
879	Resurgam	H. Leslie	6d.
806	Rhapsody ...	J. Rheinberger	4d.
807	Rhineland ...	,,	4d.
460	*Rhine-raft song, The	C. Pinsuti	4d.
618	Ring the joybells	E. A. Sydenham	4d.
518	Rise, fair goddess of the dawn	H. Smart	2d.
95	Rise, rise, for the day is passing	F. Berger	4d.
205	Rivals, The ...	J. L. Hatton	4d.
1042	*River floweth strong, my love, The	R. Rogers	6d.
291	River spirit's song, The (A.T.T.B.)	Pearsall	4d.
1370	River, The ...	W. W. Pearson	4d.
62	Robin Goodfellow	G. A. Macfarren	4d.
1327	*Rolling down to Rio	E. German	6d.
389	Rose and the soul, The	S. Egerton	2d.
555	Rose in October, The	W. Robinson	3d.
876	Rose of the garden, A	H. Leslie	6d.
860	Roses, ah! how fair ye be (6 V.)	H. Keeton	6d.
204	*Roses, The ...	J. L. Hatton	4d.
540	*Rosy dawn, The (8 V.)...	Lloyd	6d.
1406	Rough wind that moanest loud	John Pointer	3d.
552	Rover's joy, The ...	... F. Abt	3d.
599	*Rowing homewards	F. H. Cowen	4d.
833	Rule, Britannia	arr. V. Novello	4d.
1332	* Do. (in G) ...	arr. Arne	3d.
480	*Rustic coquettes	F. Champneys	4d.
1270	Ryghte merrie geste, A (humorous)	W. W. Pearson	6d.
1090	Sabbath call, The	C. Kreutzer	2d.
657	Sad hearts	A. H. Brewer	4d.
185	*Sailor's song, The	J. L. Hatton	2d.
222	* Do. (A.T.T.B.)...	,,	4d.
804	St. Mary's chapel	J. Rheinberger	3d.
1071	Saint Raphael ...	arr. J. Brahms	4d.
993	*Sands o' Dee, The	Oliver King	6d.
112	* Do. ...	G. A. Macfarren	2d.
830	Saw ye not the pallid angels	Mendelssohn	4d.
1296	*Say, what shall we dance	F. H. Cowen	6d.
1076	*Sea drift (8 V.)	Coleridge-Taylor	8d.
503	*Sea hath its pearls, The	C. Pinsuti	2d.
775	*Sea hath many a thousand sands, The	C. H. H. Parry	3d.
48	*Sea King, The ...	H. Smart	2d.
272	Sea song, A (T.T.B.B.)	W. Macfarren	4d.
448	Secret, The	C. G. Reissiger	4d.
302	See how smoothly glides our bark	Pearsall	3d
212	See the rooks are homeward flying	J. L. Hatton	4d.
411	*See where with rapid bound (6 V.)	L. Marenzio	4d.
522	Serenade (6 V.) ...	J. Brahms	3d.
1063	* Do. (8 V.) ...	H. Brian	8d.
1301	* Do.	...E. Elgar	6d.
595	* Do. (humorous) ...	Haydn	4d.
629	Do. ...	C. A. Macirone	3d.
25	Do.	Mendelssohn	3d
1368	Do. ...	W. W. Pearson	4d.
502	* Do.	C. Pinsuti	2d.
740	Shadows of the evening hours, The	J. Blumenthal	4d.
593	Shall I compare thee	J. H. Parry	4d.
712	Shall I tell you whom I love	A. Thomson	4d.
421	Do.	S. S. Wesley	4d.
751	Shall I wasting in despair	Elvey	3d.
235	Do. (A.T.T.B.)	J. L. Hatton	4d.
1261	*She is not fair to outward view	F. Idle	4d.
1094	Sheep shearing, The	arr. C. J. Sharp	4d.
709	*Shepherd Doron's Jig, The	C. V. Stanford	3d.
280	*Shepherds all and maidens fair	W. Macfarren	2d.
844	* Do.	... P. Pitt	3d.
712	Shepherd's choice, The	A. Thomson	4d.
720	Shepherd's elegy, The	,,	4d.
239	*Shepherd's farewell, The	Smart	2d.
409	Shepherd's pipes, The (5 V.)	L. Marenzio	4d
21	Shepherd's song, The	T. Brewer	4d.
1014	Do. ...	H. W. Wareing	4d.
730	*Shepherd's waking, The	Faning	4d.
990	She 's up and gone	J. Holbrooke	4d.
414	Shoot, false love, I care not (5 V.)	T. Morley	4d.
309	* Do.	... Pearsall	2d.
276	Shortest and longest (T.T.B.B.)	W. Macfarren	4d.
1297	*Shower, The ...	...E. Elgar	6d
124	*Sigh no more, ladies	G. A. Macfarren	4d.
1380	Do. ...	J. A. Sowerbutts	4d.
489	Silent happiness ...	... J. Raff	3d.
746	*Silent land, The...	E. Faning	8d.
1355	* Do.	A. R. Gaul	4d.
669	* Do.	John E. West	4d.
818	Do.	H. R. White	4d.
797	*Silent, O Moyle	arr. J. Seymour	3d
461	*Silent tide, The ...	C. Pinsuti	2d,
573	Simple flowers	F. Abt	3d.
765	*Since thou, O fondest	Parry	3d.
1285	Sinfonia domestica choralis (Perfection) (8 V.) (humorous)	A. C. Mackenzie	8d.
854	Sing a song of sixpence	Horsley	6d
117	Sing heigh ho	G. A. Macfarren	2d.
647	* Do. ...	C. V. Stanford	3d.
306	Sing we and chaunt it (8 V.)	Pearsall	3d
307	* Do. (4 V.)	,,	3d.
870	*Singers, The	A. C. Mackenzie	6d.
1321	*Sir Eglamore (Old English)	arr. H. B. Gardiner	4d.
950	*Sir Harold the hunter ...	West	6d.
68	*Sir Knight, Sir Knight, oh whither away	C. A. Macirone	2d.
929	*Sir Patrick Spens (8 V.)	Pearsall	6d.
333	* Do. (10 V.)... ...	,,	6d.
1160	Sir Spring doth ride	N. W. Gade	4d.
1372	Skaters, The	W. W. Pearson	4d.
111	*Skylark, The ...	J. Barnby	2d.
1060	Sleep ...	J. W. G. Hathaway	3d.
1110	* Do. ...	R. H. Walthew	2d.
539	Sleep, darling baby	R. Mähllig	4d.
1215	*Sleep, my little one	J. Brahms	2d.
395	*Sleep, the bird is in its nest (5 V.)	J. Barnby	4d.
267	* Do.	W. Macfarren	4d.
1240	*Sleeping	E. German	4d.
467	*Slow, slow, fresh fount (5 V.)	T. A. Walmisley	4d.
477	Slumber on, baby dear	Oliver King	4d.
1411	Sly thief ...	...M. Cavendish	2d.
939	Smith, The...	... R. Schumann	3d.
1149	*Snow, The ...	...E. Elgar	8d.
490	Snowdrops, The ...	... J. Raff	3d.
1275	Snow-white doe, The (humorous)	W. W. Pearson	6d.
897	*So saith my fair (6 V.)	Marenzio	4d.
702	So sweet a kiss ...	G. Sampson	4d,
735	Soft, soft wind ...	J. R. Dear	3d.
646	* Do. ...	C. V. Stanford	3d.
194	*Softly fall the shades of evening	J. L. Hatton	4d.
837	Softly, softly blow, ye breezes	G. Elvey	4d.
419	Do.	...E. Silas	3d.
1338	Soldier, rest	W. W. Pearson	1½d.
1294	* Do.	D. Stephen	4d.
1078	Solemnly, mournfully	J. W. Elliott	4d.
470	Do.	Oliver King	3d.
262	* Do. ...	W. Macfarren	4d.
142	* Do.	H. Smart	2d.
623	Song and summer	A. H. Brewer	4d.
248	*Song for the seasons, A	H. Smart	4d.
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433	*Song of the Battle-eve ...	Stewart	4d.
877	*Song of the flax-spinners	H. Leslie	2d.
297	Song of the Frank companies, The	Pearsall	4d.
1405	*Song of the gale ...	M. B. Foster	4d.
207	Song of the gipsy maiden, The	J. L. Hatton	2d.
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BY MARYKIRK, A SWEET BIRD SANG

FOUR-PART SONG

WORDS BY THOMAS WATSON

MUSIC BY

WILLIAM JACKSON

MASHAM

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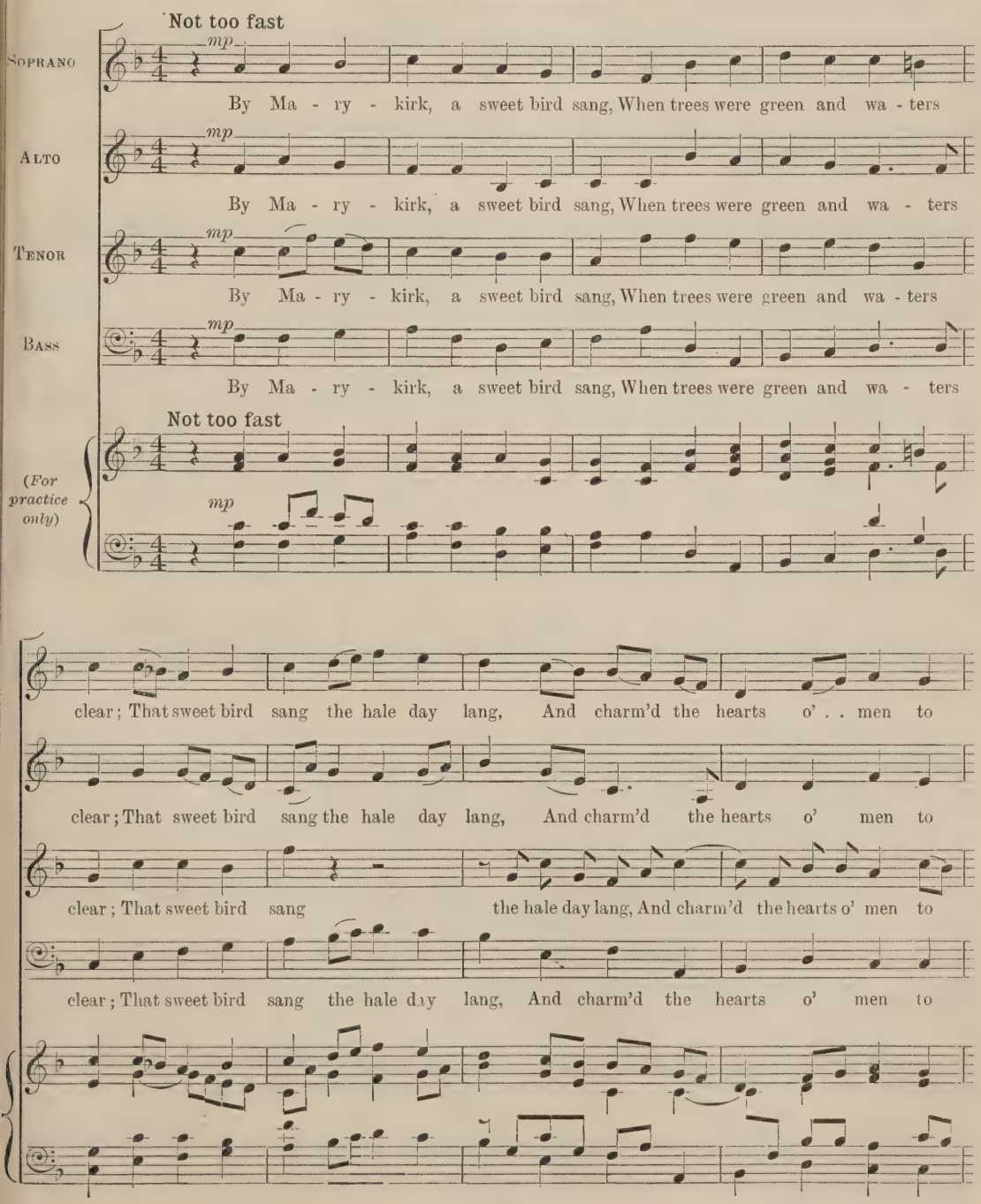
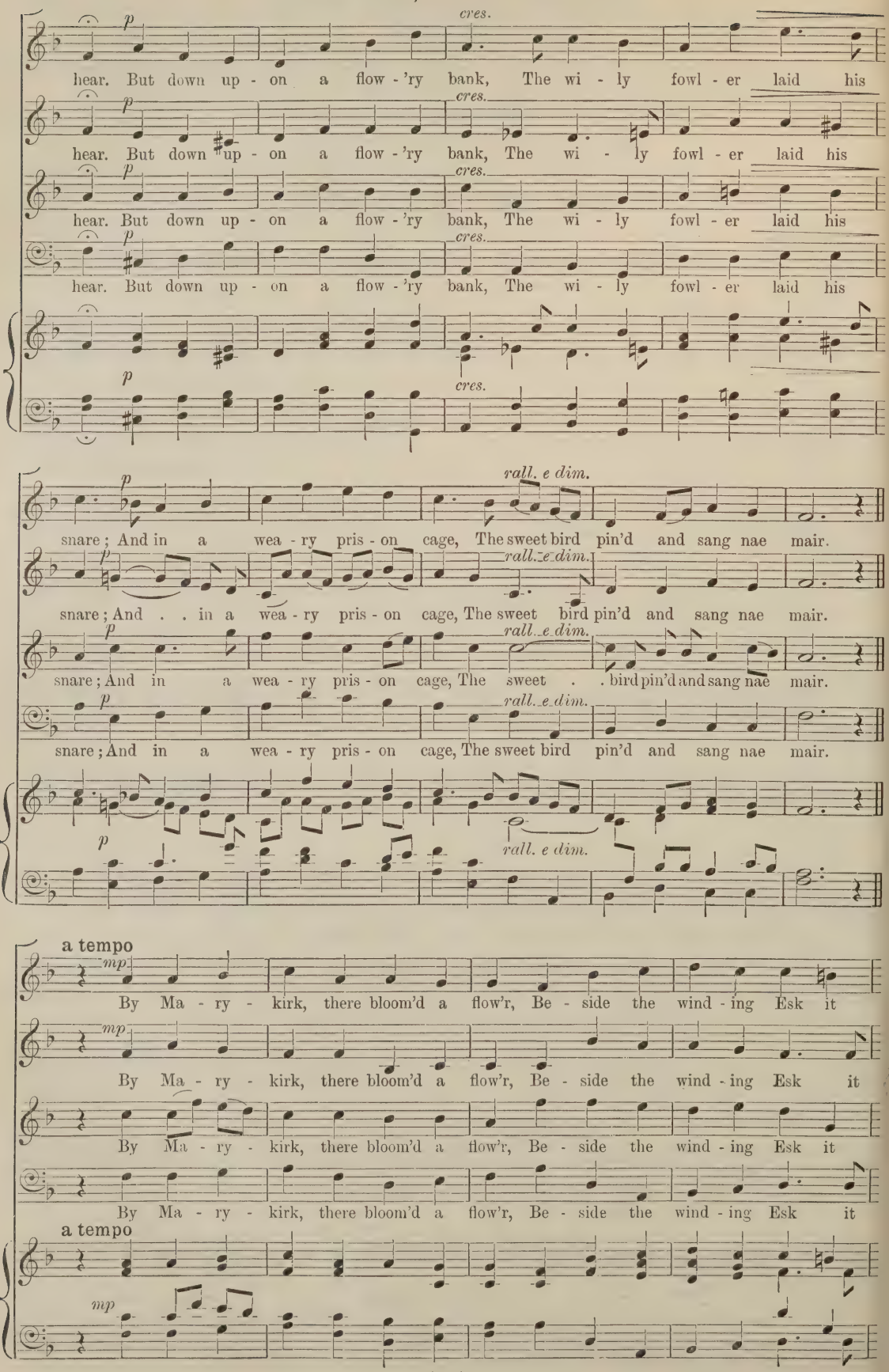
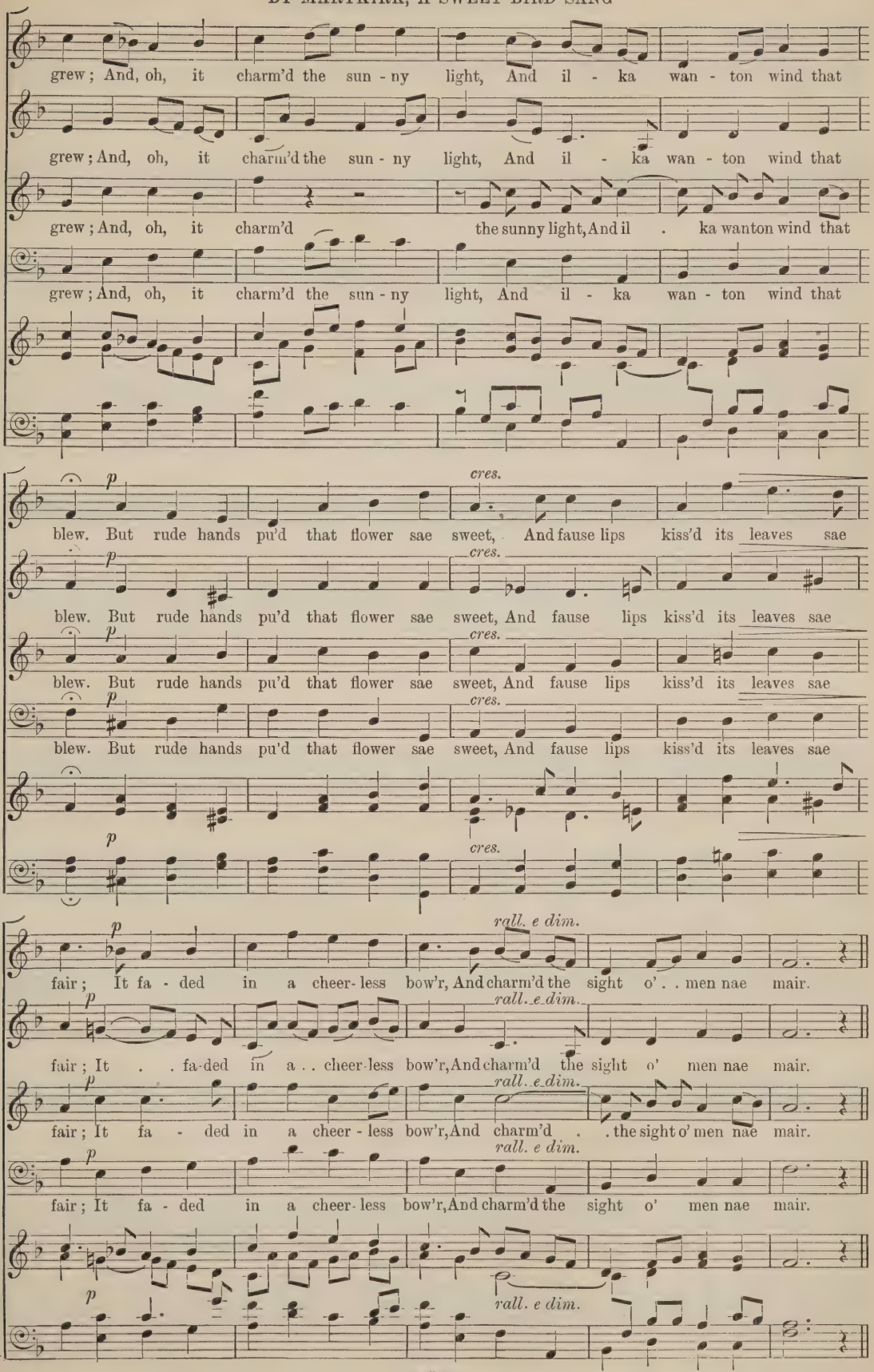
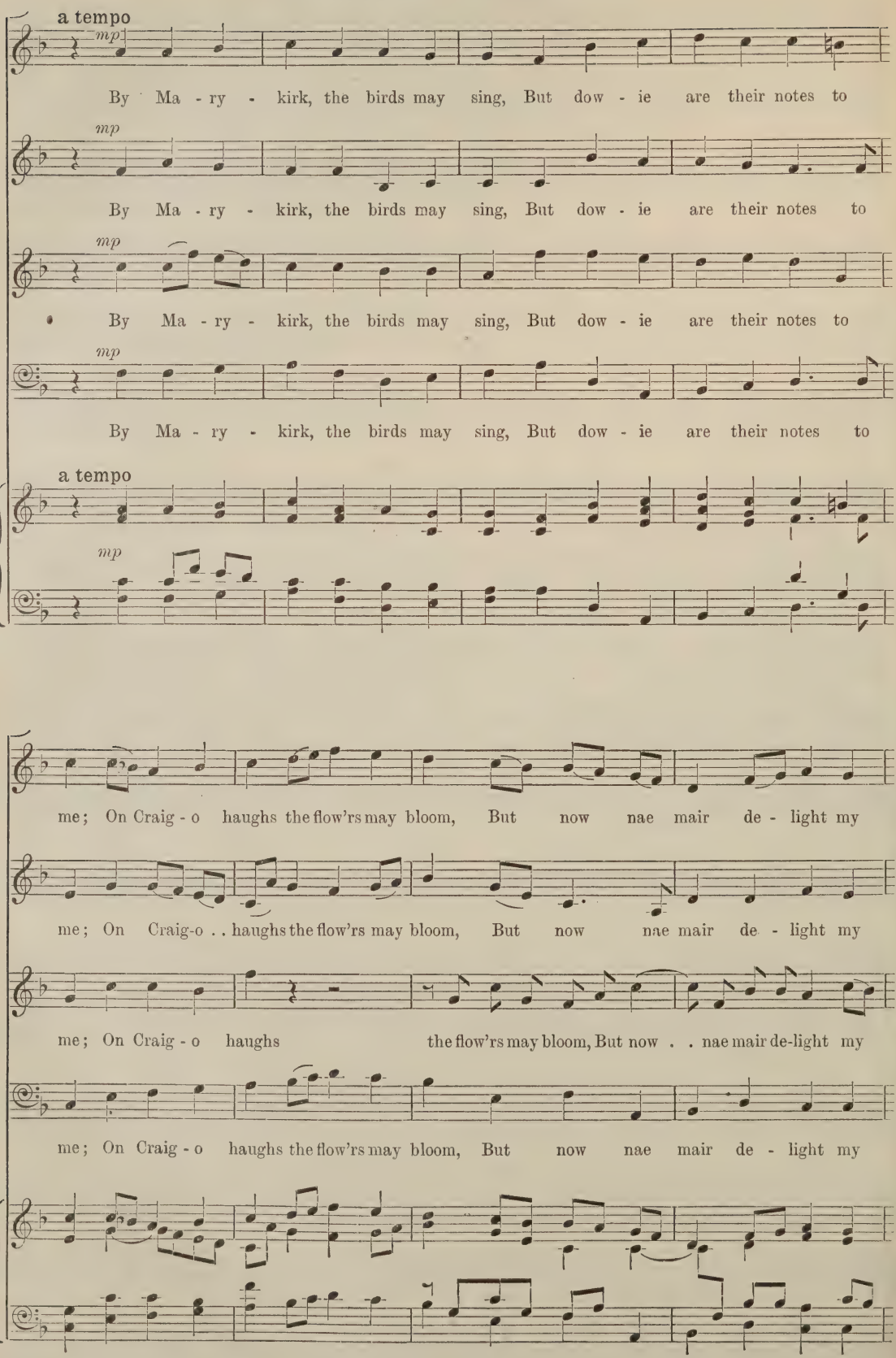
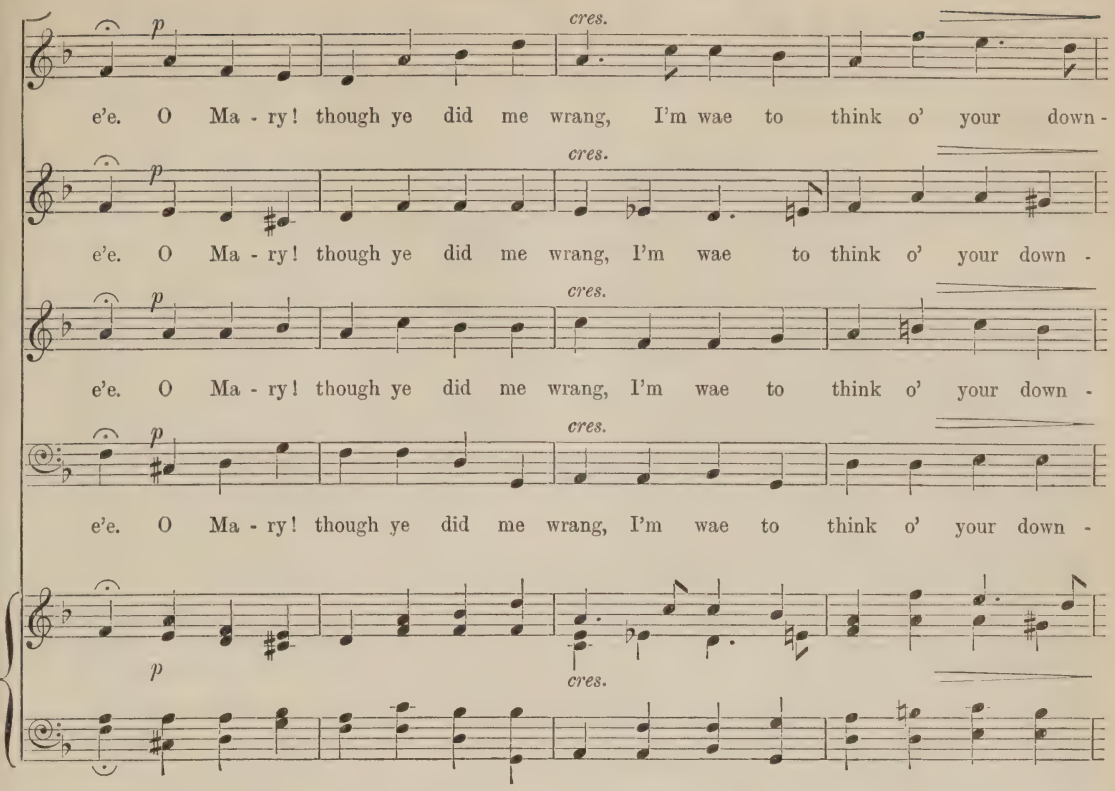
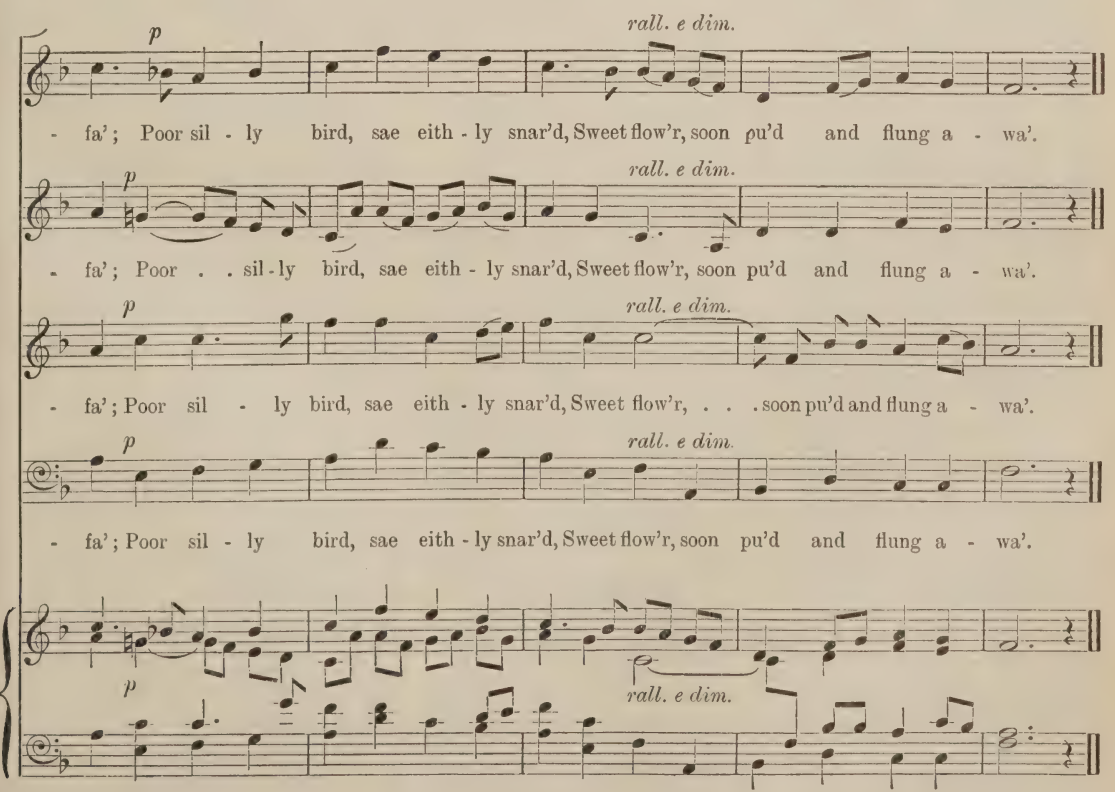

Not too fast
SOPRANO
mp
By Ma - ry - kirk, a sweet bird sang, When trees were green and wa - ters
ALTO
mp
By Ma - ry - kirk, a sweet bird sang, When trees were green and wa - ters
TENOR
mp
By Ma - ry - kirk, a sweet bird sang, When trees were green and wa - ters
BASS
mp
By Ma - ry - kirk, a sweet bird sang, When trees were green and wa - ters
Not too fast
(For practice only)
mp
clear; That sweet bird sang the hale day lang, And charm'd the hearts o' . . men to
clear; That sweet bird sang the hale day lang, And charm'd the hearts o' men to
clear; That sweet bird sang the hale day lang, And charm'd the hearts o' men to
clear; That sweet bird sang the hale day lang, And charm'd the hearts o' men to

p
cres.
hear. But down up - on a flow - 'ry bank, The wi - ly fowl - er laid his
rall. e dim.
snare; And in a wea - ry pris - on cage, The sweet bird pin'd and sang nae mair.
a tempo
mp
By Ma - ry - kirk, there bloom'd a flow'r, Be - side the wind - ing Esk it


grew; And, oh, it charm'd the sun - ny light, And il - ka wan - ton wind that
grew; And, oh, it charm'd the sun - ny light, And il - ka wan - ton wind that
grew; And, oh, it charm'd the sunny light, And il . ka wanton wind that
grew; And, oh, it charm'd the sun - ny light, And il - ka wan - ton wind that
p
cres.
blew. But rude hands pu'd that flower sae sweet, And fause lips kiss'd its leaves sae
blew. But rude hands pu'd that flower sae sweet, And fause lips kiss'd its leaves sae
blew. But rude hands pu'd that flower sae sweet, And fause lips kiss'd its leaves sae
blew. But rude hands pu'd that flower sae sweet, And fause lips kiss'd its leaves sae
rall. e dim.
fair; It fa - ded in a cheer - less bow'r, And charm'd the sight o' . men nae mair.
fair; It . fa-ded in a . . cheer-less bow'r, And charm'd the sight o' men nae mair.
fair; It fa - ded in a cheer - less bow'r, And charm'd . the sight o' men nae mair.
fair; It fa - ded in a cheer - less bow'r, And charm'd the sight o' men nae mair.


a tempo
mp
By Ma - ry - kirk, the birds may sing, But dow - ie are their notes to
By Ma - ry - kirk, the birds may sing, But dow - ie are their notes to
By Ma - ry - kirk, the birds may sing, But dow - ie are their notes to
By Ma - ry - kirk, the birds may sing, But dow - ie are their notes to
a tempo
mp
me; On Craig - o haughs the flow'rs may bloom, But now nae mair de - light my
me; On Craig-o . . haughs the flow'rs may bloom, But now nae mair de - light my
me; On Craig - o haughs the flow'rs may bloom, But now . . nae mair de-light my
me; On Craig - o haughs the flow'rs may bloom, But now nae mair de - light my


p
cres.
e'e. O Ma - ry! though ye did me wrang, I'm wae to think o' your down -
p
cres.
e'e. O Ma - ry! though ye did me wrang, I'm wae to think o' your down -
p
cres.
e'e. O Ma - ry! though ye did me wrang, I'm wae to think o' your down -
p
cres.
e'e. O Ma - ry! though ye did me wrang, I'm wae to think o' your down -
p
cres.


p
rall. e dim.
- fa'; Poor sil - ly bird, sae eith - ly snar'd, Sweet flow'r, soon pu'd and flung a - wa'.
p
rall. e dim.
- fa'; Poor . . sil - ly bird, sae eith - ly snar'd, Sweet flow'r, soon pu'd and flung a - wa'.
p
rall. e dim.
- fa'; Poor sil - ly bird, sae eith - ly snar'd, Sweet flow'r, . . . soon pu'd and flung a - wa'.
p
rall. e dim.
- fa'; Poor sil - ly bird, sae eith - ly snar'd, Sweet flow'r, soon pu'd and flung a - wa'.
p
rall. e dim.

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated. Those marked thus * may be had in Tonic Sol-fa Notation

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799	Union Jack, The ...	A. R. Gaul	6d.
347	Unknown land, The	F. Hensel	4d.
526	Up, up ye dames ...	W. Bendall	4d.
79	Do.	H. Leslie	2d.
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934	Up-hill	C. H. Lloyd	4d.
580	Upon a bank with roses (5 V.)	J. Ward	4d.
747	*Upon my lap my soveraigne sits	M. Peerson	3d.
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436	*Vesper hymn, The	Beethoven	3d.
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233	Do. (A.T.T.B.)	,,	4d.
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924	Village choir, The	E. Cutler	4d.
206	Village dance, The	J. L. Hatton	4d.
1089	Vineta	F. Abt	4d.
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464	Vintage song, A (5 V.)	F. Corder	4d.
132	Violet, The... ...	H. Leslie	4d.
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145	Do.	... S. Reay	4d.
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1374	Do. ...	G. J. Williams	4d.
441	Walk at dawn, A ...	N. W. Gade	4d.
987	Wanderer's night song ...	Wood	3d.
513	Wanderer's song...	Schumann	4d.
1408	Wanton, comehither	M. Cavendish	2d.
326	War song of the Norman Baron Taillefer ...	...Pearsall	3d.
263	Warrior, The	... W. Macfarren	4d.
216	*Warrior's song (A.T.T.B.)	J. L. Hatton	4d.
624	Wassail ...	A. M. Goodhart	4d.
717	Watchman, The ...	R. H. Legge	3d.
330	*Watchman's song (T.T.B.B.)	Pearsall	3d.
330	* Do. (4 V.)	,,	3d.
597	*Water lilies, The	F. H. Cowen	4d.
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208	Waterfall, The ...	J. L. Hatton	4d.
331	Waters of Elle, The (5 V.)	Pearsall	3d.
240	Wave's reproof, The	H. Smart	4d.
236	*Way to build a boat, The (A.T.T.B.)	J. L. Hatton	6d.
921	*We love our island story	Faning	4d.
1029	We must not part as others do	H. Willan	3d.
880	We roam and rule the seas	H. Leslie	6d.
901	*Weary wind of the west	E. Elgar	4d.
1242	*Weasel, The	F. de La Tombelle	4d.
1259	Wedding is great Juno's crown	B. Tours	3d.
856	*Weep you no more, sad fountains	A. R. Cripps	3d.
1240	* Do.	E. German	4d.
1027	* Do.	B. Johnson	3d.
1401	Do.	G. Rathbone	4d.
1269	* Do. (5 V.) ...	A. Somervell	4d.
426	Welcome dawn of summer day	E. M. Hill	4d.
1288	*Welcome, heroes of renown (Cornelius March)	Mendelssohn	4d.
931	*Welcome Spring	H. Leslie	2d.
1051	Welcome Spring Nos. 1-2	F. Schubert	4d.
1052	Do. Nos. 3, 4, 5	,,	4d.
1053	Do. Nos. 6, 7	,,	4d.
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1055	Do. No. 11	,,	4d.
988	*Welcome to Spring	Moellendorff	6d.
1051	Welcome, thrice welcome	F. Schubert	4d.
1295	*Welcome, young Spring	W. W. Pearson	3d.
1324	Welcome Yule (carol) ...	Parry	3d.
406	*We'll gaily sing and play	C. Pinsuti	8d.
575	We'll go gleaning... ...	F. Abt	3d.
760	*West winds, ho ! The	W. McKendrick	4d.
703	Wet sheet and a flowing sea, A	F. E. Gladstone	8d.
826	What ho, are all on board asleep	H. Leslie	4d.
376	What is got by sighing	J. L. Hatton	4d.
824	What saith my dainty darling (5 V.)	T. Morley	4d.
1296	*What shall we dance	F.H.Cowen	6d.
821	*What shall we sing to thee	C. Pinsuti	3d.
1412	What thing more cruel can you do	M. Cavendish	2d.
437	What tho' sorrow oft befalls us	Naumann	3d.
626	What though I have skill to complain	W. Jackson and F. Corder	4d.
768	What voice of gladness ...	Parry	4d.
289	*When Allen-a-Dale	Pearsall	2d.
498	When at Corinna's eyes (5 V.)	C. H. Lloyd	4d.
875	When Cloris heard	J. Wilbye	3d.
761	When daffodils	H. W. Wareing	4d.
52	When daisies pied	G.A.Macfarren	4d.
957	Do.	J. Müller	4d.
698	*When evening casts her shadows round	C. Bayley	4d.
180	*When evening's twilight	Hatton	2d.
215	* Do. ...(A.T.T.B.)	,,	2d.
817	When first I came to Court (5 V.)	C. H. Lloyd	6d.
685	When Flora decks	N. Johnson	3d.
928	*When flow'ry meadows	Palestrina	2d.
1053	When gallant lovers	Schubert	4d.
570	When golden Autumn's smiling	Marschner	4d.
603	When golden day...	A. C. Fisher	3d.
819	*When hands meet	C. Pinsuti	8d.
884	When he who adores thee	arr. C. S. Craddock	3d.
621	When icicles hang by the wall	E. Duncan	4d.
50	* Do. ...	G. A. Macfarren	2d.
18	Do. (S.S.T.B.)	,,	3d.
301	When last I strayed	... Pearsall	3d.
1381	When Laura smiles	J. G. Williams	4d.
1219	When lilies are blowing	A. Jensen	4d.
784	*When love and beauty (5 V.)	A. Sullivan	8d.
1384	When May is in his prime	J. Ireland	4d.
354	When Spring begems the dewy scene ...	A. C. Mackenzie	6d.
843	*When Spring comes laughing	E. Faning	8d.
1156	*When Sunday's bells did chime	H. Sitt	3d.
574	When the day is dying	F. Abt	3d.
565	When the hunter's horn	J.Benedict	4d.
1217	When the tendrils deck the vine	A. Jensen	3d.
1144	When the world is gay	E. Franz	4d.
889	*When through life	arr. T. R. G. Jozé	3d.
496	When twilight dews	J. L. Gregory	3d.
86	Do.	H. Hiles	2d.
1203	Do. (8 V.)	C. Lee Williams	4d.
1163	When woods are dight in golden sheen ...	...N. W. Gade	4d.
351	When woods are glowing	Hensel	4d.
908	Where are you going to, my pretty maid	F. Romer	4d.
1179	Where Claribel low lieth	D. Price	3d.
1304	Where shall the lover rest (8 V.)	E. C. Bairstow	6d.
377	Do.	J. L. Hatton	2d.
1112	Where the bee sucks (arr. by G. Shaw) ...	... Arne	2d.
405	Where wavelets rippled gaily	C. Pinsuti	8d.
1397	*Whether I find thee	E. Elgar	2d.
203	Whether kiss'd by sunbeams	J. L. Hatton	4d.
769	Whether men do laugh or weep	C. H. H. Parry	4d.
829	Which is the properest day to sing	Arne	3d.
985	Whispering waves, The	C. Wood	3d.
1069	White Dove, The	arr. J. Brahms	4d.
729	*Who is Sylvia ...	E. German	4d.
53	* Do. ...	G. A. Macfarren	2d.
1049	*Who rides for the king	R. Somerville	4d.
287	*Who shall win my lady fair	Pearsall	2d.
1407	*Who would true valour see	G. Shaw	4d.
327	*Why do the roses	...Pearsall	3d
322	Why should the Cuckoo's tuneful note (5 V.) ...	Pearsall	4d.
1001	*Why should Thy face be hidden	P. Cornelius	3d.
1133	Why so pale and wan ...	Parry	3d.
997	Do. (6 V.) ...	J. Stainer	4d.
323	*Why weeps, alas, my lady love (5 V.)	Pearsall	4d.
288	*Why with toil thy life consuming	Pearsall	2d.
1383	*Wi' a hundred pipers (Scottish air) ...	arr. John E. West	4d
748	Widow bird, The ...	C. Wood	3d.
106	*Wife's song, A ...	J. Barnby	2d.
387	Wild rose, The	S. J. G. Egerton	4d.
1184	*Wind of the waters	Schumann	4d
608	Wind that softly bloweth	E. A. Sydenham	3d.
110	Wind, The	J. Barnby	4d.
254	*Wind thy horn ...	H. Smart	4d.
277	*Windlass song (T.T.B.B.)	W. Macfarren	4d.
1306	*Winds gently whisper	Whittaker	3d.
418	Winds of Autumn	C. Oberthür	3d.
530	Winds that waft, The	Wallace	3d.
434	*Wine cup is circling, The (5 V.)	R. P. Stewart	4d.
995	Wink from Hesper falling, A	T. Wendt	3d
621	Winter	E. Duncan	4d.
159	Do. ...	...W. Macfarren	4d.
442	*Winter days	...A. J. Caldicott	6d.
1207	*Winter it is past, The	arr. E. L. Bainton	3d.
456	Winter song, The...	H. Dorn	4d.
299	Do.	...Pearsall	3d.
70	Woman's smile	C. A. Macirone	4d.
350	Woodland valley, The	F. Hensel	2d.
721	Woodmen, shepherds, come away	A. Thomson	4d.
917	* Do.	John E. West	4d.
1358	Woods in winter	W. W. Pearson	1½d
1290	*World is too much with us, The (6 V.)	G. Bantock	4d.
116	World's age, The	G. A. Macfarren	2d.
459	*Would you ask my heart	Pinsuti	4d.
69	Wounded Cupid, The	C. A. Macirone	2d.
1191	Wounded youth, The	R.Schumann	3d.
7	*Wreath, The ...	J. Benedict	3d.
785	*Wreaths for our graves (6 V.)	A. Sullivan	8d.
381	*Wreck of the Hesperus, The	H. Hiles	8d.
373	Wrecked Hope, The	J. L. Hatton	4d.
1135	*Wrong not, sweet empress	C. H. H. Parry	3d.
1418	*Wrth fynd i'm gwely bach fy hun	R. Edwards	3d.
1043	*Y Dymestl ...	R. Rogers	6d.
1419	*Y Lanaf Oriana ...	J. Wilbye	4d.
664	*Ye banks and braes	arr. W. G. McNaught	1½d.
504	Ye gallant men of England	Hecht	4d.
269	Ye little birds that sit and sing	W. Macfarren	4d.
256	Do.	H. Smart	3d.
1116	Ye mariners of England	H. Leslie	6d.
435	* Do.	H. H. Pierson	2d.
869	Do. ...	C. Lee Williams	4d.
416	Ye singers all ...	H. Waelrent	4d.
792	*Ye thrilled me once ...	Parry	3d.
1396	*Yea, cast me from heights of the mountains ...	E. Elgar	3d.
932	*Year of life, The	D. Protheroe	4d.
933	* Do. (Welsh words)	,,	4d.
1421	*Yn, iach fwyn Amarilis	J. Wilbye	3d.
1005	You gave me your heart (5 V.)	S. Webbe	3d
790	You gentle nymphs	C. H. H. Parry	3d.
125	*You spotted snakes (S.S.A.A.)	G. A. Macfarren	4d.
160	*You stole my love	W. Macfarren	2d.
1064	*Young Herchard	R. Boughton	8d.
1171	*Young May moon, The	arr. C. H. Lloyd	3d.
1305	Youthful, charming Chloe	W. McNaught	4d.

Against a time-wasting futility of this sort, some good things during the past month have to be set. Nothing, however, could have been better than the programme of chamber music by the Philharmonic Trio—Fransella, Leon Goossens, and Ticciati. The oboe playing especially was a sheer delight; the instrument seems to have been made for wireless purposes, so clear and characteristic is the transmission.

The symphony concert conducted by Harty was another first-rate event. Incidentally, it provided me with yet one more proof of the advantage of hearing music thus at home, free from the distractions and conventions of the concert-hall. The eighth Symphony of Beethoven has so far failed to attract me, yet on this occasion I enjoyed it thoroughly. As I had a similar experience recently with the 'Emperor' Concerto (though the conversion was less emphatic), it looks as if all the talk about the advantages of seeing the performers, of hearing the music in a crowd, and other effects of mass-psychology, go for very little. And the occasional defects in transmission are more than balanced by the gain. Mr. Ernest Newman is at present a heretic concerning wireless music, but I believe the time is not far off when he will become as enthusiastic a convert as he has recently become in regard to the gramophone.

Player-Piano Notes

ÆOLIAN

Duo-Art.—Joseph Hoffmann's technique is heard to great advantage in his playing of Chopin's Concerto in E minor, arranged by himself. Inevitably one misses the variety in tone provided by the orchestra, but even so these two rolls should be welcomed with enthusiasm by lovers of Chopin and fine, clean pianoforte playing (6915; 6916).

Brahms's G minor Rhapsody seems to be having a vogue just now, both by radio and roll. Mitja Nikisch's performance of it is dignified at the cost of the rhapsody the composer asks for. Otherwise this is a good roll (0241).

The striking feature in Robert Armbruster's playing of Délibes's March and Procession of Bacchus from the 'Sylvia' Ballet (7013) is the clearness of the rapid repeated notes. A little more of the bacchanalian spirit would have been welcome. The same player is heard in Denza's popular 'Funiculi-Funicula' (0739).

There is also a roll of Nevin's 'Mighty lak' a Rose,' played by Edwin Hughes (6423).

Hand-played.—This month's rolls are few but choice. We taste the real Spanish flavour in de Falla's picturesque 'Andaluza,' which is given a most satisfying performance by Maria Carreras (A925d).

Another admirable performance is that of Irene Scharrer, who is heard in Medtner's Arabesque, Op. 7, No. 1 (A923e).

There is a very good roll of Harold Bauer playing Paderewski's Polonaise, Op. 9, No. 6 (A915e). These three rolls are among the best in this class issued for some time.

Metrostyle.—The pick of these is the fourth movement of Schumann's second Symphony (T30267c). As orchestration was notoriously not one of Schumann's strong points, the Symphony loses little by transcription, and the result is a roll that will delight the majority of players. Too much pedal is indicated in the roll of Bach's Prelude and Fugue in A flat from the '48,' Book 1. It leads to blurring. For an inexperienced player it would be far better to ignore all the pedal markings. The Metrostyle line too, is a little over-temperamental (T24685b). A pleasant and attractive roll is Toselli's second Serenata (T30268a).

Except for 'Buckingham Palace' (26669), another of the delightful 'When we were very young' series, the song rolls are much as usual.

BLÜTHNER

Animatic.—Four of the best of this month's rolls show us composers giving excellent performances of their own works—Gabriel Fauré, in a longish 'Valse Caprice,' Op. 30, No. 1 (55915), and a charming 'Romance sans Paroles,' Op. 17, No. 3 (53083); Herbert Fryer plays his Prelude in A flat (55929); and Raoul Pugno is heard in his 'Konzertstück—a piece which opens with overmuch preliminary pawing the ground, so to speak.

Two of Henselt's Etudes, 'Vie Orageuse' (58967) and 'Jeunesse d'Amour' (58968), are played by Paul Gzliker. The pace is perhaps on the slow side, and in 'Vie Orageuse' more fire and impetus seem to be called for.

In the Polovezkischer Tanz from Borodin's 'Prince Igor' the pianoforte proves to be a poor substitute for chorus and orchestra. Julius Priuver does his best with it, but it is not satisfactory, and hangs here and there (59,021).

A good roll is Moszkowski's 'Pantomime,' Op. 77, No. 8, played by Alfred Grunfeldth (55,187), though the performance seems staid and unimaginative.

Debussy's 'Nuit d'Etoiles' (pianoforte arrangement), played by Klinger, is so unlike Debussy, that the label on the roll underwent a second scrutiny. The heavy handling it receives from the pianist does not tend to relieve the congestion of the arrangement (59,650).

Walter Petzet labours slowly through the Brahms G minor Rhapsody, Op. 79 (59,002). The composer's direction is *Non troppo Allegro*, but Mr. Petzet is at times nearer *Adagio*.

This artist plays also a Bach Prelude in F minor, for organ (labelled simply 'Organ Prelude'), arranged by Joseph Sautier. Like most big organ music, it loses by transcription. The pace of the performance is too slow, and the rhythm sticks badly at times. Seventy-five per cent. of average church organists would give a better idea of the piece than we get from this performance (39,000). D. G.

Mr. John A. Davison and Mr. Francis J. Hill have just given a series of four recitals for organ and violoncello, the scheme being entitled 'Some Developments in Church Instrumental Music.' The churches visited were Andover Parish Church, Romsey Abbey, St. Mary's, Southampton, and Holy Trinity, Weymouth. The programme consisted of Bach's Fantasia and Fugue in G minor, Mendelssohn's first sonata, Darke's Prelude on 'St. Peter,' violoncello sonatas by Marcello and Boccherini, Boëllmann's Symphonic Variations, and Elgar's Violoncello Concerto. A brief introductory lecture, and notes on the items, were read by one of the clergy. As an outcome of the visit to Romsey a festival has been projected for next spring, by the combined choirs from Marlborough College, Dauntsey School, and Romsey Abbey, when it is hoped to perform the 'St. John' Passion, 'The Messiah,' Beethoven's Violin Concerto, and Motets by Palestrina, Morley, Wood, &c. The next tour, lasting a fortnight, will take place during the 1927 Easter holidays. Incumbents who would like their churches to be included should write to Mr. Francis J. Hill, The Music School, Marlborough College, Wilts.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

With reference to the Andante from a pianoforte duet, Mozart—Arrangements by J. Stainer, No. 2 (Novello), selected for Fellowship Examination, January, 1927—Candidates are informed that only the *new and revised edition* of this Arrangement will be accepted by the Examiners.

H. A. Harding, *Hon. Secretary.*

A SEQUEL TO 'LEAD, KINDLY LIGHT'

Despite the hard things said to-day about J. B. Dykes as a composer, he retains so much of his former popularity that we believe most readers will be interested in the following, the more so because of its association also with Cardinal Newman and his best-known hymn.

Alderman John Brown, of York, who died in 1889, was the head of an important business in that city, and also a versatile writer. He produced two volumes, mainly of local interest, concerned as they were with rambles and folk-lore of the York district; he also contributed much to the press, both local and London. In 1873, he wrote, as an addendum to the hymn 'Lead, kindly light,' three verses in the same metre, entitled 'The night is gone.' He sent copies thereof to Cardinal Newman and Dr. Dykes. From the former came the following note:

The Oratory, *July* 26, 1873.

Dear Sir,—I thank you very much for the copy you have sent me of your beautiful hymn; and I feel the compliment and honour done me in your selecting one of mine as a suggestion for the subject and the metre.—Very truly yours, John H. Newman.

Dykes replied:

You ask me about the association of your hymn with the tune, 'Lux benigna.' I think that as that tune was written specially for Dr. Newman's hymn, it would be better to reserve that tune for that particular hymn, and for it alone. I have therefore had pleasure in trying my hand at another tune—something in the same style—for your hymn. I trust you may find it suit the words.

It is rather a bold enterprise to write a new version of so beautiful a hymn as 'Lead, kindly light.' I certainly think that your attempt may be considered both a creditable and a successful one. . . .—I remain, My dear Sir, faithfully yours,

May 9, 1873. John B. Dykes.

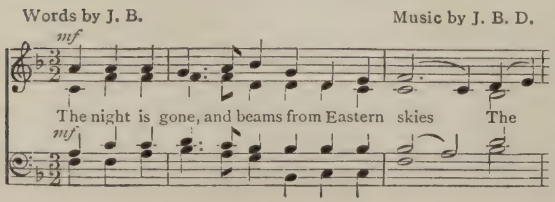
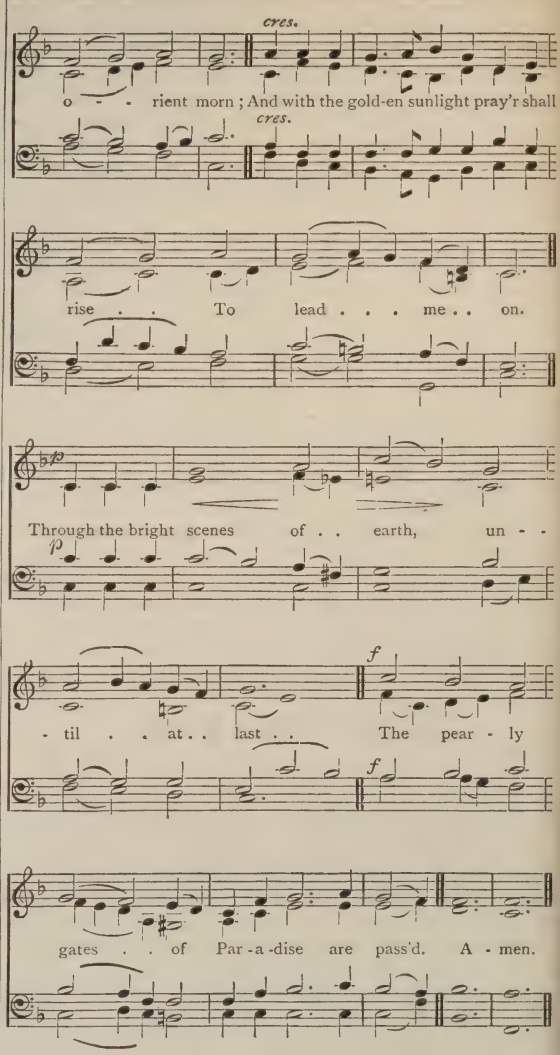
Barnby also wrote to Alderman Brown in terms of high appreciation.

Neither words nor music seem to have been published, though they were printed. On June 11, 1874, Dykes returned a proof-sheet, with the remark, 'It seems all right.' Beyond this proof, no other copy appears to exist.

Here is the hymn complete:

'THE NIGHT IS GONE'

Words by J. B. Music by J. B. D.



cres.
o - - rient morn; And with the gold-en sunlight pray'r shall
cres.
rise . . To lead . . . me . . on.
Through the bright scenes of . . earth, un - -
f
- til . . at . . last . . The pear - ly
f
gates . . of Par - a - dise are pass'd. A - men.

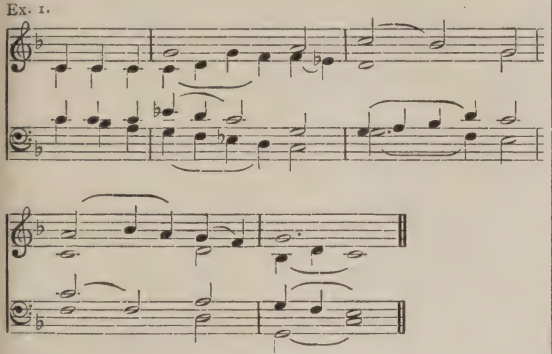
In days gone by, I wander'd far from Thee,
To walk alone
O'er dazzling heights, where pride's supremacy
Would lead me on,
When in the tangled paths of life I fell,
No friend to help save Thou who lov'st so well.

Then burst the bonds of sin, and on my eyes
That Glory shone
That lights with love the world, and through the skies
Will lead me on,
Where angel voices through th' irradiate gloom
Shall welcome sons of earth to heav'n and home.
Amen.

Like 'Lux benigna,' the tune suffers from its rhythmic scheme, which tends to become slack in the series of minims. (Hence, no doubt, the tendency of folk to drag when singing 'Lead, kindly light.') There are too many dominant sevenths—a weakness for which the fashion of 1875 must be blamed. To the period also must be ascribed the diminished seventh in bar 2 of the last line, and the far worse progression at 'scenes of earth.' The tune, like all Dykes's, is very singable, and, with a little strengthening of the harmony here and there—*e.g.*, the cadences—would be well enough. It is a pity that the one approach to a climax—the middle of line 3—is largely negatived by the weakest harmony and a stagnation in the rhythm.

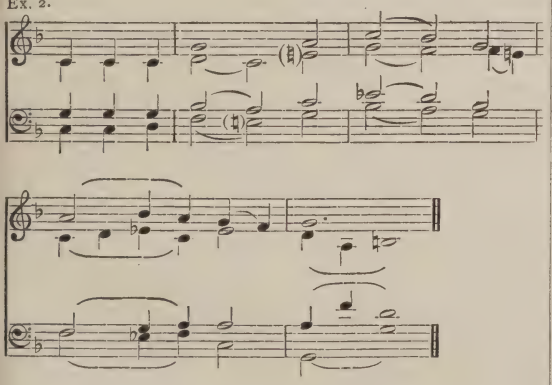
Fashion in harmony changes so much that it is interesting to speculate on how Dykes would have treated this tune had he written it a few years ago instead of fifty. Certainly he would have used fewer chords, and they would have been simpler. For example, the cadence of line 3 would probably have been diatonic; in fact the whole line might have appeared thus:

Ex. 1.



This is not put forward as an attempt to show Dykes—still less with a desire to 'show him up'—but merely as an example of the way in which taste changes during a generation. Perhaps fifty years hence something far more rugged may be the vogue, judging from the tendencies in recent hymnals. For example:

Ex. 2.



Want of space prevents us from pursuing speculations into the realm of pure Hucbaldism. Readers may enjoy doing this for themselves.

We are indebted to Mr. Arthur Hopkins, organist of All Saints' Pavement, York, for copies of Brown's hymn and Dykes's tune; and to Mr. Charles M. Brown for kind permission to print them.

NATIONAL UNION OF ORGANISTS' ASSOCIATIONS CONGRESS

By W. A. Roberts

The annual Congress was held at Manchester, on August 30, 31, and September 1, 2. For business purposes it was especially fitting for the Congress to be held in the great business metropolis of the North. Certainly Manchester is not one of the most beautiful cities in the world, and often, if not indeed every day, it rains there, yet no one can dwell in it, even for only a few days, without feeling that its tide of life runs strong and deep. If not romantic it is a very vital place. Despite its long and gloomy streets and grim stacks of offices and warehouses, its record shows that in music, drama, and letters its citizens have frequently led the way. Cotton has made it rich in 'brass,' and the 'Manchester man' is a definite and distinct genus—no unworthy descendant of the ancient Romans who founded the city of Mancunium on the site now obliterated by the huge buildings towering skywards over this seething community.

On Monday evening, August 30, there was a preliminary gathering and informal reception convened by the local Association in the School of Technology, when some charming music was contributed by Mr. Joseph Percival (solo pianoforte) and Miss Beatrice Coleman, Miss Gwladys Roberts, and Mr. J. Challenor Heaton (vocalists), with Mr. Dawber and Mr. R. H. Wilson as accompanists.

On Tuesday the annual meeting of delegates and members was held in the Lord Mayor's Parlour, at the Town Hall. Mr. Sydney H. Nicholson presided, and the hon. treasurer, Mr. John Hodgkinson, to whom subsequently a hearty vote of thanks was passed, read his annual statement, which showed a credit balance of £64. There are now thirty-two local Associations, with a membership of 2,500. The hon. secretary, Mr. Councillor John Brook, of Southport, then read his report, announcing the appointment by the executive committee of Mr. J. Percy Baker as Editor of the quarterly *Record*. He also explained some slight alterations in the Rules, which were passed as amended. Some discussion arose as to the appointment of Mr. Baker, who, unlike Mr. Brook, will receive a fee for his services. The action of the executive committee in this regard was adversely criticised for financial reasons by certain members, who wished the matter further gone into at the moment. The Chairman, who handled the crisis very temperately, pointed out that at an open meeting, not confined to members of the Association, it would be out of order to discuss particulars of the appointment. Thereupon non-members temporarily left the room, and the malcontents, whose spokesman was Mr. Sheard (Glasgow), voiced their views. The Chairman then explained that, if the work was to be efficiently performed, it was desirable to pay some one an honorarium, and that it was necessary to support the executive committee after that body had made this deliberate recommendation. Upon a show of hands the amendment that the matter be referred back was lost, and Mr. Baker's appointment was duly confirmed. Then the non-members returned to the room, and Mr. Nicholson made his farewell speech after holding the position of President for the past three years.

He strongly urged members to keep in view the ideal of the organist's profession being equal in status to any other profession. Any inclination to look down upon their profession must be killed. But this could not be done by merely discussing rules, and holding meetings and congresses. Organists must make themselves men of all-round attainments, capable of mixing in all classes of society. They were not to be merely specialists interested in the position of the Swell-pedal. Each Association, and each member, must ask themselves, What am I, myself, doing? What interest and knowledge have I, for instance, in the great world of music and literature outside my profession, which is after all only one corner of a big art? Mr. J. Percy Baker voiced the hearty vote of thanks given to Mr. Nicholson for his distinguished services; it was seconded by Dr. Hutchinson (Newcastle), and carried with acclamation.

Mr. Nicholson's 'Thank you very much' closed his term of office in characteristic English fashion, and upon his proposition Sir Hamilton Harty was elected to succeed him as president. The vice-presidents, Mr. G. H. Hirst, Dr. W. Prendergast, and Dr. Warriner, were re-elected, as were the hon. general-treasurer, Mr. Hodgkinson, and the hon. general-secretary, Mr. Councillor Brook. As regards the last-named officials, it is common knowledge how much the Association owes to their invaluable services. Dr. Reginald Dixon (Lancaster), Mr. T. A. Wood (Sheffield), and Dr. Rhodes (Torquay), were appointed to fill vacancies on the executive committee. Upon the proposition of Mr. Sheard (Glasgow), seconded by Mr. Lumsden (Edinburgh), it was resolved that a collection on behalf of the Organists' Benevolent Fund be made at future Congress meetings. Scotland is thus honourably to the fore in this direction. The auditors (Mr. R. Mason (Liverpool), and Mr. H. Paulden (Southport), were thanked and re-elected.

Upon taking the presidential chair, Sir Hamilton Harty received the warmest of welcomes, for the Association has good reason to congratulate itself upon securing the services of this fine musician and renowned conductor, who is, moreover, an organ player, and comes of organ-playing stock.

Sir Hamilton took as his subject 'A Musical Renaissance,' dealing, as he said, with practical problems rather than with abstruse musical questions. Referring to the falling-off in church attendance, and the lack of interest in church-music, he gave a scathing denunciation of the 'vile influence of jazz.' The taste of the public was formed by the music it most constantly heard, and it must be admitted, he said, that the general taste was low.

It was difficult for the average person to get out of earshot of jazz. He had listened to it to judge if it had any musical qualities whatever, and had come to the conclusion that it was only 'sensual, noisy, and incredibly stupid.' The rhythm of jazz was far from subtle, and its grotesqueness resulted from a treatment of the instruments which ought to earn for the performer a sentence of three months' hard labour. Musicians ought to protest against such a travesty, and find means of combating its vile influence. There must be, said Sir Hamilton, thousands of people, who, like himself, were 'often exasperated to the stage of considering murder as a profession.' He went on to outline his scheme for educating public taste in small towns and rural districts not provided with concert-halls. In such places, he said, there was a hall which was empty a good part of the week, and for which no fee was asked—the church. All serious, good music was sacred and holy, and a Symphony of Mozart, or Beethoven, could preach as eloquent a sermon as any ever delivered in words. He advocated a fuller use of orchestral instruments to supplement the organ in churches, and especially would he have a string quartet or quintet, and if possible a pair of timpani. The underlying principle of the scheme was to get the greatest possible number of people to place their talent at the service of the local church, in efforts to represent not only the religious but the artistic life of the community. He thought there would be a great increase of general interest in sympathy with the Church and its work, and, secondly, an effective counterstroke to the flood of disgusting music with which we were deluged at present. Some day music would be censored.

There can be no question as to the courageous, outspoken, and suggestive value of the President's speech, which aroused widespread attention and discussion.

In the afternoon it was difficult to tear oneself away from the Rylands Library, where the eminent librarian, Dr. Henry Guppy, displayed a selection of his treasures, which are a magnet to scholars and students the world over. One book which thus came under notice was the priceless only-copy-in-the-world of the third printed book, the Mainz Psalter, printed by Fust and Schoefer, the successors to Gutenberg. This splendid volume has at present a conjectural market value of £30,000. There is not space to describe other priceless illuminated missals and psalters which were exhibited, or to describe the feelings aroused by a set of clay tablets excavated in Mesopotamia, dating from 2400 B.C.—*i.e.*, before the time of Abraham. On these tablets are inscribed domestic details of the barley crop of the year.

Evensong at the Cathedral was soul-refreshing, one of the chief memories of the Congress being the singing of Parry's Motet, 'At the round earth's imagined corners,' a noble setting of Donne's noble words, nobly sung, unaccompanied, by the fine choir of twenty boys and nine men. The boys were specially excellent. The Service was Stanford in G, which in the Magnificat commences with the accents of a solo treble voice above a harp-like organ accompaniment. It is a setting of lyrical beauty, with suggestions of modern feeling in its unconventional church style. After the service, a recital was given on the splendid Hill five-manual organ, rebuilt in 1911, by Dr. A. W. Wilson, the Cathedral organist, who played some well-contrasted items with fine executive skill—Parry's Choral Preludes on 'St. Thomas' and 'Melcombe,' and Fugue in G, Bach's Chorale Preludes, 'Valet will ich' (No. 1.), 'Herr Jesu Christ,' and 'Christ unser Herr zum Jordan kam,' in which some novel registering had a piquant effect, concluding with the first movement from Vierne's second Symphony. It is a matter of regret to many that someone was not at hand to explain the various features of the fine old church, and the Father Smith organ, which several visitors never even saw. In the evening the Lord Mayor accorded civic recognition to the Congress by attending the concert in the Town Hall, given by Sir Hamilton Harty's Chamber Orchestra, conducted by Sir Hamilton in a choice programme admirably played. It comprised Bach's Concerto for two violins and strings, Mozart's Divertimento No. 17, for strings and horns; Elgar's Adagio from the Serenade for strings, and Tchaikovsky's Serenade for strings. In the Bach Concerto peculiar pleasure was felt by many in again seeing and hearing the veteran Dr. Adolf Brodsky in the first solo part. His pupil, Mr. Frank Barker, was his able associate.

On Wednesday morning there was a keenly interested audience to hear the lecture on 'The Training of a Voluntary Choir,' given by Dr. Walter Carroll, musical adviser to the Manchester Education Authority. Such practical knowledge and unbounded enthusiasm as were displayed by the lecturer, are all too rare in combination. Presuming that salary is not the basis of service, Dr. Carroll described what is possible to be done by a choirmaster who is an artist absorbed in his work, and finding pleasure in his hobby. To him all things are possible, including the clergy. Dr. Carroll said that, compared with an average concert, the music of the Church service was too often a conspicuous failure, and from this point of view not too many organists were really underpaid. Improved salaries would result from improved service. In a voluntary choir, the boy trebles should be the first care. Boys whose voices were breaking or broken should never be used as altos. This part should be sung by lady contraltos, as in the Hallé Choir, where there were now no male alto singers. The speaker would absolutely banish these from every choir. The contraltos should be robed in cap and gown, and should march in with the male singers. Choirmasters should agree not to place them in any other position in the church than in the choir. He advocated more singing from memory, and covered the whole ground possible, and also what might be thought impossible, in describing the methods he adopted to keep his own choir together. And if the ordinary choirmaster too seldom possessed the guile of a diplomatist, in addition to the patience of a saint, many present would no doubt take courage and try again on the definite lines which Dr. Carroll had himself followed with such success. For upwards of two hours he kept his hearers interested, and often amused by his humour, in an address which Mr. J. Percy Baker, as chairman, rightly described as 'stimulating and provocative.' The singing exercises he induced his audience to indulge in, even after they were due elsewhere to lunch, were sufficient testimony to the interest aroused, even among those who may be trying to reach the same goal by other roads.

On Wednesday afternoon, in Whitworth Street Schools, Miss Madge Atkinson and her pupils gave a graceful demonstration of 'Natural Movement allied to Music'; and later, in the Town Hall, there was a full audience to hear the organ recital given by Dr. J. Kendrick Pyne, organist to the City and University. His programme comprised:

Prelude and Fugue in C	*Buxtehude*
'Lied des Chrysanthèmes'	...*Bonnet*
Fantasia and Fugue on 'Ad Nos' ...	... *Liszt*
Impromptu elegiac	... *Pyne*
Allegro (second Organ Symphony) ...	... *Widor*

Liszt's tremendous piece, which takes forty minutes to play, is seldom heard, and that for sufficient reasons: it requires an executant of Dr. Pyne's powers, and an organ of the calibre of the five-manual Cavaillé-Coll-Lewis instrument which adorns the large hall, if anything is to be made of this very difficult, grandiose, and rhapsodical number, which Saint-Saëns was wont to use as one of his stock startlers. Regarding Dr. Pyne's performance, it may truly be said that he had never more fully developed the powers of his favourite instrument, or exhibited his own technical skill,

more finely than on this special occasion. It was an historic performance, a memory of which is the delightful little extempore Prelude in the true organ-style of his master, S. S. Wesley, which he played before the Buxtehude piece. Dr. Pyne did well to bring Buxtehude to the notice of the assembled organists, who generally know too little of the works of one of Bach's chief models. Manchester may well be proud of its City organist, the G.O.M. of English organ recitalists, who so bravely challenges the burden of advancing years. At the close Dr. Pyne received an ovation, and a vote of thanks was voiced by Dr. Reynolds (Birkenhead) and supported by his former pupil, Dr. Read (Warrington).

In the evening there was a concert given by the Manchester Vocal Society, conducted by Mr. Harold Dawber. The principal choral item was the Mass in G minor, by Vaughan Williams, of which the unaccompanied singing was remarkably good in all requirements of attack, expression, and sustained pitch. It is a fine, well-balanced, and tuneful choir, quite responsive to the interpretative gift of its able conductor, an accomplished musician who also showed his powers as a pianist in conjunction with Mr. Albert Hardie in a delightful performance of Bach's Concerto in C minor for two pianofortes, and Brahms's Variations on a Theme by Haydn. The concert was a long—perhaps a little too long—provision of choice choral and instrumental items.

Thursday morning was chiefly devoted to a general discussion on 'The Future Policy and Work of the National Union of Organists' Associations.' Dr. J. E. Hutchinson (Newcastle) said that what they stood for was the uplifting of their art in general, and their profession in particular, educationally, socially, and financially. Their future policy must be one of greater enterprise; they must risk a bit to gain a lot. The quarterly *Record* was to play an important part, and in this direction he commended the appointment of Mr. J. Percy Baker as Editor, while eulogising the voluntary labours in the past of Mr. Brook. Dr. Hutchinson said that the Association must be made such a power in the land that no organist would dare to remain outside its membership. Organists must be made to take a personal interest in the things which affected them vitally, and not leave these to done by the 'other man'—who did not exist.

Mr. J. H. Reginald Dixon (Lancaster) viewed the matter from two points, local and national, and suggested several useful items of detail. The amateur as well as the professional had each his part to play; the first being more especially concerned with the business, or social, side. He emphasised the necessity for establishing a Benevolent Fund, and the appointment of a paid organizing secretary. In the discussion, Mr. Kinch (Torquay) outlined his plan for establishing such a fund on a definite basis, which he had some time ago communicated to the committee of the Organists' Benevolent League. In continuation, Mr. Dawber (Manchester) 'got down to it,' as they say in Lancashire, by bluntly declaring that before discussing this or that plan the matter was chiefly one of finance. Financially the Association was in a poor way, and this had firstly to be remedied. Dr. Carroll suggested that the annual subscription should be at least a guinea. Mr. Sheard (Glasgow) was less constructive in his criticism of paid appointments by deprecating increased subscriptions as a means of raising money before spending it. Mr. George Dodds (Newcastle) emphasised the need for waking up the local Associations, for it was to them that the National Association must look, and whatever money was needed must come from them. Mr. J. Percy Baker hoped that the enthusiasm shown would continue; and eventually, on the motion of Dr. Carroll, it was resolved to request the executive committee to go into the matter without delay, and to formulate a plan of reorganization. If the enthusiasm shown at the meeting be maintained, and the outcome provide a definite and workable plan, the Manchester Congress would not have been held in vain. The psychological moment seemed to have arrived, and the Association waited only for its strong man, or men, to guide and endue it with some reasonable measure of assured stability as well as artistic reputation. But for this money was needed, and how to raise it was the problem. The first requirement was an increased number of members. And surely the present would be an appropriate time for the National Association of Organists to offer Mr. Brook some token of its appreciation of his labours on its behalf?

The Rev. T. Nicklin, Warden of Hulme Hall, chose an interesting subject for his address—'The Choirmaster and the Study of English Speech.' In dealing with the eccentricities and dialectal perversions of our English tongue, he recommended a closer study of it as a singing language. For instance, there was no reason in poetry to pronounce the word 'wind' as 'wynd'; and it would be more correct in Shakespeare's lines 'Blow, blow, thou winter wind' to pronounce the word 'unkind' in the following line as 'unkynned.' He instanced also the word 'respite,' which with other words should not follow their spelling as regarded correct pronunciation. And our own country's name was certainly not *Eng*land. A little care and knowledge on the part of a choirmaster would prevent such a mispronunciation as 'chayos' for 'kaos,' which he once heard sung. It was a helpful and suggestive address from one who was so evidently master of his subject.

The closing Congress dinner at the Midland Hotel was a brilliant affair, and the President was supported by the Lord Mayor of Manchester, the Mayor of Salford, the R. C. Bishop of Salford, the Archdeacon of Manchester, and the Rector of Wigan. In reply to the toast of his health, ably and eulogistically proposed by Mr. George Dodds, Sir Hamilton Harty said that during his year of office he intended to make a special effort to further the benevolent activities of the Union. The effort he had in mind would call for team work. Other toasts included the National Union of Organists' Associations, proposed by Canon Thicknesse (Rector of Wigan), and responded to by Mr. Councillor John Brook (hon. general-secretary); the Lord Mayor and City of Manchester, proposed by the Archdeacon of Manchester (Canon Aspinall), and responded to by the Lord Mayor; the Manchester Organists' Association, proposed by Mr. W. E. Ranby, of Capetown, and responded to by Dr. Carroll; the Guests, proposed by Dr. A. W. Wilson, and responded to by Bishop Henshaw; and the Press, proposed by Mr. J. Percy Baker, and responded to by Mr. S. Langford, of the *Manchester Guardian*. Due recognition must be made, and that very cordially, of the arduous work which the local Association, headed by Mr. W. H. Ellis, undertook and carried out so successfully. The visitors were greatly impressed, not only with the extent and importance of Manchester's musical activities, of which they had been made partakers in good measure, pressed down and running over, but also by the great engineering achievement of the Ship Canal—the waterway which brings ocean steamers to the docks and wharves in the midst of the City. Next year's Congress is to be held at Reading.

A GERMAN ORGAN CONGRESS

A meeting arranged by the Institute for Musical Science of the University of Freiburg i/B., was held at that town on July 27, 28, and 29 last, and brought together a large number of eminent professors of music and organists from all parts of Germany. Papers were read about matters connected with organ-building by Dr. O. Walcker and H. Jung (Ludwigsburg) and Hans H. Jahnn (Hamburg); Prof. Dr. W. Gurlitt (Freiburg), 'Changes in the Tone-ideal of the Organ in the Light of Musical History'; E. Flade (Plauen i/V.), 'Gottfried Silbermann as Organ-builder'; Prof. Dr. W. Fischer (Vienna), 'The Concert Organ in the 18th-century Orchestra'; Dr. G. Frotscher (Danzig), 'The Art of Registering in the 18th century'; Prof. Dr. A. Schering (Halle University), 'The Question of Organ Accompaniment to Vocal Works of the 15th century'; Sub-prior P. F. Böser, O.S.B. (Beuron), 'Organ and Liturgy'; Dr. J. M. Müller-Blattau, 'Education and Training of the Organist'; F. Lehmann (Göttingen), 'The New Organ as Instrument of Popular Education'; Councillor H. Mund (Magdeburg), 'History and Significance of the Organ-case,' with lantern-slides; Prof. Dr. K. Hasse (Tübingen), 'Max Reger and German Organ Playing' (Orgelkunst); Prof. Dr. H. Keller (Stuttgart), 'German Organ Music after Reger'; Dr. H. Erpf (Münster i/W.), 'The Organ and Contemporary Music'; Dr. H. Luedtke

(Berlin) showed and explained a modern experimental organ, with film illustrations, and music by Hugo Hermann-Reutlingen. There were four concerts. On July 27 K. Matthaei (Winterthur), after an introductory lecture by Prof. Dr. W. Gurlitt, played pieces by Prætorius, Scheidt, Froberger, Pachelbel, and F. Tunder, on the Prætorius organ: on July 28, Prof. A. Sittard (Hamburg-Berlin), played on the same organ pieces by Weckmann, Scheidemann, Böhm, Lübeck, Buxtehude, and J. S. Bach; on July 29, at an afternoon choral concert, the programme comprised: Dufay, two motets and chanson; Machaut, two ballades; Binchois, two rondeaus; Ockeghem, Kyrie from Mass 'Mi-Mi'; Josquin des Près, motet on the death of Ockeghem, and Agnus Dei from Mass 'Pange lingua.' Organ music was represented at an evening concert by Dr. E. Gatscher (Munich), in St. Martin's Church, when he played items by Hasse, Kaminski, Baumann, Weyrauch, Philipp, Spitta, Ermatinger, and Geirhaas, on the new Schwarz organ.

E. V. D. S.

'NEVERTHELESS, I AM STILL GRATEFUL . . .'

Here is an example of calm cheek brought to our notice by a correspondent. He was recently asked by a visiting organist for permission to use his organ for practising. He readily assented, and was surprised to receive two days afterwards the following letter:

August 12, 1926.

DEAR SIR,—Since you were good enough to permit me to practise on the organ at —— Church, I think it only fair that I should acquaint you with the fact that I find it impossible, in both an artistic and physical sense, to continue with any further grappling with this terrible instrument! It is no exaggeration to say that I could find more pleasure in playing, and get more out of, that long-suffering instrument, the harmonium, than out of the contrivance in —— Church, which we call by courtesy an 'organ.' The reeds are thin and whining, and resemble nothing so much as Punch singing through a comb; the compound stops result in a screaming *fortissimo* when this is to be least expected or desired; the closing of the Swell shutters makes a concussion sufficient to startle the most hardened organist; the pedals are so loose that crossing the feet is impossible without 'smearing'; the Tremulant is aggressive and ungainly; the Mutation stops—what few there are—are amazingly out of tune; the heavy touch of the manuals belongs to a century ago; the noise made by the bellows is truly distressing; the diapasons would drive an organ-grinder to drink; and the blower is not punctual.

These are a few of the defects which, in my opinion, exist in that instrument. It may be that I am prejudiced by being accustomed to a cathedral organ with modern contrivances; however that may be, the fact remains that the apparatus is old-fashioned, and the present age has no use for old-fashioned things.

To render such pieces as the 'Liebestöd' from 'Tristan and Isolde,' the 'Fire Music' from the 'Valkyries,' the 'Tannhäuser' Overture, or even the hackneyed 'Finlandia' on this organ, with the manual and pedal gymnastics they require, such as rapid changes from manual to manual, octave pedal passages, chromatic cadenzas, juggling with stops, and passages graduating from the softest *pianissimo* to a sobbing *fortissimo*, would be sheer impossibility from a musical point of view. Physically, of course, it *could* be done; but then it could also be managed by an expert on the mouth-organ or the jew's-harp.

Finally, if I may presume to advise, may I say—do not waste money on renovating what is past repair, but get a new one. One cannot renovate a human centenarian except by the thyroid gland; and in the organ world there is no thyroid treatment.

Nevertheless, I am still grateful for your kindness in according me such ready permission to practise in the church, and regret that it is not possible any longer to avail myself of the said permission.—I am, Faithfully yours, ——

(*Mus. Doc., U.S.A., Hon. R.A.M.*)

The instrument that so vexed this U.S.A. Mus.Doc. is an old, largish three-manual, with good flue work and fine diapasons. Our correspondent, who is a mere F.R.C.O. and L.R.A.M., tells us that he has managed to play on it (not without effect) Bach and a good deal of other real organ music. He admits, however, that it is lacking in the mechanical contrivances that would enable a player to graduate with the right soulfulness from the softest *pianissimo* to a sobbing *fortissimo*—a kind of climax that we have so far escaped, happily. As for banging swell-shutters, we have heard these on new as well as old organs, and have generally found the cause to lie in the player; and an aggressive tremulant need bother nobody, as it is the least indispensable feature of the organ. The tone of the letter suggests that the writer is a vain and pompous ass who not only looks a gift horse in the mouth, but tries to be funny about it.

ADVENTURES OF AN ANDANTINO

As many readers know, Lemare's Andantino in D flat has recently been turned into a song, 'Moonlight and Roses.' The current *Diapason* tells us that 'its sale has multiplied prodigiously in its rebuilt form.' But one result of this rebuilding—a result that might have been foreseen—is to make the piece 'useless for the church organist, whom it served long as a convenient prelude, especially in the hot summer months.' Our contemporary goes on to relate one of several incidents that have occurred as a result of members of a congregation hearing the Andantino for the first time, and jumping to the conclusion that the organist was playing 'Moonlight and Roses':

> 'Mrs. T. J. Healey played the Andantino at St. Patrick's Church as part of the musical programme for the eleven o'clock Mass, quite to the consternation of some of the worshippers, according to the news dispatch. The Waterbury cognoscenti, however, did not seem to know the history of the evolution of the famed Andantino, and we read:
>
> "'Only a timely recognition of the original by certain of the congregation's more discriminating music-lovers, and an explanation by Mrs. Healey, avoided an organized protest. . . . Parishioners, horrified at what they believed to be a gross imposition on the church, voiced their disapproval by declaring it [the Prelude] to be 'sacrilegious.' Miss McDonnell [music instructor in the public schools] said she did not recall the name of the original text, but explained to several of the parishioners who approached her, that she did not think it was 'Moonlight and Roses,' but a classical selection which closely resembled it."'

We doubt if anybody will be more amused than Mr. Lemare at finding his early indiscretion described by a public-school music instructor as 'a classical selection closely resembling "Moonlight and Roses."'

A NEW HYMNAL

'The Church and School Hymnal' (S.P.C.K.) is yet one more endeavour to cater for the needs of young folk. It is the production of a joint Committee appointed by the S.P.C.K. and the C. of E. Sunday School Institute, working in co-operation with the Proprietors of 'The Children's Hymn-Book.' The musical Editor is Mr. C. Hylton Stewart—a name that is a guarantee of good quality so far as a hymnal editor may achieve it. For every book of the kind is a compromise, and rightly so. It must play for safety, and if it manages to improve on its predecessors by increasing the proportion of good tunes it does more than a collection that by its attempt to reform in one big hit, so to speak, alienates the folk most in need of it. We may be sure that certain of the tunes in this book made Mr. Hylton Stewart wince; nor do we suppose he was blind to the clumsy harmonizations that every post-'English Hymnal' collection adopts from that pioneer work. Some of the best of the many excellent new tunes come from the Editor himself. So good are they that we wish he had not limited himself to seven. Kenneth Findlay is also a hymn-tune writer with the root of the matter in him. Martin Shaw is well represented, but where is

Geoffrey, with only one tune? On the other hand there are too many traditional airs, most of which would not have got through without the aid of the 'folk' label. Is Dykes likely to be longest-lived of his type? Apparently, if we may judge from his representation in new hymn-books. Here he appears ten times, to Stainer's three and Barnby's none. This Hymnal is reasonably large, the number of hymns being three hundred and thirty-eight. It is admirably produced and indexed. All who have to do with services and classes for young people should examine it.

THE COMPLETE RHEINBERGER ENTHUSIAST

At Queen Street Central Hall, Scarborough, Mr. Victor Brooke has just played the whole of the twenty organ Sonatas of Rheinberger, in a series of weekly half-hour recitals. Mr. Brooke began his task at Whitsuntide. We shall be surprised if the scheme has not created a good many fresh admirers for these admirable works.

We hear with interest of a capital performance of 'The Hymn of Praise,' in the English Church at Foochow, China, on August 21, by the Kuliang Choral Union, a body about sixty strong. (The list of chorus-members includes four doctors and thirteen clergy, by the way.) The occasion marked a big step forward, for hitherto the choir had confined its efforts to the annual performance of a short and easy work of the cantata type. Only pianoforte accompaniment was available (played by Miss Dahl). Mr. Temple Bevan conducted, and the soloists were Mrs. Roderick Scott, Mrs. Day, and the Rev. N. V. Halward. It is pleasant to hear of choral work pursued successfully in so unexpected a quarter.

The Burnley branch of the Manchester Diocesan Church Music Society held its annual Festival Service at the Parish Church on August 29, the choirs of Holy Trinity, St. Peter's, St. John's (Gannow), and St. Luke's (Brierfield) taking part. The Canticles were sung to Martin in A, and the anthems were Balfour Gardiner's 'Evening Hymn,' Cornelius's 'Jerusalem,' and Bach's 'Jesu, Who didst ever guide me.' Mr. W. A. C. Cruickshank conducted, and the service was highly successful save that the congregation was small.

The Oxford University Press has just issued 'A Subject Index of Hymns in the English Hymnal and Songs of Praise,' compiled by Percy Dearmer. It should be of value to preachers and choirmasters, and all who wish to make their choice of hymns something more than a mere ringing of the changes on a few favourites—a method of selection in which the tune is usually considered more than the words. Dr. Dearmer's headings are so inclusive that nobody is likely to consult the Index in vain; and he has added to its value by numerous cross-references.

The organ at Bolton Abbey was re-opened on August 14, when Dr. C. H. Moody gave a recital, his programme consisting of Mendelssohn's second Sonata, Bossi's Pastorale, Lemare's Minuet Nuptiale, Karg-Elert's 'Harmonies du Soir,' Guilmant's Funeral March and Hymn of Seraphs, Bach's Prelude in G and Fugue in C, Blair's 'Slumber Song,' Boëllmann's Toccata, &c.

In connection with the opening of the organ at Liverpool Cathedral (October 23, at 3), Messrs. Henry Willis have arranged for a special train to be run from London, leaving Euston at about 10 a.m., and returning the same day. The fare will be 16*s.* return, and tickets at this reduced price are to be had only from Messrs. Willis (Ferndale Road, S.W.9). Early application is requested.

At Sandbach Parish Church, on September 18, the seventh Choral Festival for the district was held, about two hundred and fifty singers from ten parishes taking part. The service was sung to Stanford in B flat, and the anthems were Martin's 'Magnify His Name' and Atkins's 'Abide with me.' Mr. C. H. Wright conducted. Mr. C. Plumb was organist, and the Sandbach British Legion Orchestra lent assistance.

We hear that Mr. Wilhelm Middelschulte, the well-known American recitalist, has made an organ arrangement of the 'Goldberg' Variations complete, and that the work will shortly be published by Kahnt, of Leipsic. The recitalist who plays the whole thirty movements will need little else for his programme.

An organ and pianoforte recital was given at Doncaster Parish Church on September 2, by Mr. and Mrs. H. A. Bennett, the programme including Bach's D minor Concerto, Mozart's F minor Fantasia, Debussy's 'En Bateau' and Menuet, and the Reubke Fugue.

Messrs. Heffer, Cambridge, have just issued a revised and enlarged edition (1*s.*) of John Newton's 'Don'ts for Choirmasters.' There are now seventy-three 'Don'ts,' and unfortunately they all seem necessary.

At Upper Chapel, Heckmondwike, on August 15, the centenary of W. T. Best was marked by the use of his music during the services, and Mr. J. W. Burnley played the Concert Fantasia on old English airs.

Messrs. Rushworth & Dreaper have installed a new organ in the Parish Church of Dollar, Clackmannanshire—a two-manual of sixteen stops and twelve pistons.

Dr. Harold Darke will give a recital at Clapton Park Congregational Church on October 19, at 8 o'clock, in connection with the Clapton Park Literary Society.

The weekly organ recitals at St. Clement's, Eastcheap, have just been resumed (Fridays, at 1.15).

RECITALS

Mr. Philip Miles, All Saints', Eastbourne—Voluntary, *Lock;* Chaconne, *Purcell;* Two Pieces, *John Bull.*

Mr. Henry Riding, St. Mary Abchurch, E.C.—Scherzo, *Wolstenholme;* Allegro con spirito, *Gladstone;* March, *Silas;* Moderato (Sonata), *Ivimey;* Andante Grazioso, *Alan Gray;* Solemn March, *Tombelle;* Voluntary in A, *Battishall.*

Mr. Archibald Farmer, St. Lawrence Jewry—Allegro (Sonata No. 5), *Bach;* Elegiac Poem, *Karg-Elert;* First movement (Pièce Symphonique), *Franck;* Toccata, *Barié.*

Mr. A. W. Standidge, St. Philip's Central School, Eastbourne—Fugue in D, *Bach;* Agitato (Sonata No. 11), *Rheinberger;* Rêverie on 'University,' *Harvey Grace;* Prelude on the 'Old 104th,' *Parry.*

Dr. Albert Tysoe, Leeds Parish Church—Prelude and Fugue in C, *Bach;* Fantasia in F, *Mozart;* Alla Sarabanda (from String Quintet), *Vaughan Williams;* Intermezzo, *Brahms;* Fantasy on Campion's 'Babylon's Streams,' *Harris;* Suite, *Maleingreau;* Fugue, Canzona, and Epilogue, *Karg-Elert.*

Dr. Caradog Roberts, Peniel C.M. Church, Trefriw—Overture in E, *Morandi;* Minuet in G, *Beethoven;* Toccata in B minor, *Gigout;* Improvisation on 'The Morning Star,' *Karg-Elert;* Fugue in G minor, *Bach.*

Mr. J. A. Shaw, St. Matthew's, Ardwick, Manchester—Sonata No. 5, *Guilmant;* Prelude on 'Martyrdom,' *Parry;* Pastorale in E, *Lemare;* Adagio and Finale (Symphony No. 4), *Widor.*

Dr. M. P. Conway, Chichester Cathedral—Toccata in B minor, *Gigout;* Fantaisie Pastorale, *de Sévérac;* Sonata No. 3, *Rheinberger;* Toccata and Fugue ('The Wanderer'), *Parry;* Poetic Variations, *Eaglefield-Hull*; Scherzo and Finale (Symphony in E), *Jacob;* Fantasia on 'Come, Holy Ghost,' *Bach;* Pastorale, *Franck.*

Mr. F. B. Porkess, Minehead Parish Church—Prelude in E flat, *Bach;* Romanza, *Wolstenholme;* Prelude on 'Newtoun,' *Charles Wood;* Fantasia in F minor, *Mozart.*

Mr. Clifford Roberts, St. Paul's, Weston-super-Mare—Fantasia in E minor, *Silas;* Andante espressivo (from Sonata) and Pastoral Scene and Storm, *Claussmann;* Fantasia in C, *Byrd;* Triumphal March, *Karg-Elert;* Sonata No. 1, *Mendelssohn;* Chorale Preludes—'All men must die' and 'The day so full of joy,' *Bach.*

Master J. L. Godfrey Hewitt, Cudworth Parish Church—Fantasia and Fugue in C minor, *Bach;* Fantasy-Prelude, *Macpherson;* Evening Song, *Bairstow;* Scherzetto, *Vierne;* Finale (Sonata No. 5), *Rheinberger.*

Mr. Paul Rochard, Crosthwaite Parish Church, Keswick—Prelude and Fugue in B minor, *Bach;* 'The East Wind' and 'The North Wind,' *Rowley;* 'The Thrush,' *Lemare;* 'Morceau de Concert,' *Hollins.*

Mr. George F. Brockless, Parish Church, St. Mary Church—'Consolation,' *Reger;* Pastel No. 3, *Karg-Elert;* Prelude, Cantilene, and Scherzetto, *Pierné;* Final, *Franck.*

Mr. Norman Askew, Mint Wesleyan Church, Exeter—Prelude and Fugue in E minor, *Bach;* Funeral March and Hymn of Seraphs, *Guilmant;* Scherzo and Passacaglia, *Rheinberger;* 'Suite Gothique,' *Boëllmann.*

Dr. Charles F. Waters, St. Lawrence Jewry—First movement (Sonata in F minor), *Speer;* Fantasy on 'Babylon's Streams,' *Harris;* Finale from Sonata, *Waters;* Introduction and Passacaglia, *Reger;* Fugue, *Reubke;* Allegro and Cantabile (Symphony No. 6), *Widor.*

APPOINTMENTS

Mr. Dudley E. Bayford, choirmaster and organist, Stockwell Baptist Church, S.W.

Mr. Albert Foster, choirmaster and organist, St. Michael's (City), Bristol.

Mr. E. D. Gaylor Mason, organist, United Methodist Church, Seven Kings.

Mr. G. J. Metzler, choirmaster and organist, St. Stephen's, Walbrook, E.C.

Mr. Arthur R. Saunders, choirmaster and organist, St. Mark's, Hamilton Terrace, N.W.

Mr. Francis W. Sutton, choirmaster and organist, Christ Church, Woburn Square, W.C.

Mr. Leslie Taylor, choirmaster and organist, St. John the Evangelist, Brixton.

Mr. C. H. Wright, choirmaster and organist, St. Paul's Church, Port Arthur, Canada; also conductor of Port Arthur Ladies' Choir.

THE THREE CHOIRS FESTIVAL

Worcester, September 5-10

It is a compliment to the Three Choirs Festivals to say that one is very much like another, for their model is a good one. 'Elijah' at one end and 'The Messiah' at the other are the main supports, and between them comes a generous choice of works by Elgar. These are the three necessities and, when they are met, half the festival programme is already provided. Other classics—the three B's, for instance—account for a good deal of the remainder. Privilege has to be accorded to composers whose personal connection, rather than their rank, demands it. What with lack of time, the prohibitions of a cathedral, and the shortcomings of local concert-halls there is hardly any scope for the larger experiments which differentiate one secular festival from another, and, however doubtful, at least become a peg for discussion and memories.

In spite of these limitations upon it, the Worcester Festival had features of its own. Beethoven's Mass in D is a rarity at the Three Choirs. The Te Deum of Berlioz had not been performed at a Three Choirs Festival since 1906. It added, not cordially perhaps, but decisively, to our knowledge of a composer who threatens us with a revival. The new Church cantata, 'High Heaven's King,' by Sir Walford Davies, proved to be a work of singular attraction.

The sameness of these Festivals is largely due to the presence of the same artists year after year. Of the thirteen principal singers at Worcester, ten had sung a year before at Gloucester. One asks for no change—speaking generally—in this cast. They are, so to say, the holders of the championships and their rivals are, at present, hard to seek. Dorothy Silk, Steuart Wilson, and Norman Allin, to mention three of the most unquestionable, are still young in their careers, and may be expected to maintain their headship for many years to come. Each has a set of gifts that do more than a normal share in meeting the concentrated demands of a festival.

Miss Silk's utilities scarcely need a reminder. Her brilliant singing in Verdi's Requiem at Gloucester, her spirituality in Keats and Holst at Leeds, her essential Bach-singing wherever there is Bach to be sung, her Savitri—such variety is rare, and on each side of her Miss Silk is an artist of full stature. Small wonder that festival committees send her an annual summons. This year Miss Silk won no triumph in her own right. Team work was the measure of her value. 'Hear ye, Israel' became one of the things that annually reconcile us to 'Elijah.' Beethoven's Mass in D was heard without anxiety about the top line of the solo music. In the new Bach, 'Ready be, my soul, alway,' the soprano was on her own ground. Sir Walford Davies has cause to remember Miss Silk's part in his new cantata with gratitude.

The most important of all the soprano solos, those of the Virgin Mary and the Angel in 'The Apostles' and 'The Kingdom,' were given, not to Miss Silk, but with everybody's good wishes to Madame Agnes Nicholls. There was a time when Madame Nicholls was supreme in this music. Now that her voice comes with less ease, and its tone is less crystalline, can anyone say that she has yielded her place? Her sheer musical style, and the undefinable rightness of her expression, are independent of changes that the ear alone can register. The soliloquy of the Virgin Mary in 'The Kingdom,' a chapter that might stand alone for the inmost genius of Elgar, might equally stand as a testimony of the singer who first sang it.

The third soprano was Miss Elsie Suddaby, a useful maid-of-all-work, who always does a job brightly and cleanly. Her principal task was to sing in 'The Messiah.' Nobody could sing 'Rejoice greatly' with a more nimble persuading. She provokes us to think, without reproach, that Gilbert and Sullivan suffered a loss when Miss Suddaby decided for higher things.

The contraltos were a less interesting trio. Miss Astra Desmond's large and luscious portentousness loomed in 'Elijah.' Miss Olga Haley stood beside Madame Nicholls in the Elgar oratorios. Her voice was streaked with silver on its lustrous surface, her stresses and her emotional colouring were freely applied, and she sang with a punch; altogether, she was likeable. So ebullient a singer did well to keep on level terms with the Mary Magdalene music. Miss Muriel Brunskill arrived for the Mass in D, and helped towards a fine performance. In music that uses so little of the human side of singing, one may say that she pulled her weight. Miss Brunskill would be something more than a useful contralto if her voice were brought under better management. As it is, one never knows, and one does not believe that Miss Brunskill knows herself, how loud the next note is going to be.

The principal tenor was John Coates. He sang in 'The Apostles,' 'The Kingdom,' Parry's 'Peace,' Beethoven's Mass, Bach's 'Ready be, my soul, alway,' and 'The Messiah.' That is to say, more was asked of him than of any other singer. Needless to say he gave it with every breath.

It was a good thing to have this prime example of the grand style so frequently before us. We were

able to draw comparisons from day to day between Mr. Coates and Mr. Steuart Wilson, his partner and opposite. Mr. Wilson was the most interesting singer at the Festival. His voice is improving, though not at the expense of its ascetic quality (ascetic is the nearest word). It would be a pity if this quality were trained out of his voice, for it mates well with his earnest, young, and gentlemanly way of expressing himself. One can hear the undergraduate—Oxford or Cambridge, either will do—in Mr. Wilson's voice and address; a presentable, eager youth with an open-hearted fondness for poetry. This was a new style of singer for 'If with all your hearts ye truly love Me.' He gave it with a simple, telling persuasiveness that sounded more like a man urging you to believe what he did and not like a man asking you to hear him sing. To hear a tenor in 'Elijah' who did not seem conscious of being a performer was a novel experience. Mr. Wilson sang again in the Te Deum of Berlioz. He did his work well, but it had no such effect as this new emotional dressing — one might almost call it cleansing—of old and familiar strains.

The baritones and basses were a strong team. Mr. Norman Allin won the most respectful attention. He owes much to his voice—a magnificent organ—and perhaps a little less to the meaning he puts into it; but when he gripped us in the soliloquy of Judas outside the Temple, it was difficult to portion the credit between the physical and the mental in his singing. One cannot weigh him up as yet. We esteem his resources, and wonder now and then that he passes them by. Mr. Robert Radford is a more settled personality, whom we know of old. He sings everything like a good fellow, and, without any obvious process of cerebration, brings off some fine truths. Mr. Herbert Heyner, who was St. Peter in 'The Kingdom,' would rank among the elect were it not for his mannerism. He is much too free with his swell shutters—though probably unconscious of it—and he is apt to weep over a simple statement. His is a big and tearful style; the way of a mock turtle. Mr. Horace Stevens was there, of course, in his favourite part of Elijah with an urge. His voice will retire into his throat, if he is not careful, during the next few years; but he will still be the one most fitted to wear the mantle. The newcomer to the team was Mr. Howard Fry, a young baritone who has graduated by merit. He is in dead earnest, and never sings a part as if he had merely learned it. When the next big baritone part in serious English music is created, Mr. Fry's claim should be considered. He did his duty well by Sir Walford Davies.

'HIGH HEAVEN'S KING'

This, the new Church cantata by Sir Walford Davies, was the only considerable novelty of the Festival. In its brief passing—which took about half an hour during the third afternoon—it left an impression of noble words allied with mature art to simple-speaking music. The words are nine verses from Spenser's 'Hymn of Heavenly Love,' each a vision and a reflection on some chapter in the Gospel story. Such poetry should have attracted the eye of musicians long before this, and no doubt it has; but wisdom to seek out a good text does not always go with wisdom in the setting of it. Sir Walford Davies is, one imagines, the first musician to approach Spenser's contemplative verse with a right sense of its quiet rapture. His music goes about its task with a gentle and cherishing hand, spinning out the threads of thought. It neither flourishes the text, asking us to be impressed by it, nor uses these words of import as a support for its own displays. The material of the music is not connected into a whole design by symphonic means or leading motives. Each episode is a design in itself, almost sketchily drawn in some cases and never progressing on familiar lines of cantata choruses or arias. The temper of the work is too speculative for such decided forms. The musical texture is simple on one page, intricate on the next, but always with an economy of notes. Tonality changes freely; but the ruling key of a movement is not long out of sight. The expected does not happen; but the music does not avoid it so much as wander past it. These idle impressions are offered as a vague hint of the mental and musical quality of the work; they may also serve to explain why, during the performance, one was not conscious of listening to distinctively good music. It was only after some intervening works had been heard and the afternoon's affairs were over that the remembrance came of something positively enjoyed, and, with it, the desire to enjoy it again.

There was one part of the Cantata that did not, on this hearing, contribute to our pleasure in it. Sir Walford Davies has put in, before his final section, a kind of vignette from Holy Writ. The heading runs, 'The words of the Lord are heard in which He tells His followers what they are to do,' and the inset consists of the narrative of the washing of feet, from St. John. It is to be sung by a small chorus of men and boys and three bass soloists 'chosen for their power to blend' who need 'to utter the words with studied unanimity and quietude.' The special conditions here outlined may be said to ask for specially practised singers, of a technique refined beyond ordinary standards. With all respect to the three gentlemen of Worcester who were given this task, the effectiveness of the performance—never in doubt while Miss Dorothy Silk, Mr. Howard Fry, or the chorus was singing—was dubious in this episode, and the fragile music was interrupted by the attention being drawn aside to the personal problems of its interpreters. In any case one may still ask whether this interpolation justifies itself. No answer can be given except by those who are better able than most men to judge of its spiritual significance.

The intervening music to which allusion has been made included the 'Pastoral' Symphony of Dr. Vaughan Williams. If there were any others present who, like the writer, have felt impatience with the motionless melancholy of the Symphony, they must have been accused by this performance. The setting was ideal—a Cathedral, the beautifying echoes of its vastness, the listener's sense of loneliness in a crowd (one does not feel this so much in a concert-hall), the perfection of orchestral playing, the composer to direct it. It is no reproach to a musical work to say that it asks for special conditions to make it understood when it asks for such conditions as these. The Prelude to 'Parsifal,' a few hours later, reacted in a similar way. It suddenly became unhackneyed.

BERLIOZ'S TE DEUM

The first ten bars of the Te Deum of Berlioz remain the most vivid memory of the Festival. Probably Berlioz, in writing them down, had a conceit that this would be the case wherever they were performed. A loud chord on the orchestra to the west of the audience is followed, after nothing

but a silent pause, by a loud chord on the organ to the east, and the cross-fire is kept up until it is time for some music. Such an irregular proceeding is apt to make a congregation jump, and anything that does this is remembered. Everybody began to look forward to some more fun from this gamesome Te Deum, and when it failed to arrive they thought that Berlioz had let them down. The promise of stentorian antiphonal praise is soon forgotten, and the organ thereafter joins in nothing adventurous and little that takes effect as music. The first chorus is about the best section of the work. It moves forcibly, with vigorous gestures and a rolling eye, so to speak. But even here we begin to be worried by harmonic *non sequiturs* and queer contrapuntal grammar which do not carry the excuse that something vital is being said with them that could not be said without them. These faults of expression show up more clearly in the sections that have no compensating interest of strong movement. Some of the subdued parts of the Te Deum have not even the virtue of saying things wrongly. A queer sort of nullity creeps over the pages. It is familiar to people who do not like Berlioz. Those who like him see it as a different quality. In the last chorus of the work Berlioz seems to have been wildly attracted by the words *Judex crederis esse venturus*. He gives them a phrase in 9/8 time that is as unjustifiable as the Latin itself, and plugs away at it with an insistence that you may call Holstian—or negroid, as you will. The listener simply does not want it, whatever his angle of view towards songs of praise in a church or works for large choral societies in French Albert Halls. There is a lot to be said for this strange, tall fellow, Berlioz. But he does resemble Hamlet, with an impediment in his speech.

The other works that first saw the light of performance were unexceptionable in intentions. They were music of good fabric but not quite right in the making. Mr. Edgar Bainton, like Sir Walford Davies, had gone to the treasure-house of English literature and had brought forth a gem of John Donne's, entitled 'Hymn to God the Father,' for choral and orchestral setting. To the reader's loss it cannot be quoted here, for lack of space to quote the whole of it. Mr. Bainton's music mates the words in seriousness but not in action. The words deliver stroke after stroke; the music, a wrapping of many parallel strands, envelops and hinders them. From Mr. Alexander Brent-Smith we had an orchestral suite, 'In the Cotswolds.' It is written in three movements, 'The village green,' 'The Lady's dolour,' and 'The hunting fugue,' each of them packed tight with good musical goings-on. They bespeak a mind itself packed tight with musicianship, speculative, creative, critical, and one that, during the creative process, is too intent on making trees to arrange a proper wood. Mr. Brent-Smith might take some tips from those easy-going, competent people Gounod and Saint-Saëns, who could lay out a sylvan landscape with scarcely a decent tree in it. The composer of these Cotswold pieces (and of the Symphony played at Bournemouth this year) is not yet so beguiling a companion as the writer of those jolly articles in the *Musical Times*. Mr. W. H. Reed, on whom the Three Choirs sun shines gladly, brought two 'Somerset Idylls,' worked to the old tunes, 'Crystal Spring' and 'May Morning'; worked and overworked, for his symphonic metamorphoses were an unkind treatment, though meant for the best. What Mr. Reed did was done well; but the tunes objected—this quite apart from the mere fact that they were folk-tunes.

All the other music of the Festival must go into a catalogue: Dame Ethel Smyth's choral 'Canticle of Spring,' which she composed many years ago, and conducted in the Cathedral on September 9; Weelkes's 'Gloria in excelsis,' the Locarno music (without disrespect) from Parry's 'War and Peace'; Holst's short festival Te Deum; Palestrina's 'O bone Jesu'; Charles Wood's 'Dirge for Two Veterans'; Elgar's 'For the Fallen'; Brahms's first Symphony and Mozart's 'Jupiter'; 'The Bo'sun's Mate' and 'Wasps' Overtures; the 'Enigma' Variations; a 'Brandenburg' Concerto; and much else.

THE CHOIR

The choir's orders were: to have in artistic preparation, by the evening of September 6, four Oratorios, a Mass, a long Te Deum, a short one, three and a half Cantatas, four choral songs, and three Motets; all this on top of a good deal of service music. It was of course more than any choir could do. There is always this compromise to be made, at the Three Choirs or any similar festival, between what is possible and what is ideal. The most we can insist upon is a good working acquaintance with all the works; the residuum of artistic acquaintance varies from year to year according to the stock of human forces that chance brings to the Festival. This year the stock was below the average. It ran to an excellent working acquaintance with the music, enough to cover the difficulties of Beethoven's Mass in D, the shifting ground of Sir Walford Davies's cantata, the technical exigencies of Elgar's oratorios. But it did not run to fine-drawn interpretation even of the degree that experience has shown to be obtainable by the Three Choirs. Many *pianissimos* were *mezzo-forte*, to mention one measurable aspect. The tone of the voices was not such as to send us away glorying. One missed the peculiarly pleasurable surface that we have come to look for on the mass of western voices—a kind of verdance that differs from the Yorkshire brightness. The sheen was lacking. But the choral singing was a disappointment only to those who had learnt, in other years, to be fastidious beyond reason when they go to Worcester, Hereford, and Gloucester.

The Festival added honour to the name of Sir Ivor Atkins. These merchant princes of music in the western cities work miracles in their festival labour. Yet we never hear of a nervous breakdown. Probably they believe in their work too much to let it prey upon them. One of the reasons why we find virtue in the generalship of Sir Ivor Atkins, or of Sir Herbert Brewer, or of Dr. Percy Hull, is that they make no parade of its trials. W. McNaught.

The Westminster Choral Society and the British Women's Symphony Orchestra have amalgamated, and will give three concerts this season, conducted by Mr. Vincent Thomas. On October 27 the chief works will be Stanford's Te Deum and Bach's Magnificat; on January 19 the programme is labelled 'popular,' and will consist of 'The Golden Legend,' 'Blest Pair of Sirens,' and Smetana's 'Vltava'; on March 16, Dvorák's 'Stabat Mater' and Mendelssohn's 'Italian' Symphony are the principal items. A prospectus, giving particulars of voice trials, rehearsals, &c., may be had from Mr. Philip Ashbrooke, 20, Old Cavendish Street, W.1. It is hoped that by thus joining forces both Societies may be able to overcome the economic difficulties that such organizations can hardly face singly to-day.

Letters to the Editor

THE CINEMA ORGANIST

Sir,—It is encouraging to find from the letters on this subject in your September issue that Mr. Maclean's lecture has been the prime cause of widespread interest. My letter in the August number has evidently provoked some slight misapprehension on two points: (1) I wish to state, in the plainest possible terms, that it was not in any way intended as a personal attack upon Mr. Maclean, for whom, as a cinema organist, I have great admiration, and whose progress in the cinema I have watched with the keenest pleasure and interest. I esteem him both as an artist and friend. (2) My remarks upon extemporisation referred to the accompaniment to 'feature' or 'star' films—the photo-play or film-drama. In my anxiety to be as concise as possible I omitted to mention that fact, and possibly other minor details also. To present the subject completely and in detail is beyond the scope of a correspondence column.

Mr. O'Henry's suggestion of combining extemporisation with items from printed music is quite in accordance with my own views; there are innumerable cases in film accompaniment where a certain piece is demanded either by the action or by a sub-title. My letter was confined to the question of extemporisation as a *basis* of film accompaniment.

Mr. Westerby's letter holds the balance very fairly; the question of unity and coherence in an extemporised accompaniment has already been considered by me, and reduced to a practical system. But I doubt the accuracy of his concluding paragraph.

Mr. Taylor refers to my 'inconsistent criticism'; I fail to perceive the inconsistency. I have not recommended one course in my articles and practised another in the cinema. If my views upon extempore accompaniment are a 'counsel of perfection' how can they be 'go-as-you-please methods'? And why should we not strive for perfection in cinema organ-playing? The idea so prevalent among the majority of cinema organists, and one I have frequently attacked, is that the work of the cinema organist is an easy proposition and that 'anything will do.' The 'go-as-you-please' methods are those which I have attacked and exposed repeatedly and consistently for the last six years [while musical editor of *The Cinema*]; my whole object being to assist in placing the cinema organist's work on a sound and artistic basis—in other words, to see it perfected as a definite form of the organist's art.

Mr. Taylor's remarks as to maintaining a standard of excellence, &c., 'through every performance for a week' show that he (as, doubtless, many others) has not evolved a system or is not aware of one. In answer to his question, I merely state that I have done it for every night of the week, including Sunday, for a period of sixteen months without a break of even one performance, during which period I accompanied two hundred and twenty different feature films. Had my performances not been satisfactory both to 'management and patrons' my services would hardly have been retained either for that period or for the three succeeding years. Such a performance would not only be wonderful, but quite impossible, if I had not a definite, logical system and method.

I stated in my former letter:

> '. . . the extemporised film accompaniment by a competent organist, on the right type of organ, is the only method of securing an artistic and perfect synchronisation of film and music.'

In addition to this, I hold the opinion that the value of any theory is proved only in practice. Have my views upon the extemporised accompaniment been justified in practice, or am I the *only* one to hold such views? Let some one, other than myself, answer:

> 'I hasten to congratulate the gifted organist of the Stoll Picture Theatre, Kingsway [Dr. Tootell], upon the most excellent organ accompaniment I have yet heard to any picture. His setting to "Nothing else Matters" was masterly. . . . He played to the feature film for exactly ninety minutes, during which time every scene on the screen was perfectly fitted.'

And:

> 'The superb setting played by Dr. G. Tootell to the Gaumont picture, "The Judgment of the Deep" . . . every scene was perfectly fitted . . . the whole setting and execution were a veritable triumph. . . . Incidentally, this same setting proved very effectively the value of the organ for screen accompaniment.'

These opinions were not 'inspired' by me, nor were they written by a paid press-agent; they were written by Mr. Gilbert Stevens in the *Kinematograph Weekly* in October and December, 1921, and Mr. Stevens is the most expert critic of film music in London. Furthermore, when writing the first of these criticisms, Mr. Stevens was, I believe, unaware that I had extemporised the accompaniment to the film. I have purposely selected these two cases, as neither of these films could have been adequately accompanied by an orchestra.

After hearing my extemporised accompaniment to Mary Pickford's film, 'Suds,' one of the most expert of film musicians in London, Mr. S. Mey, said to me (in the presence of the manager), 'You have beaten me on that film, *but you can do on the organ what I cannot do with an orchestra*.' And that remark appears to me to support my views upon solo organists and makeshifts.

Mr. Taylor invites me to make a trip to London in order to learn a few things. Strangely enough, I have just read the following (by an eminent music critic): 'There is a tendency among Londoners to think that there is only one city on earth where everything is done right.' As a fact, I visit London at comparatively frequent intervals. In March of this year, during one such visit, I followed my usual practice and visited several London cinemas. Five of these are within a radius of one mile from Trafalgar Square, and I confine my remarks to the organ playing in these, exaggerating nothing, and stating simple facts. I will, for obvious reasons, refer to them by number. They are five of the chief cinemas in London.

(1.) Here the organist commenced by accompanying the 'news' film, playing what was, presumably, a quick march. In no case were four consecutive bars played in the same *tempo*, and it was even difficult to ascertain for a time whether he played in duple or triple time. The organ (a fine instrument) sounded like a huge hurdy-gurdy, the full organ being used throughout with appalling effect.

(2.) A 'selection' on the organ during an intermission between the films. The piece was 'Finlandia,' which was obviously beyond the player's powers. No rhythm, not even good *tempo*, the time varying considerably in consecutive bars; and the beautiful little melody (so like a folk-song) played as a *piccolo solo*. Here, again, was a very fine organ.

(3.) A 'selection' again. Here we had nothing but 'jazz' on one of the finest cinema organs in London. 'Jazz' can be either effective or extremely vulgar when played on an organ; in this case it was the most vulgar exhibition I have ever heard in my life. Can anything more frightful be imagined than 'Yes, sir! That's my baby' and 'Valencia' played on a huge organ, with all the power of the instrument?

(4.) The organist accompanied a film—a 'Western' drama. No attempt was made at fitting the film or following the action. Among the items played were Smart's 'Evening Prayer'; Lemmens's Final in D; 'Prière' and 'Minuet' from 'Suite Gothique'; Guilmant's 'Cradle Song' and 'Grand Chœur' in D.

(5.) The organist accompanied a feature film. Not a bad setting, with a good deal of clean and accurate playing of the various pieces. The performance was spoilt by injudicious stop-combinations, and was altogether lacking in emotion and imagination. The various pieces were, generally, suitable to the scenes, but the effect was not secured in performance. The organ is a very fine one.

If these (or, at least, the first four) are examples of what I am invited to hear in London, I can only answer that the sooner the organ is taken out of the cinema, the better it will be for music and organ playing in particular. The

cleverest thing about these players is the way they hold their jobs; but, no doubt, when I heard them, they were 'not in good form,' or there was 'something wrong with the organ,' which I did not perceive. By way of consolation, I heard an excellent organ accompaniment (partly improvised) to the film 'Time, the Comedian,' at the New Gallery, Regent Street, which I enjoyed. It was very well done.

We have reason to be thankful that there are such artists as Mr. Maclean who maintain a consistently high standard, who realise that cinema organ-playing is an *art* and not merely a humdrum and easy means of earning a livelihood, and who strive to maintain that art on a high level. Mr. Maclean's views may differ from mine, but that fact does not alter my high estimation of him as an artist.

A film may be artistically accompanied by utilising printed music. I do not condemn that procedure—as a procedure—and have done it myself. But such procedure does not prove the cinema organist to be a unique artist; neither is it possible to secure perfect synchronisation throughout. The extemporised accompaniment proves the one and secures the other.

In my book, 'How to Play the Cinema Organ,' which is at present in the press, and will shortly be issued by Messrs. Paxton, a chapter is devoted to the extemporised film accompaniment, in which the subject is treated exhaustively and in detail, with copious illustrations. From that anyone sufficiently interested in the subject will be able to see clearly that the extemporised accompaniment is a practical proposition, and not such a bugbear as it appears to be to some.

The cinema has no use for theories which cannot be turned to practical use as a box-office attraction, and I should only be preparing myself for ridicule if I advanced any theory which could not be proved to be of practical use.—Yours, &c.,

Douglas, Isle of Man. GEORGE TOOTELL
(Formerly Solo Organist, Stoll Picture Theatre, Kingsway, London).

SIR,—Dr. Tootell's criticism and answer to Mr. Quentin Maclean's lecture at the R.C.O. scarcely needs any augmentation. I consider the majority of solo organists in the leading cinemas of this country will absolutely concur with his views. Like Dr. Tootell, I have had a 'fair experience' of cinema playing and the fitting of pictures. The art of extemporisation is one which needs a solid foundation and calls for strict academic training. The last is indispensable. Ornamentation without foundation is totally inadequate. The 'picture' profession is being inundated at the moment with so-called incidental music, the style of the majority of the pieces being quite ordinary. Herein lies the path where a versatile musician can show his creative powers. Episode following episode must synchronise atmospherically and be relevant throughout with the film. But how many organists are there capable of fitting these various situations? There are many players who are completely lost when compelled to resort to the art of extemporisation. The mere possession of a good memory, calling forth fox-trots, waltzes, ballads, &c., is all right in its place, but the fitting of the 'feature' is the strong point of a super cinema organist. Comedy films, Felix films, cartoon films, &c., need showmanship, ornamentation, and not only the playing of fox-trots or one-steps one after the other. Extemporisation here is in a lighter and humorous strain: it consists of 'trickery' and stunt-playing, and often gives the performer the 'estimable' title of a 'wonder organist.' But that is only one branch of solo-playing. Nowadays the organist must be gifted to such an extent to 'show off' his prowess as an 'all-rounder.' Such men are few, therefore great scope is offered, and many opportunities will present themselves for first-class players. The art of synchronisation and extemporisation is a difficult one, and needs thorough and careful practice and concentration.—Yours, &c.,

'The Havelock,' Sunderland.' FRANK MATTHEW
(Wurlitzer Organist).

SIR,—May I be permitted to say a few words on the use of the cinema organ? (I believe I was the first in this country to show, in 1914, on an organ of suitable design and size, in a theatre which was then one of the largest, and certainly as beautifully equipped as any to-day, that the moving picture could be more adequately intensified by this means than by any other known.)

Dr. George Tootell re-echoes the gist of every word I wrote in various periodicals some eleven years ago.

Mr. Quentin Maclean probably condemns (as must every one) more or less aimless, if well-meant, meandering, when he speaks of 'extemporisation.' But really good extemporisation must perforce form the basis of really adequate accompaniment to moving films — especially dramas.

Accompanying a film calls for perfect mental and physical well-being. Few pictures can be studied beforehand. Comparatively few are really inspiring. Hence I have found that it helps matters all round not always to depend on one's self for original themes, but most frequently to introduce well-known melodies—from symphonies to songs—and to develop such extemporaneously. In practice, the accompaniment of films is a matter of hours, day after day; inspiration is a matter of seconds, and not of frequent occurrence. Therefore quotations from composers of worth are more acceptable, and the whole accompaniment is made more artistic. No rubbish need be introduced, nor need one lapse into unconsciously intensifying a film—which may be boring—by expressing boredom.

The 'fitting' of musical extracts—necessary for an orchestra—is a deplorable makeshift. Music specially written for a drama may or may not 'come off'—it usually does not.

Dr. Tootell is perfectly right in saying that we are long past the experimental stage. Indeed, there has hardly ever been such, for it was obvious from the first that the adequate accompaniment of films was a one-man job. There is certainly room for improvement in the matter of presenting films—in more educated care as to detail. And much more might be made of certain scenes and climaxes if operators slowed down the pace of the feed more often. Operating a film perhaps hardly conduces to poetical perception, but it might be possible for the operator and the musician to arrive at some understanding.

I am afraid Dr. Tootell is also accurate in the latter half of his closing paragraph. Special technique, very wide knowledge of, and practical experience in, music of all styles, a keen sense of the dramatic, and especial ability and temperament are requisite for this highly special work.

Since I left England matters may not possibly have progressed very far. But we need most certainly not go out of England for the necessary type of organ. We can build as well as, if not better than, any other nation. And the direction of all the music should be under the organist, the most highly-educated musician.

At Chicago there are some two hundred theatres, and an organ in every one of them.—Yours, &c.,

San Remo. KENNETH G. BURNS
(Formerly organist and director of music to the Palladium, Southport).

SIR,—The admirable letters on the above subject in your September issue so ably deal with the matter that apparently little more can usefully be added. As one who was present, however, at the lecture given by Mr. Maclean at the R.C.O., and being more than well acquainted with his splendid work at Shepherd's Bush (to listen to which is invariably a real pleasure), I would like to express my appreciation of the sound common-sense of his general remarks, as well as of the modesty with which they were expressed.

Dr. G. Tootell disagrees with Mr. Maclean on (amongst other things) the subject of extemporised accompaniment. If an organist could be found revealing the combined genius of a Wagner and a Strauss and the executive ability of a Marcel Dupré and a Lemare, one might admit it to be 'only a makeshift method' for such a unique wonder to adapt existing music to a film. Since, however, such a marvel is not to be found every day, one can only endorse Mr. Maclean's condemnation of extemporisation as a general basis of film accompaniment.

To extemporise artistically, consistently, and regularly every day, week in week out, retaining freshness and originality, simply could not be done. Little mannerisms and idiosyncrasies of the player (*e.g.*, certain favoured keys, a particular little 'figure,' &c.) would unconsciously become stereotyped and consequently monotonous.

By all means let us use extemporisation sometimes, to accompany perhaps some episode demanding special treatment, or when an existing piece cannot be found with just the right atmosphere, but do not let us make a general practice of extemporising an accompaniment to the whole picture, because it would be quite impossible always to do it well, much less perfectly.—Yours, &c.,

G. T. Pattman.

1, Bassett Road, Notting Hill.

NATIONAL INSTITUTE FOR THE BLIND: APPEAL FOR VOLUNTARY WORKERS

Sir,—The Council of the above-mentioned Institute would be grateful if you would permit them to draw attention in your columns to a recent extension of the Institute's well-known musical activities on behalf of the sightless, this time more especially for the benefit of advanced students and for those who have taken up music as a vocation.

You have already so often referred to the musical work of the National Institute that your readers are doubtless aware of its extensive catalogue of musical works published in Braille and sold to the blind at a quarter the cost of production.

While this provision meets the needs of most blind musicians, yet there are many occasions when a specially prepared single copy of a work is urgently required—perhaps for an examination, a Church festival, a recital, or some other important musical event.

To meet such situations the Council has decided to set apart for this particular kind of transcription work the services of two members of its staff of blind Braille-music writers, provided a sufficient number of voluntary sighted readers can be found to offer to dictate the selected works to them and so occupy their available time.

It is a grievous mortification for a gifted and eager blind musician to be unable to rise to a special occasion simply because he cannot get a Braille copy of an essential work, and so be made to suffer the humiliation and consequences of an undeserved defeat. Indeed, it would be difficult to conceive of a more poignantly-felt need in the world of music, or one in which ready personal service could be more aptly compared to the timely offering of the 'cup of cold water' to one about to perish.

Already a number of musical people—with the necessary leisure—have responded, and arranged to devote a definite number of hours per week to this 'Dictation' at the Institute.

If, therefore, any of your readers resident within reach of the Institute feel that they too would like to help to complete our chain of part-time readers, we should be most grateful if they would write to, or call at, the Institute (Music Department), 224, Great Portland Street, W.1—one minute's walk from the Great Portland Street Station of the Metropolitan Railway.

Thanking you on behalf of the Council for your generous espousal at all times of our great and onerous work on behalf of the blind.—Your, &c.,

Edward Watson
(*Secretary, Music Department, National Institute for the Blind*).

WANTED: A PELHAM HUMPHREY TEXT

Sir,—I should be grateful if any of your readers could tell me where there is an early text of Pelham Humphrey's anthem, 'Rejoice in the Lord, O ye righteous,' other than the one in Blow's handwriting in the Fitzwilliam Museum at Cambridge.—Yours, &c.,

7, Minor Canon Row, Rochester. C. Hylton Stewart.

'CASTLE SOCIETY OF MUSIC'

Sir,—The query of Miss Broderick in your September issue (p. 834), regarding the 'Castle Society of Music,' may be answered as follows, premising that a careful hunt through the London newspapers of the period 1724-53 would furnish material for an interesting volume on the subject.

Although 'Grove' does not specifically treat of the Castle Society, or the Castle concerts, yet, under the article 'Young' (vol. v., p. 579) will be found an account of the founding of these concerts—by Talbot Young, son of John Young—contributed by Mr. F. Kidson, who quotes the amusing catch made by Dr. Cæsar on father and son, which was printed in Henry Playford's second book of the 'Pleasant Musical Companion,' in 1701:

'You scrapers that want a good fiddle well strung,
You should go to the man that is old while he's Young.
But if this same fiddle you fain wou'd play bold,
You must go to his son, who'll be Young when he's old.
There's old Young and young Young, both men of renown,
Old sells, and young plays, the best fiddle in town.
Young and old live together, and may they live long—
Young to play an old fiddle, Old to sell a new song.'

The Castle Concerts were held at the Castle Tavern in Paternoster Row, and were founded by Talbot Young, in 1724. In October of that year Talbot Young led the band, and he continued to do so for about twenty years. Previously he had, in conjunction with Dr. Greene, held weekly 'music meetings' at his father's house, the Dolphin and Crown, where they were joined by many gentlemen performers; and so successful did their meetings prove that about the year 1719 the Youngs removed to the Queen's Head Tavern, Paternoster Row. At the same date Talbot Young was given a post in the Chapel Royal. One of the amateurs at the last-named tavern was Woolaston, whose portrait of Talbot Young was formerly in the Castle concert-room.

In 1744 the subscription was raised from two guineas to five guineas, so as to enable the members to give oratorios. On the retirement of Talbot Young, about this date, Prospero Castrucci took over the leadership of the Castle Society of Music. Concerts continued to be given at the Castle Tavern till 1753, and Talbot Young died in 1754—an octogenarian.—Yours, &c.,

W. H. Grattan Flood.

MUSIC AND TEARS

Sir,—Though it may lay one open to a charge of making a parade of his emotions—a thing the average Englishman is notoriously not addicted to—it may not be entirely devoid of note if, 'in the interests of scientific inquiry,' another music-lover searches his recollection for passages, or complete works, which he has found it impossible to listen to dry-eyed. First and foremost comes Wagner, the emotional composer *par excellence*, with many a page in 'Die Meistersinger' (one supreme instance being the outburst into C major in Act 3, at Hans Sachs's words, 'Nun aber kam Johannistag!'); the joyous entry of Siegfried—so like the opening of the 'Hammerklavier' Sonata—in B flat (3-4), in Act 1 of 'Siegfried'; the Brunnhilde theme on the bass clarinet in Act 1 of 'Götterdämmerung'; and Tannhäuser's outcry in Act 1, 'Allmächtiger, dir sei Preis.' Of Beethoven, almost equally rich in this respect, one might specify the Arietta of the Sonata, Op. 3, the Allegretto of the seventh Symphony, many parts of the ninth Symphony, the slow movements of the first 'Rasoumovsky' Quartet, the Andante con moto of the Quartet, Op. 130, and the radiant second subject of the Finale of the C sharp minor Quartet, among many others. In Schubert there are many places in the C major Symphony, and the first movement of the D minor String Quartet. Outstanding examples from Brahms are the slow movement of the G minor Pianoforte Quartet, and the tremendously exultant Finale of the first Symphony. In Bach (a rich fount again), one might particularise the cantata, 'Gottes Zeit,' and the long-breathed melody in B minor, from one of the cantatas, on which Reger has based his magnificent set of Pianoforte Variations, Op. 81.

To come down (or is it up?) to modern music, there is the deep, human pathos of Strauss's 'Don Quixote,' and, strange though it may seem in this connection, 'Till Eulenspiegel'; the slow movement and the superb transfiguration of the motto theme in the Finale of Elgar's first Symphony; the closing chorus, over the dead body of 'Dylan,' in Act 1 of Holbrooke's opera; the Overture to 'Hansel and Gretel'; Schönberg's Sextet, and certain parts of the 'Gurrelieder'; Bax's moving Pianoforte Quintet, and some of the pianoforte pieces, notably 'Dream in Exile.'

One is well aware that this enumeration (which, lengthy though perhaps it seems, might well have been made longer) represents but an outline of one person's reactions to many types of great music. Yet, such as it is, I beg to submit it as the personal expression of—Yours, &c.,

28, Hilldrop Crescent, N.7. FELIX WHITE.

EXAMINATION PAPERS

SIR,—Your paragraph in 'Occasional Notes,' on certain criticisms by examiners upon a Mus. Bac. Exercise, will meet with many sympathisers, especially as you invite the views of readers.

May I say a word for the other side? The Exercise in question was probably a rejected one, and if so, a certain amount of annoyance is quite natural in the disappointed candidate. In any case, the examiners were perfectly justified in pointing out 'false relations,' harsh clashings, and even omitted accidentals.

These things are simply 'not done' in the pure, scholarly style demanded by our Universities. Whether they *ought* to be allowed is another question, which I will not argue in this letter. Let us take an illustration: if a candidate for Matriculation persisted in using split infinitives and other forms of bad grammar, his English essay would very properly fail. The fact that such things are done by celebrated novelists does not justify their use, any more than the fact that such faults as you have named occur in the music of famous composers justifies them in examinations.

I have coached many students for degrees, and have seen many Exercises, but I have never yet seen an unfair comment. On the contrary, the comments often show a real desire to assist the candidate.

Examiners are the upholders of the clean principles that have established the best English tradition, the tradition one finds so admirably expressed, say, in the music of Sir Hubert Parry. If a candidate is not prepared to obey those principles, he is not fit to possess a degree, which is a proof, as his Exercise is a pledge, of his adherence to them.

Some of us are quite tired of the crude and silly music of certain 'moderns,' who would have us believe that rubbishy discords are good music, and we are grateful to examiners for insisting upon a high standard of pure writing.

Further, it does not follow that because in this particular case no comment was made on the 'form or musicianship of the work,' either that this was good, or that the examiners had failed to estimate it correctly. From my own experience of such Exercises, I should say it was probably *bad*, which constituted the main reason for its rejection. A candidate who is capable of really big things in musicianship is usually careful in little things. Let the disappointed candidate take to heart this kindly hint, and write another Exercise that will be a credit to him and to his University.—Yours, &c.,

FREDERIC H. WOOD.

252, Hornby Road,
Blackpool.

[While welcoming Dr. Wood's letter, we must point out that it answers only one side of our 'Occasional Note.' We admitted that drastic correction of grammatical slips might be defensible, but we protested against 'an examining method that *confined* itself to such correction.' If, as Dr. Wood suggests, this particular Exercise was bad in form or musicianship, surely the defect (far more important than mild false relations) should have been pointed out by the examiner. The analogy between the false relations set up in an orchestral score and bad grammar in literature is less convincing than it appears to be. False relations often sound well, whereas bad grammar never does. We still hold strongly that the examiner of the Exercise under discussion did only half of his job—the easy and less important half.—EDITOR.]

COLNE ORPHEUS CHOIR AND INCREASED PRIZE-MONEY

SIR,—Will you kindly favour me with space in your October issue to correct any possible misunderstanding which might arise from the report given in the *Musical Times* of August on 'The Conference of Competitive Choirs and Festival Representatives,' held recently at Halifax?

The report says that the Colne Orpheus Male-Voice Choir submitted a resolution favouring increased prize-money at Competitive Festivals—a suggestion that came in for severe criticism.

As a matter of truth no representative from the Colne Orpheus Choir was present at the Conference, and the subject was entirely new to its members, who have not at any time, either in committee or in open meeting, given it even a thought.

My committee was concerned lest the report should give the impression that financial gain had chief place in the work of our choir, and this it would greatly regret, for at all times the Colne Orpheus Choir has, along with Mr. L. Greenwood (its conductor), endeavoured to attain to a higher standard of musical excellence at every successive competitive festival which it has attended.—Yours, &c.,

J. E. TAYLOR
(*Hon. Secretary, Colne Orpheus Glee Union*).

96, Park Drive, Colne.

[We gladly publish Mr. Taylor's letter, at the same time pointing out that the report reached us from an official of the National Association of Comeptitive Choirs.—EDITOR.]

'THE CHILDREN'S MUSIC'

SIR,—I find myself in complete agreement with Mr. J. H. Elliot's interesting article in your September issue under the above heading. Recently, at the end of a talk on music to some elementary school children, I asked one very intelligent damsel what piece of music she would most like to hear. 'Valencia,' unhesitatingly replied the maiden. For a moment I was a little dashed, having expected a 'perfectly beautiful' answer! But a little reflection showed me that the child was simply asking for something she *knew* she would enjoy.

Had the answer been 'Beethoven's fifth Symphony,' I should have thought, 'You little prig!' For the child who could really appreciate Beethoven (to adapt a well-known saying) would indeed be a monstrosity.—Yours, &c.,

'The Lighthouse,' Winterton, Great Yarmouth. ALEC ROBERTSON.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Soprano wishes to meet accompanist for mutual practice. Near Royal Academy of Music.—VOCAL, c/o *Musical Times*.

Pianist (gentleman) wishes to meet vocalists for accompaniment and mutual practice. Margate district.—X. Y. Z., c/o *Musical Times*.

Contralto wishes to meet pianist for mutual practice. Classical music. N.E. London.—F. L., c/o *Musical Times*.

'Cellist wishes to meet other string players for practice of classical string quartets.—Miss P. CARTER, Brantwood, Killinghall, Harrogate.

Pianist (good sight-reader) wishes to meet violinist or instrumentalist for weekly mutual practice. Kingston or Surbiton districts.—Miss WATERS, 5, Minerva Road, Kingston-on-Thames.

Pianist wishes to meet vocalist or instrumentalist for mutual study. N. London.—F. G., c/o *Musical Times*.

Accompanist wishes to practise with singer. W. or S.W. districts preferred. 'Cellist (advanced) also wanted for chamber music.—G. A., c/o *Musical Times*.

Violinist wishes to form string quartet. Mornings or afternoons. Good library. N. London.—'CELLO, c/o *Musical Times*.

Violinist (gentleman) wishes to meet another for classical duet sight-reading practice, with view to forming quartet.—A. G., c/o *Musical Times*.

Lady pianist (A.R.C.M., L.R.A.M.) wishes to meet violinist and 'cellist to form trio. Also good singer. Must be S.E. London district.—T. C. N., c/o *Musical Times*.

Contralto wishes to meet pianist for mutual practice. Ealing district.—M. S., c/o *Musical Times*.

Pianist (gentleman) wishes to meet violinist or other instrumentalists. City practice.—F. T., c/o *Musical Times*.

Wanted for string quartet, competent violinist and 'cellist. —Write, S. H. G., 11, Salisbury Road, Leyton, E.10.

Lady pianist wants accompanimental practice with vocalist. Must be S.E. district. Lewisham or Catford preferred. —A. E., c/o *Musical Times*.

Violinist wanted to complete pianoforte quartet for mutual practice. Orchestral music, &c. W. London district. —H. M., c/o *Musical Times*.

Soprano wishes to meet other vocalists for practice of quartets, &c. N. London preferred. — Melody, c/o *Musical Times*.

Soprano wishes to meet qualified accompanist for mutual practice. Eltham district. —S. A. G., c/o *Musical Times*.

Violinist (lady) wishes to meet pianist and other instrumentalists for mutual practice.—18, Normanton Road, Clifton, Bristol.

'Cellist (learner) wishes to meet good pianist and violinists for progressive practice—solos, trios, and quartets. Croydon district.—Charles P. Cocks, 158, Morland Road, Croydon.

Sharps and Flats

The humbug of the ordinary concert-hall irritates me. . . . The usual noise. . . . Humbug. . . . Virtuosos.—*Arnold Dolmetsch.*

You cannot have music without composers, and at present jazz has no composers in the full sense of the term ; the brains of the whole lot of them put together would not fill the lining of Johann Strauss's hat.—*Ernest Newman.*

The stage is in so deplorable a condition that, so far as I can see, the importance of broadcasting cannot be too strongly emphasised. . . . Actors and actresses are so busy trying to be ladies and gentlemen and golfers, that they have no time left to pay attention to their jobs.—*Osbert Sitwell.*

Who are these Sitwells? Who are these people? What are they out for? What do they stand for? Why do they do it?—*Robert Hale.*

Angry people rush in, saying, 'Who are these Sitwells?' If they have never heard of us, why do they mind what we say?—*Osbert Sitwell.*

This is most distressing. There is some sort of conspiracy against the family. Many people have said much more hard things about the stage than Osbert did, and no notice has been taken of it, but when a Sitwell says them it is looked upon as a very dreadful affair. It is time some of these stage people were taught a lesson, and if they are not careful they will get one of a more severe character than Osbert has given them.—*Sacheverell Sitwell.*

Bach wrote his 48th Prelude and Fugue for this fairylike instrument, the clavichord.—*Daily Paper.*

During the afternoon the band discoursed several items of music. A squad of ambulance men were present, and rendered valuable assistance.—*Welsh Paper.*

Among the lectures and classes arranged by the London County Council for teachers are the following on musical subjects : Ten on 'Appreciation of Music,' by Mr. Stewart Macpherson ; five on 'Youth's Introduction to Music,' by Mrs. Temple Savile ; five on '19th-century Composers,' by Miss Elsa West ; ten on 'Children's Voice-Culture and Class-Singing,' by Mr. James Bates ; ten on 'Eurhythmics,' by Miss W. Houghton ; and ten on 'The Musical Training of Infants,' by Miss H. Willis. Full particulars from the Education Officer, The County Hall, Westminster.

ROYAL ACADEMY OF MUSIC

The experiment of holding a Vacation Course for Teachers proved an instantaneous success, and a large number of new members have applied to join the term-time teachers' class. On Monday, September 13, a reception of teachers was held by the Principal in the new Lecture Hall of the Academy, and on September 14, 15, 16, and 17, lectures were given by Mr. Ambrose Coviello on 'Pianoforte Playing,' Dr. Stanley Marchant on 'Class-Singing,' Mr. Ernest Read on 'Aural Training,' and Mr. Stewart Macpherson on 'Interpretation and Appreciation.' There is no doubt that when these holiday courses become better known, they will prove to be a popular institution. Teachers are at liberty to take the complete course, or a course in one subject, as suits their requirements, and it is also permissible to attend any single lecture of the series.

The new buildings are on the eve of completion, and will be formally opened on October 19 by H.R.H. The Duke of Connaught, President of the Academy. The new rehearsal theatre is a chastely-designed building with a seating capacity of three hundred. There is a sunken orchestra of sufficient proportions to accommodate fifty players. The new lecture hall will also be available for dancing classes, and included in the scheme are a number of fine and convenient class-rooms. It is impossible at the moment, a month before actual completion, to give anything but a vague impression, for the builders are still in possession, but the annex should prove a welcome addition, and greatly relieve the tension of overcrowding.

TRINITY COLLEGE OF MUSIC

There is good evidence that the number of students attending the College during Michaelmas term will show an increase on that of the previous term.

Lectures on popular subjects have been arranged, including one by Mr. James Brown on 'Style and Quality in String Quartet Playing,' and a series to be given by Mrs. K. W. Campbell, sometime lecturer in English literature in the University of Aberdeen and King's College, University of London, on 'English Literature.'

Mr. H. W. Stewardson, a member of the Corporation of Trinity College, has been made the recipient of an illuminated address and a purse, subscribed by the congregation of Haynes Parish Church, Bedford, as a mark of their esteem and gratitude for Mr. Stewardson's twenty-five years' service as organist and choirmaster.

The College congratulates Mr. Manders, local secretary of the Peterborough centre, on attaining his jubilee as organist of the Parish Church. Mr. Manders has held the local secretaryship for thirty-seven years.

The College has lately had the pleasure of visits from many overseas friends who have been much interested in seeing the buildings. Overseas visitors connected with the College are always very welcome.

CHORAL SOCIETY PROGRAMMES

(*First List*)

LONDON AND SUBURBS

Royal Choral Society.—October 23, 'Elijah' (Mr. Albert Coates) ; November 20, Verdi's 'Requiem' (Dr. Malcolm Sargent) ; December 18, Carols (Mr. H. L. Balfour) ; January 1, 'The Messiah' (Mr. H. L. Balfour) ; January 29, Mass in B minor (Dr. E. C. Bairstow) ; February 26, 'The Dream of Gerontius' (Sir Edward Elgar) ; March 26, 'The Creation' ; April 15 (Good Friday), 'The Messiah' (Sir Hamilton Harty).

Philharmonic Choir (Mr. C. Kennedy Scott).—November 25, Mass in B minor ; December 15, 'The Messiah' (Sir Thomas Beecham) ; March 10, Holst's Psalm 86 and Psalm 148, Bach's 'The Spirit also helpeth us,' Vaughan Williams's Mass in G minor, Parry's 'Songs of Farewell,' Liszt's 'By the Waters of Babylon' ; March 19 (Central Hall), Educational Concert ; April 11, Berlioz's 'Te Deum' (Sir Thomas Beecham).

Bach Choir (Dr. R. Vaughan Williams).—December 17, Bach's 'The Sages of Sheba' and Vaughan Williams's 'Sancta Civitas'; March 5 (Central Hall), 'St. Matthew' Passion; March 24, Brahms's 'Gesang der Parzen'; Holst's new 'Elegy' for female voices; Verdi's 'Stabat Mater'; Handel's 'Saul.'

Westminster Choral Society and the British Women's Symphony Orchestra (Mr. Vincent Thomas).—Stanford's 'Te Deum'; Bach's Magnificat; 'Blest Pair of Sirens'; 'The Golden Legend'; Dvorák's 'Stabat Mater'; Haydn's 'Spring'; orchestral works.

City Temple Choral Society (Mr. Allan Brown).—'Elijah'; 'The Messiah'; 'Christmas' Oratorio; 'Israel in Egypt'; 'The Dream of Gerontius'; 'The Crucifixion.'

Alexandra Palace Choral and Orchestral Society (Mr. Allen Gill).—'Judith'; Mass in B minor; 'The Mystic Trumpeter' and 'Toward the Unknown Region'; 'The Dream of Gerontius'; 'Hiawatha.' Concerts at the Northern Polytechnic Hall, Holloway Road.

Banstead Musical Society (Mr. Graham S. Rider).—Stanford's 'Songs of the Fleet'; Vaughan Williams's 'Fantasia on Christmas Carols'; 'Phaudrig Crohoore.'

Central London Choral and Orchestral Society (Mr. David J. Thomas).—'A Tale of Old Japan'; 'Elijah.'

Croydon Philharmonic Society (Mr. W. H. Reed and Mr. Alan J. Kirby).—Parry's 'The Chivalry of the Sea'; Brewer's 'Sir Patrick Spens'; Walford Davies's 'Ode on Time'; Verdi's 'Requiem.'

Crystal Palace Choral and Orchestral Society (Mr. Walter W. Hedgcock).—'Faust' selection; operatic choruses by Handel; 'Hymn of Praise' and 'Midsummer Night's Dream'; 'A Princess of Kensington.'

Ealing Philharmonic Society (Mr. E. Victor Williams).—'Hiawatha'; 'The Ancient Mariner'; scenes from opera.

Grafton Philharmonic Society, Clapham (Mr. Henry F. Hall).—Community singing; 'The Messiah'; 'St. Matthew' Passion.

Islington Choral Society (Mr. Ronald Chamberlain).—'Hiawatha'; 'Elijah'; 'King Olaf' and 'The Wedding of Shon Maclean.'

Northwood Choral Society (Mr. James Edmondson).—'Semele'; 'The Fire-Worshippers.'

Penge and District Choral and Orchestral Society (Mr. Alfred B. Choat).—'Merrie England'; 'A Tale of Old Japan'; 'Songs of the Fleet'; 'From the Bavarian Highlands.'

People's Palace Choral Society (Mr. Frank Idle).—Brahms's Requiem; 'For the Fallen'; 'Songs of the Fleet'; 'Hiawatha'; 'The Dream of Gerontius'; 'Blest Pair of Sirens'; 'The Messiah.'

Purley Choral Union (Mr. Harold Macpherson).—'The Dream of Gerontius.'

Sutton Musical Society (Mr. H. L. Balfour).—'Acis and Galatea.'

West Middlesex Musical Society (Mr. C. Stanley Smallman).—'Acis and Galatea'; Carols; 'The Swan and the Skylark.'

Wimbledon (1914) Choral Society (Mr. Kenneth A. Brown).—'Elijah'; 'The Dream of Gerontius.'

PROVINCIAL

Barnsley St. Cecilia Society (Dr. J. F. Staton).—Vaughan Williams's 'Sea' Symphony.

Bath Choral and Orchestral Society (Mr. H. T. Sims).—'Semele'; 'Pied Piper of Hamelin'; Madrigals.

Birmingham Festival Choral Society.—'The Apostles'; Mass in B minor.

Birmingham Midland Musical Society.—'The Revenge'; 'Blest Pair of Sirens'; 'Hiawatha'; 'The Redemption.'

Boston Choral Society (Mr. Gordon Slater).—Brahms's 'Requiem'; 'St. Matthew' Passion.

Bradford Festival Choral Society (Dr. Malcolm Sargent).—'Hymn of Praise'; 'Spectre's Bride'; 'The Messiah'; 'Sing ye to the Lord'; Vaughan Williams's Mass in G minor.

Bradford Old Choral Society (Mr. Wilfrid Knight).—'King Olaf'; 'The Messiah'; 'The Creation'; 'Ode to the North-East Wind.'

Brighton and Hove Harmonic Society (Mr. Percy Taylor).—'The Dream of Gerontius'; orchestral concert conducted by Sir Henry Wood; 'The Golden Legend'; 'Elijah.'

Bristol Choral and Philharmonic Society (Mr. Arnold Barter).—Parry's 'Ode to the Nativity'; Finale from Holst's first 'Choral' Symphony.

Burnley Municipal Choir.—'A Tale of Old Japan'; 'Hymn of Praise.'

Cardiff Musical Society (Mr. T. E. Aylward).—'The Dream of Gerontius'; 'Everyman.'

Crewe Philharmonic Society (Mr. R. A. Taylor).—'Tom Jones' (Diamond Jubilee Concert).

Derby Choral Union (Sir Henry Coward).—'Elijah'; 'The Apostles.'

Derby Co-operative Choral Society (Mr. F. J. Stevenson).—'Blest Pair of Sirens'; 'Carmen' selection; 'A Tale of Old Japan.'

Doncaster Musical Society (Mr. H. A. Benne).—'Acis and Galatea'; 'Peasant' Cantata; Holst's Fugal Concerto and 'Rig Veda' hymns; Brahms's 'Requiem'; Elgar's 'King Olaf.'

Downham-Market Choral Society (Dr. Henry Coleman).—'Hymn of Praise.'

Dundee Amateur Choral Union (Mr. Charles M. Cowe).—'Christmas' Oratorio; 'Everyman.'

Exeter Oratorio Society (Mr. Allan Allen).—'The Messiah'; 'The Mystic Trumpeter'; 'Hymn of Praise.'

Faversham Philharmonic Society (Mr. W. J. Keech).—'The Messiah'; 'The Yeomen of the Guard.'

Glasgow Choral and Orchestral Union (Mr. Wilfrid Senior).—'The Flying Dutchman'; 'Acis and Galatea'; 'Sea' Symphony.

Grimsby Choral Society (Mr. Percy Wilson).—'The Creation'; 'The Apostles.'

Halifax Choral Society (Dr. A. C. Tysoe).—'Caractacus'; 'The Messiah'; 'Elijah.'

Hanley, *see* Potteries.

Huddersfield Choral Society (Sir Henry Coward).—'Sea' Symphony; Dvorák's 'Stabat Mater'; 'The Messiah'; 'Aïda.'

Kirkcaldy Musical Society (Mr. Charles M. Cowe).—'The Messiah'; 'Christmas' Oratorio, Parts 1 and 2; 'Mount of Olives.'

Leeds Choral Union (Sir Henry Coward).—'Aïda'; 'The Messiah'; 'Elijah'; 'Hiawatha.'

Leeds New Choral Society (Mr. H. Bardgett).—'Christmas' Oratorio; 'Carmen.'

Leeds Philharmonic Society (Dr. E. C. Bairstow).—'Jesu, priceless Treasure'; 'The Messiah'; Mass in B minor.

Leicester Philharmonic Society (Mr. C. Victor Thomas, chorus master).—'The Creation'; 'Hymn of Praise'; 'The Messiah'; 'The Dream of Gerontius.' Concerts to be conducted by Sir Henry Wood.

Liverpool Philharmonic Society (visiting conductors).—Debussy's Three Nocturnes; 'Sea' Symphony; Rachmaninov's 'The Bells.'

Liverpool Welsh Choral Union (Dr. Hopkin Evans).—'Hiawatha'; 'The Messiah'; Beethoven's 'Choral' Symphony; Bach's Magnificat; 'Elijah.'

Melton Mowbray Choral Society (Dr. Henry Coleman).—'Carmen' selection; Oliver's 'Cries of London'; 'St. Matthew' Passion.

Newcastle and Gateshead Choral Union (Dr. W. G. Whittaker).—'Sing ye to the Lord'; Weelkes's 'Gloria in excelsis'; Beethoven's Mass in D.

North Shields Philharmonic Society (Mr. R. H. Stapylton).—'Job'; 'The Messiah'; 'Judith.'

North Staffs Choral Society (Mr. John James).—'Hymn of Jesus'; 'The Messiah'; Verdi's 'Requiem.'

NORTHAMPTON MUSICAL SOCIETY (Mr. C. J. King).—'The Messiah'; 'Semele' (provisional).
NOTTINGHAM PHILHARMONIC SOCIETY (Mr. William Turner).—'Phaudrig Crohoore' and 'The Revenge.'
NOTTINGHAM SACRED HARMONIC SOCIETY (Mr. Allen Gill).—Third Acts of 'Tannhäuser' and 'Lohengrin'; 'The Messiah'; 'Sea' Symphony; Bach's 'Peasant' Cantata; 'The Golden Legend.'
PORTSMOUTH NORTH END CHORAL SOCIETY (Mr. Ernest Birch).—'Carmen'; 'Elijah.'
POTTERIES CHORAL SOCIETY (Hanley) (Mr. Carl Oliver).—'Hiawatha's Wedding-Feast'; 'For the Fallen'; 'Phaudrig Crohoore' (at Stoke).
REIGATE CHORAL SOCIETY (Mr. J. E. Gomersall).—'Merrie England'; 'King Olaf.'
ROCHDALE PHILHARMONIC ORCHESTRAL AND CHORAL SOCIETY (Mr. F. Leach).—'The Ruins of Athens'; part-songs; 'Elijah'; 'The Messiah.'
RYE MUSICAL SOCIETY (Mr. Roland Roberts).—'A Tale of Old Japan.'
SHEFFIELD AMATEUR MUSICAL SOCIETY (Dr. J. F. Staton).—'Everyman'; 'Sea' Symphony.
STOCKPORT VOCAL UNION (Dr. Thomas Keighley).—Brahms's 'Requiem'; Rutland Boughton's 'Bethlehem.'
STOKE-ON-TRENT.—*See* Potteries and North Staffs.
SUNDERLAND PHILHARMONIC SOCIETY (Mr. R. F. Jarman).—'The Spectre's Bride'; Community singing; 'Elijah'; 'A Tale of Old Japan'; 'Sea' Symphony.
TAMWORTH CHORAL SOCIETY (Mr. H. Rose).—'The Rebel Maid'; 'Carmen' selection.
UCKFIELD MUSICAL SOCIETY (Mr. H. R. Reveley).—'The Creation.'
WESTON-SUPER-MARE CHORAL SOCIETY (Mr. Seymour Dossor).—'For the Fallen'; 'Hymn of Praise'; 'Elijah.'
WINDSOR AND ETON CHORAL SOCIETY (Rev. B. C. S. Everett).—Dettingen Te Deum; Madrigals; 'The Messiah'; Brahms's 'Requiem.'
YEOVIL CHORAL SOCIETY (Mr. F. G. Risdon).—'The Revenge'; 'Song of Destiny.'

London Concerts

THE PROMENADE CONCERTS

The first few evenings of the season, up to August 18, have already been discussed in these columns. On August 19 the 'New World' Symphony was the central attraction. This work will long retain the public's favour, but its performance must surely make a few people wonder whether Dvorák's earlier Symphonies are so vastly inferior as to deserve their total neglect in its favour. At least two of them are easily equal to No. 5. A composer far more seriously ill-represented is Dame Ethel Smyth, with her Overture to 'The Wreckers,' which is not characteristic, and becomes very tiresome by too frequent repetition.

August 20, the first Friday of the season, brought the familiar classical programme, but Sir Henry Wood gives the Beethoven Symphonies in inverse order this year, beginning with No. 8. The plan is a wise one, since a certain number of people are in London about the same time each year.

Liszt commanded the following Saturday's programme, for it included not only 'Les Préludes' and the 'Hungarian Fantasia' (still played by Mr. Arthur de Greef), but also Respighi's 'Fountains of Rome,' which is more Lisztian than Liszt himself, and a good deal better. McEwen's stern and noble 'Winter Poem,' an orchestral work worthy of greater attention than it receives, blew like a refreshing cold wind into this highly-scented atmosphere, which Saint-Saëns and Ponchielli did nothing to clear.

On August 23 a substantial Wagner programme was followed by still more Liszt, in the shape of Miss Dorothy Howell's 'Lamia.'

The second classical Tuesday programme did not attract great multitudes by its mostly unfamiliar works. Musical audiences seem hardly aware just yet of the fascination of tracking the great masters down their side-lines. Malipiero's 'Il Molino della Morte,' substitued for the much finer and more significant music from 'San Francesco d'Assisi,' proved only an ordinary descriptive symphonic poem of the Saint-Saëns brand brought up to date.

A welcome revival of the first two of Debussy's 'Nocturnes' was the outstanding event of August 25. After these colouristic masterpieces, the helpless orchestration of Schumann's fourth Symphony sounded doubly ineffectual, but the work still has a mild attractiveness.

The moderns had it much their own way on the Thursday, when three of Holst's 'Planets' were given, and the all but unknown 'Life's Dance,' by Delius, showed us a fine master in the making—and almost made. The influence of Grieg and Strauss can be discerned in this piece, but there is enough of the real Delius to make it worthy of a place in the regular repertory. Mr. Leslie England proved in Ernest Schelling's entertaining 'Suite Fantastique' that he is on the very threshold of pianistic distinction.

The second Friday brought Beethoven's seventh Symphony and the 'Emperor' Concerto, with Orlov as the admirable soloist; also the Haydn Variations of Brahms.

Saturday, August 28, recalled the now all but vanished nights of years ago ('Valse triste,' 'Hänsel and Gretel,' 'Capriccio Italien,' &c.). Nevertheless, Strauss would slip in and remind us that the flippant public taste of old is on the point of death, and transfiguration thereof at hand.

The Wagner programme of August 30 was followed by Miss Susan Spain-Dunk's Concert-Overture 'The Kentish Downs,' a piece of extremely able writing technically, a little void of imagination and poetry, but notable for its brisk energy and clean form.

The last day of August also saw the end of the early Haydn and Mozart Symphonies, so far as the present season is concerned. They were removed from the scheme for the remaining Tuesdays 'owing to lack of time for preparation,' but one hopes to hear the best of them—perhaps spread over a longer period—later on. The performance by Messrs. Jean Pougnet and Harry Berly of Mozart's 'Symphonie Concertante,' for violin and viola, was one of the season's best individual achievements so far. The Overture to Rutland Boughton's 'Queen of Cornwall,' produced on the same night, is marred by the unsatisfying orchestration and the shapelessness to which one is accustomed from that composer, and not redeemed by the distinctive invention and suggestiveness of mood of which one knows him to be capable. Frankly, this piece cannot stand up to a tremendous subject dealt with by a man of the calibre of Thomas Hardy.

Bach and Handel had it mostly their own way on September 1, and their way nowadays is that of compelling the attendance of a large crowd.

It was the presence of Saint-Saëns, most accomplished manufacturer of shams that look like the real thing, in Thursday's programme, that saved Henry Hadley's symphonic poem, 'The Ocean,' from betraying its smoothly-covered hollowness too badly.

September 3 was distinguished by a fine performance of Beethoven's fourth Pianoforte Concerto by Miss Myra Hess, who also took part, with Messrs. Charles Woodhouse and Robert Murchie, in the splendid Bach Triple Concerto in A minor.

Haydn Wood's Variations on an old-fashioned comic song made a good Saturday piece reminiscent of the early days of the 'Proms.,' but it is a really musicianly and refined treatment of a vulgar theme.

Wagner came in for his weekly round on September 6, and drew the usual crowd.

On the Tuesday the fourth Tchaikovsky Symphony was substituted for the discarded Haydn and Mozart, and the novelty was the symphonic interlude, 'La Queste de Dieu,' from Vincent d'Indy's 'Légende de Saint-Christophe'—fine, earnest, and almost rudely honest music that will make no concessions to surface beauty, but precisely for that reason convinces the serious hearer.

Something of the same stern demand was made on those who listened to the concert of September 8, which included Brahms's third Symphony and Elgar's Violin Concerto, the latter, it is hardly necessary to say, with Miss Margaret Fairless as the congenial soloist. The new 'Introduction

and Allegro' by Arthur Bliss, conducted by himself, struck one as an enormous advance by that composer. There are the dignity and exhilaration of fine craftsmanship, and easy accomplishment of a self-imposed hard task behind this large architectural conception.

John Manen's Spanish Violin Concerto, brilliantly played by Miss Isolde Menges, on September 9, is small music flung out with an elegant assurance that carries it through most convincingly, at any rate at a first hearing. John Ireland's 'Mai-Dun' Rhapsody, by contrast, seemed hewn out of the toughest material at the cost of immense labour and hard thinking; it imposes its elemental strength more decidedly on the mind and memory at each new hearing.

The Friday programmes arrived at Beethoven's fifth Symphony by September 10, and on the next night only the rather laboriously ingenious 'Chant de Joie' of Honegger stood out as an uncommon Saturday item.

Edward German and Ethel Smyth shared the programme with Wagner on September 13, and on the Tuesday came Tchaikovsky's fifth Symphony in place of the ousted classics. The novelty was Hindemith's Concerto for orchestra (Op. 38), a work that shows how easy polytonality can make things for young composers. Now that it is possible to jam any number of tunes together in any number of keys, it is not surprising that even some of the least accomplished young composers prefer counterpoint to vertical harmony. The method also offers good opportunities for making commonplaces sound exceedingly novel and daring. This is not to imply that Hindemith himself is guilty of random polyphony, but it is extremely difficult to distinguish the false from the true, and one can only trust him on the evidence of his undoubted musicianship in other directions. He does possess a certain agreeable alertness of fancy and contrivance, and he certainly succeeds in making a real Concerto of this work, giving various instruments interesting things to do. But about the essential traditionalism behind his apparent modernity there can be no doubt whatever.

Bach, Handel, and Mozart practically had the bill to themselves on September 15.

Thursday, September 16, is memorable for a fine and sensitive performance of Vaughan Williams's 'Pastoral' Symphony under the composer's direction. We all remember being a little puzzled by a vague mysticism, a direct communion with Nature from which the present age is almost wholly estranged, when this work was first produced, and probably no hearer was quite sure just then whether he liked it or no. But there can be no two ways about it after two or three hearings. You are either bored by the uniformity of its contemplative mood or you become completely absorbed in its musing beauty. Most people by now, judging from the reception the Symphony had at the Promenades, would seem to have decided that they are captivated. E. B.

OLD VIC. OPERA

The operatic season at the Old Vic. opened on September 16, with 'Lohengrin,' conducted by Mr. Corri. Opera there is not done so well as Shakespeare, nevertheless it is surprising what is achieved. Amazing woman, Miss Baylis, thus to give us ninepennyworth for our fourpences! And the Old Vic. shows are not shabby nowadays. 'Lohengrin' was clad sumptuously.

The singers were Miss Winifred Kennard (Elsa), Miss Frances Geraldi (Ortrud), Mr. Henry Wendon (Lohengrin), Mr. Sumner Austin (Telramund), and Mr. Joseph Farrington (the King).

Special interest attached to the performance of the young tenor, from whom we have the right to expect much. He is undisguisedly a beginner in opera, and on this night was nervous and rigid. But he is personable and has a voice. No doubt he knows as well as anyone how much he still has to learn. His tone wants more colour and his production more freedom and ease. On a point of diction, his *ay* vowel too dangerously approaches *ee*. But on the whole he does not sing wrongly, and we have the impression that he has now principally to let himself go, to warm to his task and animate, in order to sing extremely well. His future depends probably on whether he is in good hands.

Miss Kennard's singing has improved. But Elsa's music asks for more and more beautiful quality. Mr. Austin's acting was full of intelligence, and musically his part suits him—its violence incites him to overcome the excessive melancholy of his voice.

We must not be taken to suggest that the Old Vic. 'Lohengrin' was a model. The opera calls for spaciousness and rare poetic atmosphere. At the Old Vic. it was, of course, cramped, and the performance was not as note-accurate as could be. The audience, however, was delighted, as well it might be. C.

Competition Festival Record

DUNDEE.—At a recent meeting of the committee of the Dundee Musical Festival, a sub-committee which had been appointed to consider the possibility of a guarantee fund, in view of the deficits which had been incurred by the Festival during the past three years, reported that such a fund would have to be for a period of years, and it could not see how this could be arranged. The chairman said that what weighed a great deal with the sub-committee was the question of the continuity of the guarantee. The deficit of £150 as the result of the last Festival had proved disastrous. The future was a most precarious one, and unless and until some definite means was discovered whereby they could be assured of adequate financial support and patronage by the people of Dundee, it would be hopeless to continue the Festival. Another speaker said it was not only a question of money; if they were to run the Festival, they wanted an interest taken in it. It was agreed to call a general meeting of the members of the association, and to recommend unanimously that the association be dissolved. The only comment one has to offer on this lamentable state of affairs is that if the Dundee Festival had seen fit to adopt a policy of cross-fertilisation by contact with others doing successful work in other parts of the country, instead of a policy of self-isolation, with its inevitable consequence of complete sterility, there might have been a happier tale to tell.

THE HASLEMERE FESTIVAL OF ANCIENT CHAMBER MUSIC

The second of these Festivals, instituted last year by Mr. Arnold Dolmetsch, took place at Haslemere Hall during August 24-31. There were ten concerts, three of which were devoted to the music of J. S. Bach, two to Old English concerted music for viols (fantasies, In Nomines, &c.), two to mixed Old English vocal and instrumental music, and one each to old French, German, and Italian music. The performers were members of the Dolmetsch family, assisted by a number of their pupils. To criticise the performances according to the standard of London chamber music concerts would not be fair, as Mr. Dolmetsch despises virtuosity and desires that the concerts be looked upon as 'music in the home,' where the æsthetical and emotional side of music is developed without attaching too much importance to brilliancy of technique. Nevertheless we cannot but admire even the latter in Mr. Rudolph Dolmetsch's gamba as well as harpsichord playing. His performance of Bach's 'Goldberg' Variations was at once brilliant and thoughtful. A feature of the Festival was the revival, after two centuries' oblivion, of the recorders, which Mr. Dolmetsch says he has recently succeeded in reconstructing. These soft and sweet-sounding instruments were heard in various combinations, and also with other instruments, in pieces by Purcell, Bach, Couperin, &c., and a quintet of recorders played some delightful 16th- and 17th-century popular tunes. Other items of particular interest were a majestic six-part Fantasy by William Byrd, Fantasies by Weelkes and Michael Este, and a lovely example, 'Il Doloroso,' for two viols, by Thomas Morley, which exhibited the most perfect two-part writing; a fine Sonata by Handel, for recorder, violin, gamba, and harpsichord; a remarkable Violin Sonata by that 17th-century Paganini, Joh. Jak. Walther, showing melodic invention and good musicianship; a beautiful, vivacious Suite of dance tunes

in six parts (viols and two recorders) and continuo, by Lorenzo Allegri, the composer of the famous 'Miserere'; and, indeed, so many other delightful things that it would far exceed our space to describe them. Another Festival has been announced for next year. E. v. d. S.

Music in the Provinces

Birmingham and District.—As might have been anticipated, the reconstruction of the Town Hall is not finished. Originally it was to have been completed by November, but it is understood that unexpected difficulties have been encountered. The hall is not now expected to be ready until some time in the New Year. Until then all schemes on a big scale must go to Central Hall, a roomy building with plenty of seating accommodation, but not quite the ideal venue for an orchestral concert. As some organizations have a prior claim on this building, many Saturday night concerts will probably have to be abandoned this season. The symphony concerts of the City Orchestra are to be held on Thursday evenings instead of Tuesdays; the Sunday night concerts will take place at the West-End Cinema, instead of at the Futurist Theatre.——Some of the most interesting items included in the programmes of the City Orchestra are Bach's Triple Concerto, Harty's 'With the Wild Geese,' Honegger's 'Pastorale d'Eté,' the 'Don Quixote' of Strauss, and Brahms's Pianoforte Concerto No. 2, in B flat. The nine Symphonies will be given, as well as Borodin's No. 2, Mahler's No. 4, in G, Schubert's Nos. 7, 8, and 9, and Schumann's Nos. 3 and 4. Bantock will be represented by his 'Dante and Beatrice.' ——The Philharmonic mid-day concerts are to continue as usual, but will be held on Tuesdays instead of Thursdays. The names of Catherine Stewart, Louis Godowsky, Lucy Pierce, and Carl Fuchs appear in the programmes.—— A new Society, the Birmingham Bach Choir, has been formed under the conductorship of Mr. Bernard Jackson. A series of three concerts has been arranged, and in January there will be a lecture on Tudor music by Dr. Whittaker, of Newcastle-on-Tyne.——The Birmingham Choral and Orchestral Union announces a performance of 'Judas Maccabæus,' on November 27.——A performance of 'The Apostles' is promised by the Festival Choral Society during the season. Owing to the difficulty of obtaining a suitable hall it is improbable that the annual performance of 'The Messiah,' given by this Society on Boxing Day, will take place this year.—— The Wolverhampton Choral Society will give three concerts, when 'The Apostles,' Vaughan Williams's 'Sea' Symphony and 'Towards the Unknown Regions' (an early work by the same composer) will be heard.——Mr. Joseph Lewis's singers, the Musical Society of Wolverhampton, will give 'Hiawatha' and concert-versions of 'Tannhäuser' and 'Cavalleria Rusticana.'——Mr. G. D. Cunningham, who has taken over the conductorship of the City of Birmingham Choir, will conduct performances of Bantock's 'Vanity of Vanities' and Bach's 'Sing ye to the Lord.'—— Mr. Fred J. Clifford, a young Birmingham musician, has inaugurated a small choral society, to be called the Oriana Choir. G. W.

Manchester.—An echo of last season's controversy on the omission from performance of Vaughan Williams's 'Pastoral' Symphony and Strauss's 'Domestica,' after formal announcement in the syllabus, is to be found in the preface to this winter's Hallé scheme, where it is stated that:

> 'In preparing the accompanying programmes, it was felt that to include too many novelties, merely for the sake of novelty, would be a mistaken policy. The new and unfamiliar works which do appear have been chosen with great care, as likely to prove interesting and enjoyable. No change will be made in the programmes here given unless it is found to be quite unavoidable, and special pains have been taken to obviate any need for alteration.'

All this could have been said with equal truth of last year's scheme on its publication. That of the two omitted Symphonies one did not appeal to the players, and the other was not expected to appeal to the *average* listener, is at best a somewhat lame tale. Richter had no particular affinity with Debussy's 'L'après-midi d'un faune,' nor indeed with some of the Strauss poems (this latter fact may not be general knowledge, but was vouched for to the writer by the late E. J. Broadfield), yet that did not prevent him from sinking his own feelings in the matter, and giving Manchester a chance of acquaintance with then unfamiliar works. Sir Hamilton Harty went through an earlier season here with so rigid an adherence to the prospectus as to permit a performance of 'Omar Khayyàm' with pianoforte accompaniment, owing to the non-arrival from abroad of orchestral parts; few people would have blamed him if, under such disabling conditions, he had abandoned the work until a later date. But Manchester does not need the sort of musical spoon-feeding that Sir Hamilton's letters and speech would seem to indicate. There is, however, another important aspect which has received less notice than it merits. When such a Society as the Hallé makes a considered announcement in its prospectus, and the public buys tickets based on those advertisements, has not the purchaser a right to regard the position as somewhat in the nature of a contract to be carried out, despite conductor's, or executive's, or players' attitudes or ideas, arrived at on a later date? It could have been argued, with justice, that in the case of the Bantock work just mentioned, a sort of *force majeure* made a strict fulfilment of the promise to perform quite impossible. The reasonably-minded portion of the concert-going public would certainly have excused a management for such a withdrawal, but its acquiescence in a cancellation due to a conductor's changed views, or an orchestra's indifference to a particular work, is much less certain. If you cannot rely on your ability to carry out an advertised scheme, why bother about its publication in advance? As a business community, Manchester does not understand the conduct of business on these lines. The works to be given for the first time at Manchester include: 'Serenade' (Glazounov) and Divertimento No. 2, in F (Mozart), November 4; Symphony in B flat (Chausson), November 25; 'Israel' (orchestral work) (Ernest Bloch), December 16; Rumanian Rhapsody in A (Enesco) and new English Symphony (Ernest Bryson), January 13; 'Escales' (orchestral work) (Jacques Ibert), February 17; Romance for violin and orchestra (Vaughan Williams), February 3; 'Le Festin de l'Araignée' (Roussel), March 3; and the first performance anywhere, on March 10, of Bantock's new choral work, 'The Song of Songs.' On Armistice Night comes Berlioz's 'Messe des Morts,' with the co-operation of the Besses o' th' Barn Band. Beethoven's Mass in D commemorates the centenary, and Elgar's seventieth year finds the January 20 programme entirely devoted to his works, which he will conduct. There will be no broadcasting of the programmes this season. Notable groups of soloists will be heard both at the Hallé and the Brand Lane series. Under the Brand Lane scheme Strauss is to conduct two concerts on November 6 and 13; Bruno Walter that on November 27; and Sibelius the concerts on February 19 and 26. Strauss will have with him Elisabeth Schumann on November 6, and Gerhardt on November 13, both ladies singing to the composer's pianoforte accompaniment, as well as in works with orchestra. At the moment fuller details of this series are not available.——In chamber music the Edward Isaacs concerts will consist again of a series occupying a full week, October 11-16, by the Léner players.—— The Catterall Quartet devotes four of its six programmes to Mozart (October 20), Schubert (December 15), Brahms (January 19), and Beethoven (March 23). No novelties are announced this season. C. H.

Margate.—The sixth Festival of the Municipal Orchestra was held on September 11-16, and drew advantage from the great number of visitors who remained at Margate for the late season. Sir Landon Ronald conducted Mozart's G minor Symphony and Schumann's Pianoforte Concerto (Miss Katharine Goodson).

Dr. Malcolm Sargent conducted Tchaikovsky's fourth Symphony, and Mr. Percy Pitt was in charge of an operatic programme in which Miss Florence Austral and Mr. John Brownlee were the singers. The Sunday evening programme was largely given over to the English Singers, who made a success with the seaside audience, but had to work for it. The other concerts were conducted by Mr. Bainbridge Robinson, the director of the Municipal Orchestra.

Music in Scotland

Edinburgh.—The Scottish Summer School of Music and Music Teaching, promoted jointly by the Federation of British Music Industries, the British Music Society, and the British Federation of Musical Competition Festivals, ran for a fortnight, and proved an unqualified success, despite a reduction in numbers, due to the reaction of the strike on railway travel and the change of venue from St. Andrews to Edinburgh. The list of lecturers included Mr. Geoffrey Shaw ('School Class Singing'), Miss Mabel Chamberlain ('Music in the Infant Room'), Miss Watson ('Dalcroze Eurhythmics'), Mr. M.-D. Calvocoressi ('Aspects of Modern Music'), Mr. Harold Samuel ('Pianoforte Playing'), Mr. Ivor James ('The Violoncello'), Mrs. Tobias Matthay ('The Art of Speaking'), Mr. Willan Swainson ('The Elements of Choral Technique'), Miss Marie Thomson ('Songs and Singing'), and Mr. Herbert Wiseman ('Conducting and Ear-Training'). The mornings were devoted to lectures, the afternoons to games, excursions, and practising classes, while the evenings were given up to community singing and other music, and dancing. Instruction and entertainment walked hand in hand, and the social life of the School was of the happiest, thanks to the easy bonhomie of the lecturers, the purposeful oversight and infectious geniality of the Director, Mr. Wiseman, and the comfort and pleasant environment of the Playfair Hostel. An interested and interesting visitor was Mr. James Friskin, formerly of Glasgow, now of New York, who one evening collaborated with Mr. Harold Samuel in duets for two pianofortes.——At the close of last concert season, Messrs. Paterson, the well-known musical instrument dealers who run the long-established subscription series of Scottish Orchestra concerts at Edinburgh, announced that owing to the continued and substantial losses incurred by them on these concerts it would be necessary to raise a public Guarantee Fund to ensure their continuance. It is gratifying to learn that guarantees of more than twice the amount (£1,000) asked for have been received. The programmes present much the same features as those of the Glasgow Choral and Orchestral Union noticed below. Of special interest is the first appearance at these concerts as pianoforte soloist of Prof. D. F. Tovey, Reid Professor of Music at Edinburgh University. Mr. Vaclav Talich will conduct the entire series.—— The Reid Symphony Orchestra (conducted by Prof. Tovey) announces a series of seven fortnightly concerts. Mr. Gustav Holst will conduct one of the concerts, and the soloists include Pablo Casals and Adila Fachiri. Interesting items in the programmes are Verdi's 'Requiem' (to be sung by the Edinburgh Choral Union), Vaughan Williams's 'Pastoral' Symphony, the slow movement of Holst's 'Choral' Symphony, and, for the first time in Scotland, Haydn's Quadruple Concerto (flute, bassoon, violin, and 'cello). The following piquant announcement appears on the back of the prospectus :

> 'What the Reid Orchestra is doing.—(1.) It is solving the perplexing problem of the Symphony Orchestra by establishing a local orchestra of symphonic proportions and equipment ; (2.) It is providing the people of Edinburgh with the finest orchestral music at popular prices (ranging from 1*s.* 6*d.* per concert, including tax) ; (3.) It is upholding the reputation of Edinburgh as a centre of education and culture, and attracting favourable attention and interest in many of the great musical centres on the Continent and in the United States ; (4.) It is furnishing an outlet for the higher musical qualities of those professional musicians who earn a livelihood by playing in theatres, music-halls, and picture houses ; (5.) It is providing a school for the higher musical training of the large number of young and gifted instrumentalists in whom Edinburgh is so rich ; (6.) It is asking for your support to enable it to accomplish this great work.'

Glasgow.—The prospectus of the Glasgow Choral and Orchestral Union covers a fourteen weeks' season of the Scottish Orchestra, from mid-November to mid-February. The former plan of engaging a series of visiting conductors has been dropped, and Mr. Vaclav Talich, of Prague, whose conducting made so deep an impression last season, has been engaged for the entire series. Mr. Wilfrid Senior, now happily recovered from the serious illness which laid him aside last winter, will conduct the choral works, which include 'Acis and Galatea,' Vaughan Williams's 'Sea' Symphony, a concert performance of 'The Flying Dutchman,' and the Glasgow Choral Union's sixtieth annual performance of 'The Messiah.' The orchestral programmes include a larger proportion of classical and known modern works and fewer unfamiliar items than last season. They are, however, likely to meet with greater acceptance, so many of the novelties of last season proving to have little else than novelty to commend them. Music-lovers who are cognisant of the present enthusiasm of London concert-goers for John Sebastian Bach will note with surprise that in the entire series of twenty-seven programmes put forward by the Glasgow Choral and Orchestral Union, the name of Bach appears precisely twice, in each case a visiting pianist being responsible.——The Glasgow Bach Society celebrates its coming-of-age with an attractive scheme which includes the 'St. Luke' Passion (first time in Scotland), the Motet, 'Jesu, priceless Treasure,' the Church Cantatas, 'My spirit was in heaviness,' 'Bide with us,' and 'Sleepers, wake,' Orchestral Suite No. 1, in C major, 'Brandenburg' Concerto No. 4, in G major, the A minor Violin Concerto, a number of instrumental movements from the Church Cantatas, and the D minor Pianoforte Concerto with Mr. Harold Samuel as soloist. Mr. J. Michael Diack, founder of the Society and conductor of the Bach Choir, has, to the profound regret of serious music-lovers at Glasgow, found it necessary to give up his work as conductor. He is succeeded by Mr. D. T. Yacamini. Mr. F. H. Bisset will continue to take charge of the Society's chamber orchestra, with the valuable assistance of Miss Bessie Spence as leader.——The annual Chamber Music Week of the Glasgow Orpheus Choir has again been entrusted to the Léner String Quartet. The programmes show a stronger classical bent than before, the proportion of modern work being noticeably less—probably a case of playing for safety in the absence of a large number of the Choir who will be away on the long-projected American and Canadian tour.——The 'International celebrity' concert scheme introduces Friedmann, the Polish pianist, and the Don Cossack Choir, and brings back Kreisler, Clara Butt, the London Symphony Orchestra under Beecham, the Léner Quartet, and, after a long absence, John McCormack and Mischa Elman. 'International celebrities' have been rather at a discount recently, but Paderewski, who promises a Chopin recital in October, is sure to prove a notable exception. Mr. Max Mossel, who made a striking success with his series of concerts last season, offers an equally alluring scheme this season, with Elisabeth Schumann, Suggia, and Germaine Schnitzer as perhaps the outstanding attractions, and has been emboldened to extend his ambit to Aberdeen.——The annual visit of the British National Opera Company has been extended from two to three weeks this year, doubtless as a result of last year's success. A local Guarantee Fund has again been asked for, and, considering the difficulties of the time, has been well subscribed. With the single exception of the first production of 'The Leper's Flute,' the libretto and music of which are both by Scotsmen, Ian Colvin and Ernest Bryson, the three weeks' scheme offers nothing but standard fare. ——Sir Hugh Allen travelled from London to deliver the opening lecture of the session at the Glasgow Athenæum School of Music, taking as his subject 'Music as a part of life.' The running fire of penetrating, but whimsical comment on things in general, gave great delight to most

of the audience, but rather perplexed those who had come prepared to hear a sober and weighty discourse from one of the 'grave and reverend seigneurs' of music.——The scheme for the founding of a Scottish National Academy of Music at Glasgow has been rather hung up by the industrial situation, but it is maturing steadily, and may be regarded as pretty certain to crystallize in the near future.——The Glasgow Grand Opera Company (Mr. R. Hutton Malcolm, conductor) intends to produce Goring Thomas's little-heard opera, 'Nadeshda.'——Mr. Thorpe Davie has succeeded Mr. Herbert G. Cross as conductor of the Glasgow Select Choir, a professional organization with a history dating back to Henry Lambeth, its first conductor.

Inverness. — Inverness Ladies' Choir (Miss Jimsie Gordon, conductor) is to sing at Æolian Hall, London, on October 1 and 2. The choir is an accomplished body, brilliantly led, and has fought its way into the front line since its meteoric first appearance at the Glasgow Festival two or three years ago, but its friends are anxious to see it recover that dewy freshness and delicacy of touch, much of which it appears to have shed in the process.

Sebastian.

Music in Ireland

Belfast.—So great was the success of the military torchlight tattoo that an additional night had to be given on August 17.——Commencing on August 30, the musical play 'Betty in Mayfair' had a successful week at the Theatre Royal. The musical numbers, by H. Fraser Simson (composer of 'The Maid of the Mountains'), made a great appeal. 'No, No, Nanette' and 'Lilac Time' had good houses in the two following weeks.——The first of a series of open-air Sunday concerts took place at Pirrie Park on September 5, and attracted a large gathering which enjoyed fully the excellent programme presented by the Queen's Island Band, under Mr. George Dean.——A three-manual organ, built by Messrs. Evans & Barr, of this city, at a cost of upwards of three thousand pounds, was opened at Holy Cross Church, Ardoyne, on September 12, by Mr. Louis Werner, who has been organist of the church since 1875.

Dublin.—Rumour says that a Dublin choir, no doubt spurred on by the high praise accorded Irish voices at this year's Feis Ceoil, intends to compete at the 1927 Eisteddfod, at Holyhead.——'No, No, Nanette' was a great success at the Gaiety Theatre during August 13-18, conducted by Mr. Kennedy Russell.

THE SALZBURG FESTIVAL

By Paul Bechert

What began modestly under the name of the Salzburg Festival five years ago, with Max Reinhardt's production of 'Everyman,' the old English mystery play modernized by Hugo Hofmannsthal, has since developed into a big and apparently firmly established annual summer institution. The success of the first Festivals seemed to warrant the inclusion of Mozart's operas in the scheme of those events. Last year a more varied programme was achieved by the inclusion of Donizetti's 'Don Pasquale'; the 1926 plans ventured into the field of contemporary opera, and presented Richard Strauss's 'Ariadne auf Naxos,' along with Johann Strauss's immortal comic opera 'Die Fledermaus.' Thus there has been no lack of variety, and the growth of the personnel of the Festival has been commensurate with the expansion of its activities. The character of the visitors, too, has changed, the majority being foreign, chiefly from England and America.

The Salzburg Festival scheme seems now to have reached a crucial point which calls for a decision on the part of the promoters. They will have to choose between two alternatives: either the Festival will have to assume the significance of a *mondaine* affair pure and simple—a number of productions selected at random to suit the taste of wealthy English and American tourists; or the idea will have to return to what one would wish to be also its ultimate programme, *i.e.*, the establishment of a Mozartian Bayreuth, as it were, in Mozart's own city.

Surely there is no need for a Wagnerian Bayreuth in these days when good, even excellent, Wagner performances are the rule in all the great opera houses of the world! Bayreuth was no doubt a necessity at the time when Wagner's operas and conceptions were as far beyond the understanding of the broad public as the proper Wagner 'style' was outside the capabilities of the average German opera singer. What was true of Wagner's art in 1867 applies still more to that of Mozart in our time. The predominance of Wagnerian singing has virtually spoilt our singers (notably those of Germany) for the interpretation of Mozart, and a need for a new Bayreuth for Mozart's art is to-day more urgent than ever.

One regrets that the promoters of the Salzburg Festivals have completely lost sight of this, the noblest mission of their enterprise. The representations of 'Il Seraglio' and 'Don Juan' which we had at Salzburg this season were virtually identical with those given by the same singers—they hailed from the Vienna Opera—at Vienna year in and year out. What few 'guests' had been included tended rather to destroy the ensemble than to further it. True, the Mozart performances of the Vienna Opera are probably superior to any that may be heard anywhere in Europe, at least in Germany, to-day. But the great gulf that separates good average performances from 'model' productions such as we rightly associate with the term 'festival,' could be bridged only by ardent enthusiasm and untiring rehearsal. For the last-named there was, however, little scope amid the festival activities. 'Don Juan,' under Franz Schalk, provided a dignified performance, even though this excellent Wagner conductor seems to lack the light hand and caressing touch required by the subleties of Mozart's score. Nor were the singers particularly facile or finished vocally. The forcible personality and warm breadth of Richard Mayr are always a delight, but this great artist's conception of Leporello, more engrossing each year and much too boisterous for the small Salzburg theatre, deviates far from the Italian *buffo* bass rôle that Mozart had in mind. Hans Duhan's Don Juan was histrionically excellent, but not Mozartian on the vocal side. The best singing was that of Richard Tauber, as Ottavio. This artist has been acclaimed as the 'German Caruso,' a description which, with its modifying adjective, may be allowed to pass. His strained acting was somewhat painfully noticeable here, and even more in the rôle of Belmonte, in 'Il Seraglio.' This performance, beautifully led by Bruno Walter, profited from the broad humour of Paul Bender, as Osmin, and from the delightful Pedrillo of Hermann Gallos. The stage management, entrusted to Alois Mora, from Dresden, introduced some painful humour along 'slapstick' lines.

In 'Don Juan,' the presence of a stage-manager was hardly felt. Maria Gutheil-Schöder, herself a great Mozart artist in her day, was to have supervised the production scenically, but lack of opportunity for rehearsal frustrated her efforts. Yet it was in 'Don Juan' that Gustav Mahler—erstwhile director of the Vienna Opera, and initiator of the movement for modern stage-management which has recently gained so much ground in Germany—had done his greatest reform work. Mahler's Mozartian productions were living refutations of the widely-quoted but palpably false *bon mot* that 'good singers and a good orchestra' are alone the essentials in operatic production. Of good orchestras there has never been a dearth, and good singers were probably more frequent a few generations ago than in our time. Yet it remained for Mahler to redeem Mozart's operas from their essential weakness, *i.e.*, their illogical and stereotyped librettos. Mahler's stage direction revealed the fact, hitherto unknown to many, that the Da Pontes and Schikaneders, the mediocre libretto purveyors to Mozart's genius, had built better than they knew. In Da Ponte's book Don Juan is less a sinner than a fool and a comic figure. Ill-luck befalls his every venture, chiefly through the all-too-frequent interference of Donna Elvira, an obtrusive elderly lady who courts ridicule for her unwanted intervention at every juncture of the plot. Mahler's master mind established a casual connection between these two weak figures: Donna Elvira was invested with the significance of a 'just fate,' waiting upon Don Juan's deeds and precipitating his downfall. Thus Mahler averted

ridicule from two leading characters of the opera, and lent to them a tragic background which Da Ponte had hardly fathomed. With Mahler, moreover, 'Don Juan' became a drama with a social background. He perceived and made clear the three spheres of the plot: Don Juan, Donna Anna, and Don Ottavia representing the aristocratic caste, Elvira the bourgeois, and Masetto and Zerlina the low-born class. Leporello, the servant, was the shrewd proletarian of the old *commedia dell' arte* who, hovering between the three worlds, mocked them all, his keen wit triumphing over his high-born masters.

Of such subtleties there was hardly a hint in the Salzburg performance. Scenically, too, no attempt was made to depart from routine. Alfred Roller, Mahler's scenic collaborator twenty years ago, has long forgotten his master's dogma that opera, fantastic and unreal in itself, is as a species opposed to realism both in scenic design and in acting. Roller now takes refuge in naturalism, and is content to transplant to the small Salzburg stage miniature editions of his big Mozart scenery designed for the spacious Vienna Opera.

Scenically, and otherwise, the outstanding event of the Festival was the production of Strauss's 'Ariadne auf Naxos.' In order to grasp the great task of Oscar Strnad, the stage designer, and Lothar Wallerstein, the stage director, it is necessary shortly to narrate the substance of this opera, which is so little known outside Germany (and rarely played even there), although it contains some of Strauss's finest melodies and ranks as the last of his great conceptions prior to his ultimate deterioration. Act 1 of 'Ariadne' shows the turbulent events behind the scenes of a private theatre, in the palace of a rich Viennese aristocrat of the baroque period. Two troupes have been engaged to perform two spectacles for the invited guests, an *opera seria*, 'Ariadne auf Naxos,' to be followed by a merry *commedia dell' arte*. A strange whim of the Mæcenas forces both troupes to perform their respective plays simultaneously, and the resulting unique entertainment constitutes Act 2 of Strauss's opera. Strauss, ever alert to experiment, and to venture into playful imagination, draws amply upon his opportunity to contrast the grandeur and pomp of heroic baroque opera with the witticism and clowneries of improvised *opera buffa*.

The chief task of the stage director rested in the alternate preponderance of the three aspects—the stilted pathos of the *opera seria*, the buffoonery of the *commedia dell' arte*, and, in Act 1, the blunt realism of the 'back stage' events, which have a strong Elizabethan flavour. For Act 1, Strnad, complying with the small and narrow stage, erected a two-story edifice which made for economy of space and afforded many new and humorous episodes. In Act 2, a huge gilded baroque frame separated the two ideas, and Wallerstein effected transparency of action amid such seeming confusion by contrasts in light and grouping. With the singers the stage director achieved wonders. Lotte Lehmann, ever a noble singer, revealed unwonted comic powers in Act 1, and statuesque nobility in Act 2. Maria Rajdl and Hans Duhan were remarkable in minor rôles, and Maria Gerhardt sang the aria of Zerbinetta (perhaps the most difficult coloratura number in existence) very well, according to Teutonic conceptions of florid singing. On the whole, 'Ariadne,' under the swift and elegant baton of Clemens Krauss, was one of the finest operatic productions the writer has ever witnessed on any stage.

Johann Strauss's ingenious operetta, 'Die Fledermaus,' formed the merry postlude of the operatic festival. It is a classic example of its kind, notwithstanding the fact that the close observer will discover in it, *in nuce*, the germ of all that has made modern Viennese operetta so tedious—the pathos and sentimentalism, and the 'society' opera pattern that Strauss's weaker epigones have lately been resorting to with such unfailing persistence. Bruno Walter, descending from Mozartian serenity to Johann Strauss's hilarity, gave a marvellous reading of the score, notably of the electrifying waltzes. The good spirit of the production was Fritzi Massary, in the rôle of the chambermaid, Adele. Her indescribable charm is rivalled by no artist before the public to-day; her piquant wit enthralled her aristocratic grand opera partners, and her cultured singing held its own even among such distinguished company.

Bruno Walter also was the conductor of a symphony concert given by the Vienna Philharmonic Orchestra, in which Mahler's fourth Symphony was the chief number. Richard Strauss's 'Sinfonia Domestica' was conducted by Clemens Krauss at another orchestral concert, and Franz Schalk had chosen his justly famous reading of Bruckner's eighth Symphony for his evening.

The dramatic side of the Festival, again entrusted to Max Reinhardt's supervision, consisted of an open-air revival of 'Everyman' in front of Salzburg Cathedral. This production has not gained by long wear, its mannerisms being still more strongly felt to-day than they were five years ago. Reinhardt's other production, 'A Servant of two Masters,' by Goldini, was also not new, having been transferred bodily from his Vienna playhouse. The pleasure derived from the accompanying music (compiled from Mozart and other sources) would have been greater had Reinhardt not compelled his actors to 'sing' them. The effect was amusing, but not pleasant to the ear.

Reinhardt's new offering for this year was Gozzi's 'Turandot,' in a modernised version by Karl Vollmöller. Evidently Reinhardt could not resist the temptation to profit from the general interest in the Turandot theme created by Puccini's posthumous opera. In Reinhardt's production, little remained of Gozzi's old comedy; the dialogue was cut to pieces, and reduced to a third of its size to provide room for an entertainment which came near being a revue—albeit, a revue staged with the exquisite taste and lavishness of a Reinhardt. It was a thing halfway between opera, ballet, and melodrama, much too long and rather incoherent. Bernhard Paumgartner supplied the musical part of the evening with a compilation from Mozart, Rameau, and Scarlatti, interspersed with a great deal of music of his own which was partly genuine Paumgartner and partly false Puccini. The scenery, again by Strnad, was beautiful and artistic, and gave fine pictures on the big stage of the reconstructed festival theatre which is situated in an old military building very artistically adapted for the purpose by Prof. Clemens Holzmeister. The comparative histrionic sensation of 'Turandot' was Harald Kreuzberg, a dancer from the Berlin Opera. It is gratifying to find a young dancer who commands the technique of his craft, and is therefore in a position to shun the false pretences of 'symbolism' and sham psychology so often exhibited by dancers in recent years as a subterfuge for genuine artistic skill.

Musical Notes from Abroad

HOLLAND

The bureaucratic methods employed in the organization of education in Holland are sources both of strength and weakness. In musical matters they may ensure a very complete technical equipment, but often they tend to repress a naturally exuberant talent. They also result in the restriction of serious musical development, with few exceptions, to the middle and upper classes. In education in musical appreciation of all classes there has been a lack of co-ordination which makes the latest effort of the labour group the more welcome, viz., the appointment by the Institute for Education of the Workers of a Permanent Music Commission. The objects in view are (*a*) the organization of concerts and musical festivals in connection with the local branches of the Institute, which, whenever possible, shall be preceded by lectures on the music performed or of which annotated programmes shall be issued beforehand; (*b*) the appointment of an advisory Council to deal with the foregoing; (*c*) the formation and organization of a nucleus of musicians to undertake the work in various centres; (*d*) the promotion of co-operation between the Institute and existing choirs and musical societies, with the understanding that the services of the Institute in this matter shall be available for bodies taking part in the scheme; (*e*) the future organization, in co-operation with other bodies, of courses for the education of conductors of choral and other musical societies. The chairman of this

Commission is Mr. K. Vorrink, and the secretary, Mr. Paul F. Sanders, the members comprising Messrs. Otto W. de Nobel, Willem Pijper, J. van Ruyven, P. Tiggers, and I. J. Olman. The last-named, however, much to the regret of all who knew him, was taken ill and died before he could enter upon the work. Mr. Sem Dresden has agreed to act as general adviser in musical matters.

Another development in educational work is the formation of an Opera School in connection with the Conservatory at The Hague. Messrs. Albert van Raalte and Alexander Poolman, the directors of the native opera company, 'Co-opera-tie,' are acting as joint principals of the School, the curriculum of which will include all subjects concerning the performance and production of opera.

Herbert Antcliffe.

Obituary

We regret to record the following deaths:

Augustus Stephen Vogt, at Toronto. He was born at Washington, Ont., on August 14, 1861, his father being an organ-builder who had emigrated to Canada from Baden twenty years before. His mother was a native of Berne. Vogt studied the pianoforte and organ at a very early age, and when only twelve was appointed organist to the Lutheran Church at Elmira, the instrument having been built by his father. Five years later he became organist and choirmaster at the first Methodist Church at St. Thomas, Ontario, a post he held for three years only, resigning in order to study at the New England Conservatory. After a further period of two years at St. Thomas's, he went (1885) to Leipsic, where he entered the Conservatoire, studying under Reinecke, Jadassohn, &c. During the four years of his stay at Leipsic he was a regular attendant at the weekly performances of motets at St. Thomas's Church, and to this influence may be ascribed his success as a choral trainer and conductor on his return to Canada. The famous Mendelssohn Choir had its origin in the mixed-voice choir at Jarvis Street Baptist Church, Toronto, where he was appointed on his home-coming. Vogt introduced a great deal of *a cappella* music into the repertory, and the success of his semi-public choir and congregational practices led him to form a large choral force independent of the church; thus, in 1894, the Mendelssohn Choir came into being. It began with a hundred and eighty singers, and from the first the tests in vocal ability, sight-singing, and musicianship, were stringent. (Its name implied no special attachment to the music of Mendelssohn.) The choice of work at the start was *a cappella*, but soon the net was cast wider, and covered the whole field of choral music from glees and part-songs to large-scale works with orchestra. The choir made triumphant appearances at New York, Chicago, Boston, and other cities in the States. In 1917 Vogt resigned, his successor being Dr. H. A. Fricker, who has since worthily maintained the standing of the choir. Vogt's chief activity in recent years was as Principal of the Toronto Conservatoire of Music, an institution which he had previously served as one of the staff. He was made Mus. Doc. of Toronto University in 1906, afterwards becoming Dean of the Faculty of Music. He was a frequent visitor to this country, where his attractive personal qualities and high abilities brought him many friends.

Dr. F. Koeller, at Belfast, on September 6, aged sixty-three. Born at Aix-la-Chapelle, and educated at Dresden, Berlin, and Paris, he came to England in 1882, and was appointed conductor of the Belfast Philharmonic Society in 1887, in succession to Herr Adolf Blyschlag. From 1877 to 1912 Dr. Koeller laboured hard at raising the standard of choral and orchestral music, and produced works of the highest class, including the 'Dream of Gerontius' and Berlioz's 'Faust.' He was a Mus. Doc. of Oxford, and composed several cantatas, among which 'Reullura' was a great success. When compelled by ill-health to resign his post, in 1912, he received a handsome presentation from Belfast citizens prior to his voyage to Australia. He returned, however, in 1918, and resumed teaching. His services to the Philharmonic Society will not soon be forgotten.

Dr. Thomas Barrow Dowling, at Cape Town, aged sixty-five. A Hampshire man, he was born on May 31, 1861, educated at the High School and Cathedral Grammar School, Salisbury, studied at the R.A.M., was appointed organist at St. Philip's, Regent Street, and in 1888 went to South Africa to take up the post of organist and choirmaster at St. George's Cathedral, Cape Town. He soon came into prominence, founded the Combined Choral Societies of the Cape in 1891, and did much in the establishment of musical education under the Joint Education Board. From 1894 to 1912 Dr. Dowling conducted the Cape Town Musical Societies' Orchestra, and was chief organizer and conductor of about eighty choral performances and festivals.

John H. Greenhalgh, at Blackpool, suddenly, in mid-August. For over twenty years he was a well-known figure at the Winter Gardens, and for some time was director of the Blackburn Amateur Operatic Society and the Blackpool Lyric Amateurs. Before coming to Blackpool, Mr. Greenhalgh was a member of the Brand Lane Orchestra.

Algernon H. Lindo, at Sydney, N.S.W., in his sixty-fifth year. After holding the post of organist at various London synagogues, he became examiner for the R.A.M., in which capacity he visited many centres in the Dominions. A few years ago he settled at Sydney, where he had a large practice as teacher. He was on the staff of the Sydney Conservatorium.

W. J. Briscoe, at Dublin, on August 16, aged sixty. For seven years he had been organist of Monaghan Cathedral, and in 1912 returned to Dublin, where he was appointed organist of St. Joseph's, Berkeley Road. He was an excellent musician and choir-trainer.

Augustus Henry Paxton, aged eighty-seven. He was head of the firm of music publishers, Messrs. Paxton, a business which had its inception about seventy years ago, when his brother William (then an engraver) began to print cheap editions of popular music.

Miscellaneous

We have received the prospectus of the Purcell Opera Society, a new organization whose aim is the public performance of dramatic works of Purcell and other early composers. The members will include singers, orchestral players, dancers, and non-singing actors, as well as those who are interested in the subject but are unable to take an active part. The work for this season's performance is 'The Fairy Queen.' The President is Mr. Edward J. Dent, Mr. A. H. M. Kempe is musical director, and there is a strong committee that includes Miss Jane Joseph, Miss Lucia Young, and Mr. Gerald Cooper. Full particulars from the hon. secretary, Miss A. Marjorie Kempe, 36, Connaught Square, W.2.

The Central London Music Study Circle opens its season on October 2, at 3 p.m., at the Metropolitan Academy of Music, 72, High Street, Marylebone, when Mr. W. H. Kerridge will be the lecturer. Full information concerning the Circle may be had from the hon. secretary, Mr. Anton Herrick, 19, Christchurch Road, Hampstead.

Answers to Correspondents

C. P.—We are sorry to be unable to advise you as to the best way of obtaining an appointment in an orchestra or dance band. If there are any such bands in your town or district, why not beard the conductors, show them what you can do, and get your name on their books for a vacancy? We sympathise with your desire to leave your job and take up music, but don't be in a hurry. You are very young, and as you already hold an organist's post and are preparing for he R.C.O. diploma under a good teacher,

your best plan is to hold on to your railway work until you have made your musical position pretty secure. We are not in the least annoyed by your writing to us (as you fear might be the case): in return, we hope you will not be annoyed with us if we advise you to improve your general education. Your letter contains some bad mistakes in spelling, the punctuation is erratic, and the writing poor. You may wonder what this has to do with your musical progress. We reply: a good deal. We are constantly hearing of cases in which illiteracy and other deficiencies in culture have proved a serious handicap to men well-equipped musically. As you appear to be still only a little more than half-way through the 'teens you have ample time to go ahead with some good general reading. Ask Dr. ——'s advice on this point.

H. C. K.—We do not hold out hopes of your being able to train for yourself your 'very good tenor drawing-room voice.' In singing, more than in any other branch of music, a teacher is to be desired. However, as you say 'hard times' prevent you from obtaining lessons, you must do what you can for yourself. You will find much good advice, simply expressed, in the two books recommended to 'Thistle.' You will be wise to join a good choral society, and be on the alert at rehearsals to snap up the numerous hints on voice production that will (or should) fall from the conductor's lips. Seize every opportunity of hearing good singers, don't forget the importance of general culture, and aim at being a musician as well as a singer.

R. T. R.—A violinist of many years' experience, you are now sacrificing yourself on the altar of chamber music by taking up the viola in order to complete a quartet. But alas! 'The alto clef bothers me terribly,' you say; 'Is there a short cut to the mastery of this strange clef?' If there be such a short cut, we have never heard of it. Our experience is that the only method is to keep pegging away, reading in that clef (beginning, of course, with very simple things) until it loses its terrors. You might also try the plan of taking simple melodies in the treble clef, copying them out in the alto, and playing from the MS. (The melodies should, of course, be unfamiliar.) No doubt a viola instruction book would contain a good deal of simple music in the hated clef.

A. R.—(1.) Opinions differ widely as to the pace of Bach's Prelude on 'All men must die,' some holding that Bach's use of the 'joy' motive justifies a rather quick pace, while others consider that the text calls for a slow rate. Probably the best way is to consider the Prelude as a kind of reverie on a fusion of the ideas of death and resurrection. We should play it *lento tranquillo* about quaver = 60. (2.) We have no copy available of the Stanley piece. But surely if its two movements are marked *Adagio* and *Allegro*, you need no more guidance than is given you by the character of the music itself! Bother the metronome! Beethoven was right when he said: 'He who has sound feeling doesn't need it; and he who has not, will get no help from it.'

Amateur Organist.—We believe Messrs. Rushworth & Dreaper, of Liverpool, make a serviceable two-manual and pedal organ for home use. You say you want an instrument that will give pleasure to one used to a church organ, and you complain of the reedy tone of the small practice organs you have so far heard. But you appear to forget that the round and satisfying tone of the church organ results from the use of pipes of a scale that would be impossible in the drawing-room. We fear you must be prepared to pay for the convenience and comfort of a two-manual practice-organ at home by sacrifice of a good deal in the way of real organ tone.

F. W. H. C.—You inquire as to the reason for the neglect of Schumann's 'Paradise and the Peri,' 'Faust,' 'Genoveva,' 'Manfred,' &c. The answer is that Schumann is not fashionable just now. Moreover, choral and operatic societies have during recent years lost their liking for long German works, save those by Bach and Mendelssohn. The subjects and the translated texts have something to do with this loss of appeal. If Schumann's 'Papillons' and 'Carnaval' are hackneyed, as you say, it is because they contain so much attractive music that an average good pianist may tackle with results not too bad for the rest of the household.

J. T. T.—(1.) 'Can a person play the flute with a complete under set of artificial teeth?' We don't know, but we don't see why he shouldn't. We believe some dentists specialise in sets suitable for players of wind instruments. 'Are there any prominent flautists in this predicament?' Again you have us beaten. But if there *are* some prominent flautists with such teeth, your first question is answered. (2.) We do not know the size of the orchestra at Covent Garden during the recent opera season. It must have varied considerably in accordance with the demands of various operas. A normal full orchestra for (say) a Wagner opera would be about sixty.

Diapason.—If you have got out of touch with the recent requirements of the R.C.O. examination, you had better obtain a copy of the revised syllabus, before purchasing any new text-books. It would be worth your while also to get from the College sets of recent examination papers. Books that you will almost certainly find useful would be the following: 'Modal Counterpoint,' Dunstan (Novello); 'Applied Counterpoint,' Kitson (Oxford University Press); 'Outlines of Musical Form,' Ham (Novello); 'Foundations of Practical Harmony and Counterpoint,' Morris (Macmillan).

A. B.—We cannot recommend teachers in this column. Consult the advertisement pages in the *Musical Times* and other journals. We are glad to see that although you possess the L.R.A.M. and A.R.C.M. diplomas for singing, and have had five years' private tuition, you still desire instruction. At the same time we think you should now be doing some of the public singing for which you seem to be so well qualified—studying hard all the time, of course.

Matric.—Apparently the examiner asks you to write down certain hymn-tunes in any specified key in order to test your ability to put music on paper from memory, and at the same time to see if you can transpose and think in terms of music. If this be so, obviously the use of a copy would invalidate the test. Why not write to the examining body on this point, and be quite sure before you sit for the examination?

H. G. L.—(1.) The metronome indication for the Andante in Rheinberger's seventh Sonata, crotchet = 80, is evidently a misprint for quaver = 80. (2.) The pace of the Andantino from Tchaikovsky's fourth Symphony should be about crotchet = 65. (3.) We do not know of an agency for cinema organ appointments. You may be able to get some information from the British Screen Music Society, Westville, Babbacombe, Torquay.

E. K.—Assuming the Bach Prelude and Fugue in the A.R.C.M. organ syllabus to be that known as 'the Great A minor,' you will find it on p. 83 of vol. i. of your Augener edition. But it might be worth your while to ascertain if the examiners insist on your using the edition specified in the syllabus.

E. S. D. (Natal).—Subdivide the time so that all the notes are in quavers, a crotchet being represented by two tied quavers; count six in a bar, and the syncopation should then be overcome easily. There is no special way of dealing with the passage at a quick pace. When it has been mastered slowly, gradually increase the speed.

Plodder.—(1.) We think your needs would be met by Harold Moore's cantata, 'The Darkest Hour,' or by Handel's 'Passion' (both Novello). (2.) By all means introduce some Bach Chorales into your choir repertory. Novello's publish a collection of thirteen, designed for just such cases as yours.

Anxious (Putney).—The label in your violin may mean much or little. Take or send the instrument to Messrs. W. E. Hill, New Bond Street, W.1, who will give you an opinion and advice on which you may rely.

Cymro.—You want an instruction book that will enable you to study 'the theory of music from the initial stages to its completion.' The question is vague. What branch of theory do you wish to study?

Discus.—The diploma about which you inquire is worth little more than the paper it is printed on—if that.

A. F.—Organ catalogues of the Continental publishers you name can be had from Messrs. Novello.

H. J. S. (Kenya).—(1.) We should prefer the diploma of Trinity College of Music, but the other you name is quite sound. (2.) We cannot undertake to recommend a 'coach'; many excellent ones advertise in our pages. (3.) We like your pace for the Imperial March, but don't attach too much importance to metronome markings. The pace of a work must vary slightly—sometimes even considerably—with the conditions of performance. (4.) We have never heard the song you mention, and have no copy. But here again the right pace will reveal itself with study.

Thistle.—(1.) Article on 'Carols,' in 'Grove'; 'Carols: Their Origin, Music, and Connection with Mystery Plays,' by J. W. Phillips (Routledge). (2.) We know of no books definitely on the *teaching* of singing, but the following are chosen out of a long list, as being likely to help you: 'Plain Words on Singing,' by William Shakespeare (Putnams), 'The Singer's Art: Letters from a Singing Master,' by Gregory Hast (Methuen): (3.) We should put the F.R.C.O. diploma next to a University degree in regard to musical theory in general.

C. G. L.—Presumably the later edition represents the composer's second thoughts. But we agree with you that in the passage you quote 'poured' is better as a dissyllable. The question of rhyme need not be considered seriously.

D. H. A.—(1.) The title of the Tartini Sonata gives the 'programme' of the work—'Dido Forsaken.' (2.) Question too vague. What department of musical theory do you wish to take up?

G. F. B.—For aural training for the A.R.C.O. Examination try 'Examination Aural Tests,' by F. G. Shinn (Augener).

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THE SPIRIT OF SINGING: A STUDY IN IDEALS

BY ERIK BREWERTON

All musical people are predominantly singers or instrumentalists. Both the instinctive enjoyment of the audience and the more judicious appreciation of the critic are inevitably coloured by this distinction. Indeed, the development of music might be envisaged as a constant and intricate conflict between two powerful media of expression—the voice and the instrument—which might be roughly compared with the rival claims of poetry and prose. But a quieter conception is preferable, and it is better to speak of compromise than of conflict, of accommodation than of rivalry. The history of an art is an unavoidable compromise—the result of the evolution of its own resources, and the reaction of those who interest themselves in it. A form of music may be perfectly intelligible and coherent and yet remain powerless because too many people shrink from it, their ears rejecting it or their minds simply indifferent to it. From the point of view of style, modern European music, so many are its compromises, may be regarded as a rather impure art, appealing to a miscellaneous sort of mind which neither the Greeks nor the Elizabethans would have envied. When, therefore, it is said that all musical people are singers or instrumentalists, two types are indicated, to neither of which can any one more than roughly approximate, for they have never been clearly differentiated. At present, therefore, the pure singer or the pure instrumentalist does not, and cannot, exist. There are signs that the future progress of music may effect this cleavage, but it is unlikely that the musical public will allow such an exclusive choice to be forced upon it for long. No doubt the primitive musician who isolated himself from his companions to make tonal experiments with pieces of skin, bone, and wood, occasionally joined with gusto in the warlike howls of his tribe, but we should have said that his bias was instrumental rather than vocal. Tudor England was emphatically vocal, very little music being written for instruments alone. Handel was much more vocal than Bach, whose voice-part is often just as suitable for the violinist as for the singer. The German spirit has associated itself peculiarly closely with instrumental music, and German *lieder* present an interesting and carefully effected balance of forces which subsequent developments have disturbed. If the Germans instrumentalised singing, Chopin, who said all music should be song, 'Italianised' pianoforte music. His *cantilena* has been compared with that of his friend Bellini, whilst in his ornamentation and in a fondness for treating his melody in thirds and sixths, he is far more akin to the Italians than to the contemporary Schumann, with whom it is customary to compare him. Mozart was his favourite composer, and he had little whole-hearted admiration for Beethoven's pianoforte work, or sympathy for the speculations and experiments of Liszt. Even so late as the second Pianoforte Concerto of Rachmaninov, we find a similar *cantilena* to Chopin's in a modern example of instrumental music, a trait which the Russian composer in his later works seems to have considerably modified, for the musical mind of to-day does not favour such treatment. In spite of its popularity with pianists, critics frown on the second Rachmaninov Concerto. Those long melodic passages are, it is implied, monotonous. Their only expressiveness is elegiac. They lack character and wear a sickly air. For over a generation the trend of music has been intellectual, the product of men with ideas. During the Romantic period it was the product of men with emotions. Both emotions and ideas have always preferred instrumental music as their mouthpiece. To vocal music they have never been essential. Therefore it is that Schubert's music sings as Beethoven's does not, though Schubert's range of ideas was far more limited than Beethoven's. The same contrast is evident with Chopin and Schumann.

The right relation between intellect (in the general acceptance of the word) and musical capacity will always be difficult to determine. Mozart, Bellini, Donizetti, Schubert, and Chopin were certainly not what the modern examiner would call intellectual people. In their general attitude, in their standard of taste, they were on the side of the singers. All would have agreed, for example, with the good tenors of to-day that Walther's Prize-Song is a very ungrateful composition. The vocalist is frequently accused of being unintellectual. He knows little of musical history or composition, as a rule, and his interest in other artistic directions is often slight. These charges, however, are quite irrelevant, so long as it is not certain that education, versatility, polished manners, and all that goes to form the conception of a cultured man, are indispensable to the singer's equipment. There is nothing easier than criticism that is beside the point. Those primitive, naïve, sensuous qualities which constitute the singer's temperament may be seriously deranged by the insurgence of the intellect. In a symphony of Beethoven, in a prelude of Wagner, it is impossible nowadays not to be affected by fleeting thoughts on the hopes and destiny of human beings. This association of music with feelings and ideas has been encouraged by composers who were primarily instrumental composers, and it is natural for such an attitude of mind to become quite common. But it is unreasonable to make a similar demand on the singer if he has never been a party to such

a *modus operandi*. Most of the music to which he inclines has no clear intellectual or emotional appeal at all. From Sims Reeves's own remarks, we can see how seriously he took the popular songs connected with his name. Yet the dramatic and intellectual indications he gives for their performance do not read impressively. He confesses, for example, that the sight of a wreck off the South Coast always inspired his performance of the 'Bay of Biscay'; but it is doubtful if this experience of his had much to do with the extraordinary success of the song. So with others one hardly dares to mention—'Tom Bowling,' 'My Pretty Jane,' 'The Anchor's Weighed.' No thought, idea, or emotion can adequately account for their effect on the audience. The style of the music was no doubt popular at the time; the singer's voice did the rest. Many old-fashioned favourites by Balfe, Sullivan, and Hatton are undoubtedly excellent in their way, far better songs than the elaborate studies of the present sophisticated age. 'Come into the garden, Maud' still remains a splendid test for the tenor voice. If we cannot stomach the old favourites, our objection in the eyes of the singer is not a musical objection; it is simply because we are what he would call unmusical that we decline this simple fare, and prefer a mixed diet which will satisfy a variety of needs. No well-educated man to-day can take up singing without having his intellectual susceptibilities frequently violated. But he must sacrifice them, as a disciple of nature would sacrifice the comforts of civilisation for a greater good. The singer is a disciple of nature. He sings out of a lusty belief in the excellence of things, unlike the pianist who consoles himself for the evil inherent in them. Singing is no philosopher's *métier*, for it stimulates the circulation and increases the appetite. The pale cast of thought is no preparation for it. Too much refinement takes away that healthy aplomb which the good singer must assume. This is the fault of *lieder* singers, who, whilst always deferring to a cultivated taste, never succeed in completely breaking down the barriers of decent, conventional, civilised life. They are not sufficiently embosomed in nature, are too delicately strung, too much instrumentalised, even boasting of their fondness for the orchestra or for the pianoforte. However interesting and attractive they may be, the pleasure they give is diffused, a complex quality. The true singers—those who are on the direct line—have open countenances and unruffled brows. They have not that lean and hungry look which Julius Cæsar found the concomitant of dangerous thoughts. Their physical energy expresses itself in the ample throats they deploy, and, like the birds, they can sing all day without a fear that they may become boring. The voice, distinct from other instruments, is an intimate part of its possessor. It connects itself with the obscurest currents of his being. It is, therefore, difficult to conceive of what is so closely bound up with life as being an art. Singing harks back to nature, and suggests an innocence prior to modern thought. It is, therefore, quite rightly, the most democratic form of music, rousing the multitude, as it can, to a sense of its own inarticulate powers.

The pianist, violinist, or 'cellist sunk in his dream, like the deaf Beethoven in the streets of Vienna, is half invisible to others. His is an egotistic, jealous muse. He mounts the platform with an impassive face, and leaves it finally with an ironical smile. There is, of course, the virtuoso, exemplified by Liszt and Paderewski, but their democratic concessions must be associated only with the lighter pieces on their programmes. Paderewski's Beethoven is very different from his Liszt—in it the rhetoric subsides. Liszt himself grew tired of concert work before he was forty, and in one of his later letters confesses his mistake in putting the public's taste before his own. Again, there is that curious hybrid, that product of art and artifice, Pachmann, whose amiable coquetry fascinates and bewilders his audience. But on the whole Chopin's instinct proves itself right, and the instrumentalist grows too aristocratic to bathe in the crowd.

Yet it is precisely because the singer holds himself instinctively apart from his age that he is more popular than the instrumentalist. The time-spirit does not interest him. The values he retains he no doubt fancies eternal. No one conceives of singing as developing quite like pianoforte playing, which owes so much to Chopin, Schumann, and Liszt, and other composers still more recent. It is not surprising therefore that the vocal experiments of Schönberg or Medtner leave the unenterprising singer cold, who knows well the difficulties of Bach and Mozart. The spirit of the age, an interesting topic to all inquisitive and well-informed minds, celebrates itself badly in song. The lyrical outburst always nonplusses the critical spirit, which cannot pare it down to the fundamental bone. Revolutions proclaim themselves in Beethoven and Berlioz, but what has the rise of a Buonaparte to do with a Mozart or a Schubert? The preoccupation with the world which music has taken upon itself, if it has added to its scope, has soiled the virtue of the art. An aggressiveness, a tendency to preach, a brutality masquerading as sincerity, an appalling tediousness, a lack of reticence, a worship of large things because they are large, all this is the work of great instrumentalists—Liszt, Berlioz, Wagner, and Strauss. The modern Russians, too, are tainted in the same way. With a technique superior to that of the enthusiastic, patriotic amateurs who preceded them, their work rings hollow and wears badly. The song, the opera, and the ballet, all the picturesque elements in Russian life, are neglected, and sonatas, symphonies, and a mass of pianoforte pieces take their place, music well and often brilliantly made, but without a fresh and vigorous life of its own.

The progress of instrumental music has inevitably led to a decline in melody. For through melody is the fact most apparent that music, whilst it may minister to our intellectual and emotional needs,

is in its essence independent of them. It is that music to which melody is indispensable that Schopenhauer had in mind when, in his philosophical style, he said it represented the world *ante rem*—that which lies behind the veil of appearances and is anterior to all conceptions of the human reason. In any case, to certain minds drawn to scholastic music on the one hand and to programme music on the other, there is something irritatingly self-centred and serene about a tune. In its very perfection it transcends our thoughts, our sorrows, and our joys. Circumscribed and complete, it rebels against treatment. Substitute the figure, the theme, the motif, and a dramatic symbolism may be evolved, as in Liszt's symphonic poems and Wagner's operas, or an imposing edifice of sound may be raised, as in Bach's Fugues and Beethoven's Symphonies. Many of the movements from Beethoven's Pianoforte Sonatas are less rich in melodic material than Schubert's, as they are finer in treatment. Much of the disconnectedness in Russian music is due to the same reason—a preponderance of tunes. Tchaikovsky is full of them: it is not in his musical nature to compose themes and work them up into an organic whole. Both intellectual and emotional interests conflict with tunefulness, and many who speak of its importance fail to realise how much real enjoyment they receive from quite other sources.

A discontent with mere beauty may not only be ascribed to the necessary evolution of an art; it is perfectly natural to our inconstant minds at any time. By itself beauty may prove cloying to the taste. Sugar and honey beget an insipidity from which salt and vinegar give a welcome change. Subdued to the world we live in, we are vitally drawn to its dramatic values, its variety, and its problematic issues. Not only so, but fundamental brain-work soon becomes necessary for our unstinted admiration. Therefore we hear much in musical discussion of organic unity, development, architectonics, and various other words culled largely from the study of the German masters.

Whereas Bach, Beethoven, Wagner, and Brahms tempt us to speak disparagingly of those whose music seems little but the stringing together of tunes, the French and Italian composers have developed a characteristic music of a strongly individualistic kind, music more and more subservient to some thought, impression, or dramatic situation. As early as the Couperins, the French had shown their taste for the concrete in instrumental music, whilst Italian opera, enervated into a type by Bellini and Donizetti, had new life infused into it, partly by Rossini, but more especially by Verdi, whose robust, peasant spirit scorned all that might be called merely trivial and pretty. Verdi's taste for strong situations, and his gift for enhancing them, involved him in violence and coarseness, but saved opera from a colourless uniformity, and from graduating into a 'concert in costume,' as Liszt described the Italian productions of his early days. Verdi's work was to reconcile melody and drama, for the melody he used was not a stock melody, as with his predecessors, to which every situation had to sacrifice itself, but something individual, and natural to the requirements of character and incident. In such operas as 'Rigoletto' and 'Aïda' his music not only sings—it speaks, it paints. And in this way it is as legitimate a solution to the operatic problem as Wagner's music-drama.

If Verdi's violence reappears in Mascagni, the lighter side of his characterisation is evident in Puccini, whose quick, economical touch lends a lyric charm to quite simple, sentimental, and mundane affairs. Puccini was too discreet ever to write an Iago's 'Credo'—an extraordinary apostasy when Verdi's previous operas are considered—for the Italians are not happy when they throw over melody in the urgency of dramatic claims. They are all too prone, as their literature shows, to revel in an exaggerated and repulsive violence. But melody will always mitigate violence. Thus is the tragedy of Aïda freed from the sheer painfulness of Otello's. 'Cavalleria Rusticana,' by its superior melody, surpasses the sordidly effective 'I Pagliacci,' where the music, instead of being above the drama, is on its level. Poetry and music are alike in this respect, that they both essentially purge the drama of the dross of realism. And it is this dross of realism which is often accepted as expressive singing, as if it were necessary when celebrating wine to simulate an incipient intoxication! The warmth or dramatic intensity a singer infuses into his performance is a matter of style. It represents the instinctive way he reacts to the musical phrase far more than a preoccupation with the meaning of the words. A comparison between Mozart's 'Il mio Tesoro,' from 'Don Giovanni,' and Beethoven's 'Adelaïde,' may illustrate the contention. Both are in the same key and written for the tenor voice; the greater expressiveness lies in 'Adelaïde,' more brilliance and finished charm in 'Il mio Tesoro.' The preference of the singer will depend not on the words of the songs, not on any conscious theory, but on the *timbre* and condition of his voice. Only when well-equipped will the singer perform Mozart satisfactorily. He will see much more in him after seven years' study than after three, for it is only after such a considerable period that he will realise the responsibilities and opportunities of his art. Then he forgets to regard Faust's Cavatina as a piece of sugared sentiment, and prefers to find in it an opportunity for *bel canto* singing. As the craftsman grows more efficient, his taste is inevitably modified. Good craftsmanship will raise second-rate material to a higher power, a fact those who judge music solely from the score do not sufficiently appreciate. Caruso's *sostenuto* gives a dignity to 'On with the Motley,' which, without it, becomes a mere outburst of pitiful violence; and once such gifts are made, they become part of the recipient. An emphasis on craftsmanship would have its dangers if the monotonous vocal exactitude of the 18th century were likely to be repeated

nowadays. But the present tendency is too much the other way, as the indulgence shown for expressive and dramatic singing proves.

The care the good singer takes of his voice betrays the importance he rightly attaches to his craft. No temperament will prevail against a tired body or a catarrhal throat. Yet so accustomed have we become to dramatic and intellectual singers who take their standards from instrumental music, except in the matter of the hours they practise, that one of our latter-day critics wrote in a well-known paper, in his report of a Schubert song-recital, that it was a poor singer who could not sing well when his voice was not in good form. He was evidently haunted by the attempted sarcasm of Berlioz, who defined a singer as 'a performer on the larynx'—a better definition perhaps than the author of it, who wrote badly for the voice, imagined. In singing, art comes well behind nature. In fact, as regards the artistic temperament so-called, three things take precedence—good health, a cheerful disposition, and the will to work.

In these days so docile has music become to our intellectual, emotional, and experimental needs, that it is not superfluous to emphasise that element of beauty which is superior to them. Music in its rapid development has achieved almost too comprehensive a power of expression, like a language too cosmopolitan to retain a strong character of its own. The presence of beauty, that most flattering promise of perfection, is in instrumental music largely confined to the older composers, to some movement from a Mozart quartet, from a Beethoven symphony or sonata, to a nocturne, mazurka, or study of Chopin. The magic works only occasionally and does not last long, and too seldom are we properly attuned to it. A critic of literature has defined an epic poem as a series of lyrics interspersed with passages of prose, and the singer, representing the lyrical in music, will always regard the larger forms of composition in somewhat the same light. The view may be narrow, but it has the advantage of being quite natural and intelligible. The songs of Shakespeare may outlast the tragedies which have engaged so much argument and speculation. Their penetrating charm cannot be analysed and explained. So in music, to the spirit of which such verse approximates, the popular instinct hoping for a similar revelation turns first to the human voice for satisfaction. A realisation of this fact is the singer's privilege and responsibility. He acquires an ideal. He serves a muse who may occasionally speak her secrets through his lips. All other considerations then assume a secondary importance.

A choral and chamber music society with the title of Associacione Bach has been founded at Palma, Majorca, under the directorship of Señor Juan Maria Thomás. The Committee of Honour consists of Señor Manuel de Falla (Spain), M. Vincent d'Indy (France), and Dr. Eaglefield-Hull (England).

THE SPECTRUM OF MUSIC

By Alexander Brent-Smith

A rapid survey of the world's history suggests that the direction of man's thought is controlled by some external influence, as though waves of feeling, sometimes a love of beauty, sometimes a love of adventure, swept over the earth from time to time, infecting many men with similar desires and aspirations. It is not unusual to find that an eminent man in one sphere of activity is matched by an equally eminent man in another, and that each seems aiming at similar results; that while Phidias was striving for perfection of form in marble, Sophocles was striving for similar perfection in drama; that while Augustus was labouring, and successfully labouring, to turn a city of stone into a city of marble, Virgil was labouring, no less succesfully, to turn a language of utility into a language of beauty. In modern times we can discover further instances of several men being imbued with the same idea; thus we find that while Drake, Humphrey Gilbert, and Raleigh were driven by the spirit of adventure to explore the unknown territories of the world, Marlowe, Shakespeare, and Spenser were driven by a similar motive to explore and describe the unknown tracts of human experience.

Not only are actions as a whole controlled by a unifying influence, but frequently two or more individuals seem also to have similar hopes and aspirations. Thus we find Leverrier and Adams, one in France, the other in England, both stirred by a similar desire for knowledge, projecting their minds into the vast uncharted spaces of the universe, and each discovering, unknown to the other, the existence, the size, and the orbit of an unsuspected planet, which was disturbing Uranus in his gigantic journey round the sun, and which is now known as the most distant planet in the solar system—Neptune. So again we find inventors, one in France (Santos Dumont), others in America (the Wright brothers), discovering, each on his own system, the secret of mechanical flight. Knowing then that inspirations are like wandering breezes blown about the surface of the globe, we can readily understand that two men may simultaneously light upon the same idea, nor need we accuse either the one or the other of plagiarism or theft. To imagine that one great man discovered beauty or truth by stealing the work of another is as foolish as to imagine that the Laburnum learnt to grow from studying the habits and methods of the Wistaria.

It would seem, at the present day, that each important human activity and interest is being subjected to the same kind of treatment. What this treatment is we shall understand better by diving into the past ages of history.

Every school-boy knows (at least he learns) that white light, the ordinary light of day, was, until the time of Newton, considered simply as light, and nothing more. The rainbow, which might have helped men to understand the secret of

light, was explained as a miraculous display of God's clemency—a promise that never again shall the earth be devastated by a flood. As an explanation it is satisfactory enough, for the rainbow cannot appear until the sun breaks through, and when the sun breaks through it is obvious that the worst of the rain is over. But the dependence of the rainbow upon the light of the sun never occurred to the ancient philosophers, and it was not until recent times that men learnt that the pure, indivisible light could be broken into its constituent colours by the agency of drops of water as in the rainbow, or by the specially prepared prism. These colours, which pass imperceptibly from violet to red, were classified by Newton (on the analogy of the musical scale) as seven, viz., red, orange, yellow, green, blue, indigo, violet. For many years after his discovery, the value or power of the separate rays of light was not considered: light was light, and that was all men knew or wished to know. True, folk-lore and medicine-men had taught that red curtains were an aid to the cure of smallpox, but no doubt the cure was attributed to the magic charm of the red curtains rather than to the high-frequency rays which filtered through them. Recently, however, scientists have begun to split the spectrum and to exploit the powers of the separate rays, concentrating their attention chiefly upon the red and the violet rays. The value of the various properties of the rays, the infra-red and the ultra-violet rays, I will not enlarge upon here. Such information can be found in medical and scientific books upon the subject.

What scientists have been doing, then, in the study of light, other thinkers have been doing in their own special spheres. Without wishing to be controversial, it may be pointed out that various admirable religious bodies are exploiting one, or perhaps two, aspects of religion, which have been split off from the pure white teaching of the early church. Painters, too, are exploiting certain aspects of their art, such as atmosphere and motion, qualities admirable in themselves but unsatisfactory and incomplete unless found in conjunction with a good design and composition. These qualities, so insisted upon to-day, had their place in the great pictures of the past, though, because they were simply two among many qualities, they attracted no particular attention—witness the 'Phæton' of Michelangelo, and such drawings of William Blake as 'The Good and Evil Angels,' 'The Ancient of Days,' and the letter-capital, 'Europe.'

As, then, scientists are splitting the spectrum of light, so musicians are splitting the spectrum of music. For several hundred years music was considered simply as music, and neither composers nor listeners troubled themselves about its constituent elements. But latterly a change has come over some musicians, and to them music in a few of its separate aspects has become of greater interest than music in all its aspects, that is, the part has become greater than the whole.

Let us for a moment consider the spectrum of music, arranging the series in the following order—rhythm, melody, form, atmosphere, ornament, humour,* harmony. I have arranged them thus to match the spectrum of light, in which the two rays most easily exploitable are at the opposite extremities. Actually, these seven constituent elements are found, combined into a complete whole, in all the greatest music of the world, music which we recognise is the real, pure, white music of the spheres, as beneficial and as wholesome to the healthy, normal man as is the pure, white light of heaven.

But just as scientists are exploiting the red rays of light, so some musicians (both high-brow and low-brow) are exploiting rhythm. In music, of course, it is scarcely possible to use rhythm exclusively, but there are a few compositions of to-day which are merely a prolonged application of certain rhythmic formulæ, and which use only such an apparatus of harmony as will enable the rhythm to display itself to the fullest extent of pitch and power. In this respect, at any rate, these compositions reveal their superiority to the tom-tom dithyrambs of the frenzied dervish.

Other composers, following the example of the violet-ray specialists, are concentrating their attention solely upon exploiting harmony, experimenting in the ultra-harmonic series as scientists also are experimenting with the mysterious powers of the ultra-violet rays. Others have set themselves to cultivate ornament, while others have squandered their resources in exploiting the slender possibilities of humour.

Now in the interest of science, and for the cure of certain diseases, it is undoubtedly worth while cultivating the mysterious properties of the high- and low-frequency rays of light, but for the ordinary man light in its natural whiteness is both the most useful and the most healthy. So to the ordinary music-lover,† music which has the highest percentage of the seven constituent elements will always appeal most strongly, though why it does so he neither knows nor cares. Indeed, if we are trying to reach a correct valuation of any symphony, sonata, or opera, we should not go far wrong in our judgment if we estimated how far it possessed or lacked these seven elements. If, for instance, we are trying to estimate the relative values of Berlioz and Beethoven, we should be obliged to give Berlioz higher marks for his use of atmosphere, but in the other six departments Beethoven would score such high marks as would leave Berlioz very far behind. For once in a way the peculiar powers of Berlioz may be of the greatest interest, even as the X-ray has at certain moments a supreme value, but for a life-time the more human and less peculiar powers of Beethoven will be found more satisfying. If we believe the axiom of Euclid that the whole is greater than the part, then we must

* By humour, I do not mean that quality which provokes laughter, but rather that finer quality of wit which pleases the intelligence.

† I am not considering the tastes of the uncultured, who appreciate music only as an adjunct to feeding, dancing, and philandering.

believe that the exercise of the whole seven constituent elements of music is more profitable than the exercise of one or two, even though these separate elements should be exploited with abnormal skill. A consideration of this truth will undoubtedly deepen our respect for established reputations, and may help us in the future to rectify and avoid rash judgments.

NEW LIGHT ON THE SCARLATTI FAMILY

By Edward J. Dent

Some years ago Stanford started a scheme for the erection of a statue of Orlando Gibbons at Cambridge, where he was supposed to have been born. The fatal accuracy of Dr. Mann pointed out that that great composer, although educated at Cambridge, was born at Oxford, and the projected statue was abandoned. But as the title of one of Scarlatti's operas observes, 'good comes out of evil,' and the funds collected, though not quite sufficient to pay for a statue, at least benefited music at Cambridge by being diverted to the music library of the Fitzwilliam Museum. I do not know whether Trapani has yet erected a statue to Alessandro Scarlatti, but there was certainly a Square there called after him when I went to Trapani in 1901, and probably some modern politician will benefit by its change of name, if the municipality ever reads the works of young Neapolitan musical researchers. The statement that Scarlatti was born at Trapani was originated by Fétis, who said that Gaspare Selvaggi, of Naples, possessed a manuscript score of his opera 'Pompeo,' with the inscription 'Del Cavaliere Alessandro Scarlatti da Trapani.' Most of Selvaggi's library was bought by the Marquis of Northampton in 1847, and presented to the British Museum. There is no score of 'Pompeo' there. The only known score of 'Pompeo' is in the Fétis collection at Brussels, and it has no inscription of the kind. Moreover it is extremely improbable that any such inscription should ever have existed in a score of 'Pompeo,' because 'Pompeo' was produced in 1683, and Scarlatti did not receive the title of 'Cavaliere' until about 1716. The church registers at Trapani and in the neighbourhood have been very carefully searched by various people, but no record of any Scarlatti has ever been found there.

A number of documents have recently been unearthed at Naples which not only prove indisputably that Alessandro Scarlatti was a native of Palermo, but also give us a great deal of information about his family.* In those days people who wished to be married had to give elaborate evidence before the Archbishop's court to show that they had not been married before, or if they had, that they were widowers or widows, and that they were not bound by any religious vows of chastity. Apparently it was not customary, probably not possible, to present copies of official certificates, as we should do now, and no great stress seems to have been laid on strict accuracy as regards dates. Two of Alessandro's sisters were married at Naples, and his evidence in support of Anna Maria, whose matrimonial career was somewhat chequered, gives us much interesting information. Further details are given in various depositions by other members of the family.

The original documents, some in Latin, some in Italian, will be found in the little book just published by Signor Ulisse Prota-Giurleo. The results of his discoveries, including some which he has been kind enough to communicate to me by letter since the publication of his book, may be summarised here.

There can be no doubt whatever that Alessandro Scarlatti and all his brothers and sisters were born at Palermo, though their baptismal records have not yet come to light. The father of the family was called Pietro, and his wife's name was Eleonora d'Amato. In the absence of baptismal registers it is very difficult to be certain of dates; we sometimes learn the age at which various members of the family died, but these figures are often inconsistent with other dates, and the ladies of the family have added to our difficulty by giving their ages on marriage as considerably less than we should infer them to be from other documents. The family of Pietro Scarlatti seems to have left Palermo in 1672. His daughter Melchiorra gives the year, and, though she mis-states her own age, the date agrees sufficiently well with the vaguer statements of the other children. Whether Pietro himself was alive then I am not clear. He was certainly dead by 1678. It is possible that he died at Palermo, and that his death was the cause of the move. His wife was certainly dead by 1688, but she may have died much earlier. Of Pietro's profession we know nothing; I suspect that he was a musician, because four of his five children became musicians, and the remaining one married a musician. It is possible that neither Pietro nor his wife were Sicilians by birth; I pointed out in my 'Life of Scarlatti' that the name is Tuscan. In default of evidence, I suggest that Pietro died in 1672, at Palermo, leaving his widow (unless she was already dead) and orphan children badly off. The three elder children certainly went to Rome, and the two younger ones to relations at Naples. Melchiorra was eighteen. She says she was only 'about nine,' but, as her statements of dates are more precise than those of the others, she was probably the oldest of the family. Alessandro was thirteen, and Anna Maria nine. The two younger ones left at Naples were Francesco, about four, and Tommaso, who says he was too young to remember the journey; he was about two.

Melchiorra lived at Rome till 1682; she then went to Naples, and in 1688 married Nicola Pagano, a double-bass player in the Royal band. One of her sons, Michele, became a landscape painter of some distinction. Melchiorra died in 1736, aged eighty-two.

* Ulisse Prota-Giurleo, 'Alessandro Scarlatti "Il Palermitano" La Patria e la Famiglia'), Naples, 1926.

Alessandro makes his first appearance as a bridegroom. His marriage register has now been found: he married Antonia Anzalone, a Roman, at the Church of S. Andrea delle Fratte, in 1678. In 1679 his eldest son, Pietro, called after his grandfather, was born at Rome; Benedetto, born at Rome, 1680, died at Naples in 1684. Two more children were born to him at Rome, Raimondo and Flaminia, and probably a second daughter, Cristina. In February, 1684, Alessandro was appointed *maestro di cappella* at Naples; and at Naples were born Giuseppe Domenico (1685), Caterina (1690), Carlo (1692), and Gian Francesco (1695). Of the last three we know nothing beyond what their baptismal registers tell us; but even that has a significance. Caterina and Carlo had godparents of the highest nobility; Gian Francesco had no godfathers at all, and his godmother, who did duty for all three, was the midwife.

Pietro the younger became a musician, but seems to have been a very mediocre one. He appears to have studied at Rome, returning to Naples with his father in 1708. He was then already married and father of two children. He was given a post as supernumerary organist of the Royal Chapel, and became organist in 1712, remaining there for about forty years. In 1744 he applied for the post of *maestro* in succession to Leonardo Leo, but did not obtain it. He died in 1750, leaving three children, Domenico, Alessandro, and Anna; another daughter probably died young. They applied jointly to the King, with a request that Alessandro might be given an organist's post, but in vain, despite their protestations of extreme poverty. Anna made a still more pathetic application in 1753. She survived until 1779, and died in destitution.

Raimondo, the second son of the great Alessandro, does not appear to have been a musician. We hear of him only through some legal business in which he represented Domenico in 1717. He was then living at Rome.

Flaminia has come down to us through the biography of Solimena, who painted a much admired portrait of her singing with her father. Solimena is now coming into fashion as a painter, so no doubt some enterprising dealer will shortly 'discover' the missing masterpiece. We hear of Flaminia again in 1711 as godmother to her niece, daughter of Pietro; but as she acted by proxy she was probably not living at Naples.

Cristina is known to us only as a godmother to another daughter of Pietro in 1714. We may naturally suppose her to have been Alessandro's daughter, younger than Flaminia, but born at Rome and probably god-daughter of Christina, Queen of Sweden, to whom Alessandro was *maestro di cappella* until he went to Naples.

To return to Alessandro's remaining brothers and sister, the sister, Anna Maria, had a chequered career. We hear of her on the opera stage at Naples in 1680, when she was presumably seventeen. In 1684 occurred the scandal about her at Naples, which caused her to be shut up in a convent. But she did not stay there long, for about 1685 she married Paolo Massonio Astrolusco, at Rome. I suspect that she married him a few years earlier, because the marriage took place in the Church of S. Andrea delle Fratte, and in spite of disagreements in dates, I suspect that it was not until 1684 that Melchiorra, the spinster sister, went to Naples with her brother and his family. Alessandro himself, though stating his own age frankly, is not accurate in the dates regarding Anna Maria's career, because they had to be fitted in with her own false statement as regards her age. Astrolusco was an auditor of the Imperial army, and died in Hungary in 1696. About that time Anna Maria came to live with Alessandro at Naples, and in 1699 married Nicola Barbapiccola, a wealthy ship-owner at Naples, who was himself a widower. She died, aged forty, in 1703.

Francesco was born about 1668, and did not go to Rome. He became a violinist, and obtained a post in the Royal band in 1684, when his brother was appointed *maestro* through the influence of Anna Maria's liaison with a Court official. He took a wife in 1690, by name Rosolina Albano. They had three sons, Matteo, Antonio, and Giovanni, who all became 'gentlemen' to members of the aristocracy. Signor Prota-Giurleo rather suggests that this term signifies a domestic servant. In 1691 he went to Palermo, and became *maestro di cappella* somewhere there; in 1715 he applied for a post at Vienna, and was supported by Fux, but failed to obtain it. We hear of him at Naples in 1719, and in London in 1720.

Tommaso, the youngest of Pietro's children, became a singer, and for many years sang the comic tenor parts in the Neapolitan operas. In 1701 he married Antonia Carbone, by whom he had ten children, the youngest of whom was Giuseppe, who became a celebrated composer of comic operas. A daughter, Rosa, born 1716, became a comic opera singer. Tommaso died in 1760, and, like his brother Alessandro, was buried in the Church of Monte Santo.

Giuseppe has been described as grandson of Alessandro, and son of Domenico. Domenico, so far as we know, never married; and Giuseppe was not Alessandro's grandson, but his nephew. This mistake has arisen from the fact that *nepote* can mean both nephew and grandson. He was born in 1723, and was probably a pupil of Leo. In 1747, he and Rosa were at Venice, where he produced his first opera. Rosa and Giuseppe seemed to have lived together for some years. Rosa sang at Vienna, and in other German towns; Giuseppe followed her, and composed operas, both comic and serious. He came back to Naples in 1754, and in 1755 had a great success at the San Carlo with 'Caio Mario,' and an even greater success, in 1756, with a comic opera, 'La Madamigella,' at the Teatro de Fiorentini. Rosa did not sing in it. She was forty, and perhaps had retired from the stage. Giuseppe returned to Vienna the same year, and died there in 1777.

PEDANTRY IN EXAMINATIONS

By Julius Harrison

The 'Occasional Note' in the September *Musical Times* and Dr. Frederic Wood's letter in the October issue in regard to Mus. Bac. Exercises open up a whole train of thought. Here is a subject that I dare to hope may receive still further attention and ventilation in these columns and also outside them.

Although I, for one, am in complete agreement with Dr. Wood when he says that 'some of us are quite tired of the crude and silly music of certain moderns who believe that rubbishy discords are good music,' yet I venture to think that his phrase hardly touches the heart of the matter. There are 'moderns' and 'moderns,' and there are discords and discords, and therein lies a whole world of difference.

Now the word 'modern,' as applied to music—or, for that matter, to anything else—is, in my opinion, a stupid term. Nowadays we all use the word so thoughtlessly that Dr. Wood will not, I feel sure, take amiss anything that is written here. The word has become almost a term of reproach to many musicians in these days, and in that reproach one sees the germ of a musical reaction that is highly dangerous to the sane growth of the art.

The finest modern music (and I do not count within that category any alleged 'music' by the iconoclastic group of those moderns who violate the natural laws of sound) is but an amplification of the older music.

A wider, yet logical, interpretation is put upon the age-old laws; they are never abrogated, but are obeyed just as instinctively nowadays as in past times. The differences between the older and the newer music are but differences of quality in the type of sound employed, differences that have arisen from the gradual expansion of technique in every direction, rather than from a cutting adrift from the laws.

No good composer has ever burnt his boats in this way. Willy-nilly, he has always incorporated the old within the new.

The trouble is that the many possible, defensible, and dispensable interpretations that can be put upon the laws are not readily recognised by the *aural sense* of the more pedagogic of the academic musicians. Too much reliance is placed upon judgment by the *eye*, and far too little upon judgment by the *ear*. Consecutive fifths, say the old pundits, are consecutive fifths all the world over, and 'that's all there is to it'! Disobey that law ever so imaginatively or musically, and, sure enough, some Beckmesser of the old school will chalk your slate full for you, and you will remain 'unmusbacked' to the end of your days.

This crabbed and unintelligent interpretation of the laws must tend to produce amongst candidates for degrees an utter atrophy of the inner musical sense baneful in the extreme.

'Reduce your musicianship and stick rigidly to the dry-as-dust formulæ of your art and we may pass you,' say the old pundits.

Judging by the pencilled markings on a recent Mus. Bac. Exercise that I have in front of me, the time is evidently not yet ripe for anything but a literal interpretation of the laws.

I do not want to scoff, for I have amongst my musical friends many Doctors of Music who are men of fine erudition, possessing far-seeing judgment and a boundless knowledge of and feeling for music as a living, throbbing art.

Yet I do feel strongly, in common with many other plain Misters of music (who, like myself, have never taken a degree because they jolly well knew that they couldn't satisfy the Doctors on the Board), that the present system of examinations is hopelessly antiquated.

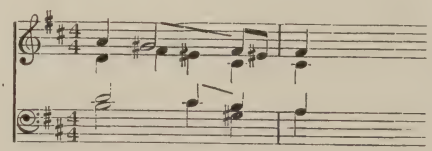
The composer of the Mus. Bac. Exercise mentioned above told an acquaintance of mine that he had purposely stultified all his *imagination* in order to write his Exercise *down* to the 'book' level of what he knew to be the requirements of the Examining Board.

Surely something is wrong when a candidate for a degree has to approach his examination in this spirit?

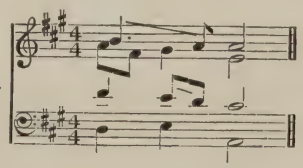
Yet had he obtained his degree by these methods (for which you cannot blame him), he would in the eyes of the public in his locality have been accounted a far greater musician than any plain Mister who might have failed in his examination because his imaginative gift had got the better of him—to the displeasure of the Doctor examiner.

Let me take an instance or two in the Exercise in question and place them side by side with quotations from the great masters.

Here is a most musical example of consecutive fifths—pencilled by the examiner as a fault (the old Beckmesser!):

Ex. 1.

to which I append an example from the 'St. Matthew' Passion (Chorale No. 49), by John Sebastian Bach:

Ex. 2.



Both of these are examples akin to what is so admirably expressed by Stewart Macpherson in his 'Melody and Harmony':

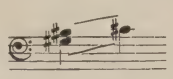
> The importance of the Accented Passing-notes [or, for that matter, *un*accented ones as well.—J.H.] in the development of the musical art can hardly be over-estimated, for until men found out how to take dissonances *upon the accent*, the element of passion and of drama could be but feebly expressed.

In the first example we have an instance of *musically* legitimate consecutives, the 'unessential' F sharp causing no disturbance whatsoever to the demands of the ear for a satisfactory and satisfying progression of parts.

Yet the poor candidate was doomed from the moment he wrote them, despite the many examples of similar unessentials and consecutives set him by the Master of two hundred years ago! Is it just?

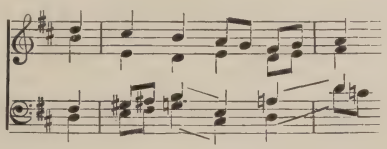
In the Exercise there are a score or more pencilled markings against such simple overlappings as the following:

Ex. 3.

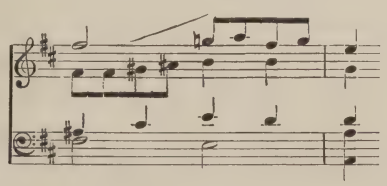


though, be it noted, they are *not* marked in Ex. 1! Here the effulgence created by the 'pair of beauties' evidently blinded the examiner to the satellite 'fault.' O the inconsistency of it all! Here is John Sebastian Bach on overlappings—this time No. 55 (Chorale) of the 'St. Matthew' Passion:

Ex. 4.

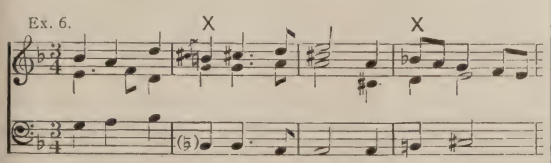


Only one more example need be given—not because they are scarce, but for want of space. This final one has to do with false relations. The candidate wrote, and got blue-pencilled for it:

Ex. 5.

Again a musically legitimate effect. The G sharp is so *un*essential to the harmonic progression that it becomes totally insignificant. (*Vide* Stewart Macpherson, already quoted.)

How Dr. John Blow, the teacher of Purcell, got his degree I do not know, since in 'Venus and Adonis' he was so far unashamed as to write the following bold passage, all of which will bear theoretical analysis:

Ex. 6.



Presuming that he had to write an Exercise and that it contained similar passages to the above, I can only conclude that his examiner was another wise Sir Hubert Parry, who wrote:

> The rule [of the false relation] is modified by so many exceptions that it is almost doubtful if the cases in which it is objectionable are not fewer than those in which it is not.

In conclusion let me express the fear that unless the Science and Art of Music be interpreted more in the *spirit* and not so much in the *letter* it must happen that the various degrees will fall more and more into disrepute, and eventually cease to have any value at all. That would be a thousand pities and, in addition, would be a great blow to the upholding of the more stable qualities of this curiously unstable art.

Ad Libitum

By 'FESTE'

The path of the public towards a fuller understanding and enjoyment of music is gradually being opened up. The three scientific and mechanical means—gramophone, wireless, and player-piano—have been in competition for too short a time to enable us to decide on their comparative merits with anything like finality. A year or so ago my vote would have gone to the gramophone, on the score of its greater scope and reliability—to name its two most obvious virtues. The launching of the educational scheme of the Æolian Company—a scheme so comprehensive that the adoption of the sweeping title, 'The World's Music,' seems to be justified—puts the player-piano ahead in at least one very important respect. A serious drawback of the gramophone record is that it necessarily hands its client a piece of music without comment of any sort. You may point to the fact that the monthly bulletins issued by the recording companies give a good deal of information about the music, but this information is too often concerned with unessentials, is frequently unreliable, and is usually smothered by encomiums on the wonderful performance and matchless recording. (A reader who knew no better would imagine that such blemishes as jangling pianoforte tone, scratches, piercing high notes and inaudible low ones, couldn't possibly exist!) It is true, also, that in the case of a big work, such as a symphony or string quartet, the album containing the records sometimes includes annotations on the music. But these annotations (which are usually well-written) contain no music-type illustrations, and so are behind the programme-books used in the concert-hall. Even the latter, however, are of little help to most people, because the ability to read music mentally is still by no means common. This, by the way, is the rock on which so many 'musical appreciation' books split. The very folk who need them most are those who are not only unable to read mentally even a single musical phrase; they lack ability to play it—even by the primitive one-finger method. The fatal drawback in all these aids is that the information is detached from actual performance. The gramophone records, issued a few years ago, of Sir Walford Davies talking on melody making, with illustrations on violin and pianoforte, opened up possibilities that ought to have been developed. It has always surprised me that so excellent a start was not followed up.

The B.B.C. is doing much by illustrated talks on music. Even here, however, there are drawbacks. Transmission is very variable, and a wireless set has a maddening way of going out of action at the very time when something particularly well worth while is on tap. Moreover, the tone of the pianoforte—the instrument usually employed—rarely comes through well.

The ideal for which we have been waiting is a blend of actual performance and annotation, with musical illustrations that would not depend for their efficacy on one's ability to hear through the eye, or to play an instrument, and at a bound this ideal has been achieved in 'The World's Music.' The discovery of a method by means of which letterpress can be used freely on the music-roll, reveals possibilities that I am bound to admit I had failed to grasp until I heard some of them demonstrated at the inauguration of the Æolian Company's scheme. It seems to reach the limit possible by mechanical and scientific means. In fact, direct human agency can hardly do more. In order to realise fully what is achieved by these new music-rolls, let us imagine ourselves in the company of Sir Henry Hadow, William Backhaus, Edwin Fischer, Una Bourne, and Mitja Nikisch. (I am using an actual roll as a basis for this imaginary experience.) Sir Henry opens the ball with a concise account of Brahms's life and artistic career, handing us portraits and other pictorial aids. He then discusses the various influences that made Brahms's music what it is, with illustrative passages from his works. If Sir Henry merely gave us copies of these extracts we might be none the wiser; so he calls on the assembled pianists to play them. Having thus given us a good general idea of the composer and his methods, he asks Mitja Nikisch to play, complete, the Rhapsody in G minor, the themes and construction of the work having been included in the previous demonstation. Until a few weeks ago an exposition of this sort—so practical and authoritative—would have seemed a fantastic impossibility. Yet, in effect, one of the Biographical rolls achieves it by means of letterpress, music-type, and pictures. In the shape of 'musical appreciation' aid it beats anything yet brought into the amateur's drawing-room, and a person whose musical intelligence is not quickened by it is past praying for. Not only has he no music in his soul; you couldn't even put any there by means of a surgical operation: he is music-proof.

For those who need help of a different kind from that furnished in the Biographical rolls there are the more advanced Analytical rolls. There are also Running Comment rolls, in which the letterpress is distributed over the roll in such a way as to elucidate the music during performance, *e.g.*, 'Here the "Exposition" ends and the "Development" begins,' and so on. Simplest of all—and likely to be most popular—are the Annotated rolls, which give us some of the features of the other kinds expressed in a more easy-going way.

When Sir Henry Hadow, in his speech at the inauguration of 'The World's Music,' said that it marked the beginning of a new era in music, he was uttering no poetic flight, but sober truth. There is hardly a department of music that will not sooner or later be benefited. The school singing, dancing, drill, and appreciation classes, the lecture-hall, the pianoforte studio, the home circle, are all being catered for in a multitude of ways that can be realised only by a study of the descriptive literature issued by the Æolian Company, which I presume is to be had for the asking.

As a result of all these developments in the reproduction of musical performances, we hear jeremiads over the silencing of the amateur musician. I suppose my experience is typical. When I installed a player-piano in what must, for the want of a better term, be called my home, I was told that the members of the household would play no more. Whereas in the past we had attacked (with a measure of hope and courage that took little account of technical deficiencies) a Bach Fugue or a Beethoven Sonata, we should in future hold our hands for very shame after being able to turn on at will the performance of a Cortôt or Hoffmann. So said Jeremiah. But it hasn't worked out a bit that way. I doubt if our gnarled and stumbling fingers have played a quaver less than before. Why should they? The pleasure we take in playing is independent of any question of standard, and can never be provided by the performance of anybody else, however perfect. This is proved over and over again in a hundred activities of life. Has anyone ever heard of a visit to Lord's reducing the enthusiasm of the Saturday afternoon club smiter? Do amateur actors give up in despair after an evening at the theatre? Coming to music, we find the most convincing answer of all. The gramophone has for long been specially active in the recording of 'star' singers. According to Jeremiah, all our amateur soloists should have been silenced years ago. But have they? They have not. On the contrary, in the whole of our rough island story there were probably never so many singers, of all ages, shapes, and sizes, and of every degree of almost incredible badness, lifting up their voices as there are to-day. If we want to sing or play (and most of us do) we shall not be abashed into silence by gramophone, wireless, or player-piano. *Dum spiro cano*—especially those of us who can't o—and nothing but a lethal chamber can gag us.

Just as I am writing this comes—very much to the point—a press cutting of an article by Richard Capell in the *New York Sunday Times*. Mr. Capell heads it 'Domestic Music-Making in England,' and becomes almost lyrical concerning the joy of doing as opposed to mere listening:

> There never has been a time [he says] when music was not actively practised in England. Only the practice has generally been of a social and even (shall I say?) sporting kind—productive of endless domestic entertainment—if not of the achievements that strike the eye of the world at large.

The characteristic of English music generally, he thinks, is our 'determination to amuse ourselves with it.' This is true, and on the whole we are not bad judges.

Mr. Capell hits a good nail well on the head when he differentiates between the pleasures of the listener and the performer. How can these dull choral societies continue singing 'The Messiah,' year in year out, and amateur orchestras and chamber music parties go on with their everlasting Mendelssohn and early Beethoven? asks the mere listener. He can never get a convincing answer till he becomes a member of one of them. As Mr. Capell says, there are works so hackneyed that we cannot sit through them. 'But growl we or scrape we never so badly, we are glad to accept an invitation to take part.' To those who object that purely musical considerations have too little to do with such pleasures—that it is 'a vulgar physical result of exercising muscles and taking in oxygen'—he replies that 'you cannot separate music from the physical movements on which the creation of music depends.' And he shows that a very considerable mass of music simply owes its existence to this fact. 'The performers' fun is one of music's *raisons d'être*,' and 'an allowance of comfort and joy to the performer is a condition of healthy music':

> Who, I ask you, among us amateurish stumblers at the pianoforte—us who have had the best times in life picking our way through the 'Forty-eight' and Beethoven's Sonatas—has ever been able to thank Schönberg with any sincerity for his Op. 2?

In fact, if music is what it claims to be, a great popular art, its position is almost entirely due to the large proportion of fine works that are, so to speak, current coin for amateur fingers and voices. Does anybody suppose that music achieved its present universal appeal merely by being listened to? I go further, and say that in most cases we rarely get at the inside of a work until we wrestle with it ourselves. A hundred subtleties and beauties, especially in construction, reveal themselves only to 'amateurish stumblers.'

I wish I could think Mr. Capell was right in his remark concerning 'celebrity concerts.' He admits that we share with the rest of the world such brilliant musical functions as recitals by Kreisler and other stars that whirl across our firmament (or should we not call it rather our Tom Tiddler's ground?):

> But [he goes on] such things are for a mere handful of Londoners, and there is nothing characteristic about them. Such music is like canned food—it tastes the same the whole world over.

It is, and it does. Unfortunately the taste for it is not confined to a handful of Londoners. I could take Mr. Capell to many a provincial town where the art has to struggle hard, not for lack of willing, hard-working enthusiasts, but because their labours are in a constant state of semi-frustration owing to nine-tenths of the local cash available for musical spending being swallowed up season after season by these same touring celebrities. 'Canned food'—yes! But a lot of people like their victuals that way, and are even prepared to pay more for it than would give them far more wholesome fare of their own growing. A half of the sum picked up by the flying star—hard cash that disappears entirely from the district, and often even from the country—would set the local choral, orchestral, and operatic societies, and the competition festival, firmly on their feet for the rest of the year. No doubt these tourists leave behind them some trailing wisps of glory, and some stimulus to the local performers, but it is dearly bought. And in what a narrow orbit do they move! The composition and publication of music might almost cease for all the interest they arouse in contemporary art, or, indeed, in anything outside the little bag of works with which they sing, fiddle, and thump their way round the globe. Kreisler, for example, said to an interviewer a few weeks ago, 'Why should I engage an orchestra when I can fill the Albert Hall by myself?'—which is about as cynical an utterance as ever fell from the lips of a great artist. The mere asking of such a question shows that he could never really understand the answer. Yet this is so commonly the attitude of the star, that nobody seemed to see in the remark anything to cause pained surprise. On the contrary, a shock would have been felt had he said, 'I have the public at my feet, eager to listen to me whatever I play. A crowded Albert Hall is an honour that carries with it a responsibility. I shall therefore engage a fine orchestra and conductor and, rehearsing diligently, will give a performance of the (say) Beethoven or Elgar Concerto that will make the concert a matter for pride to all concerned, from myself to the programme-sellers.'

That the musical world continues to go round instead of coming pretty well to a standstill is due to the less famous artists—all honour to them!—who say 'I will' rather than 'Why should I?'

I seem to have wandered a long way from 'The World's Music,' but there is, I hope, sufficient connection to warrant the journey. Let me go a little further along the same road, and say a word or two about the *Daily Express* community singing enterprise. Community singing is one of the few good things of which we can hardly have an overdose, so long as we don't claim too much for it. For instance, we must not forget that it can never take the place of good, cultivated choral singing, and that in the long run its influence in every way is smaller in value than that of the less showy choral society—especially the choral society in the small town or village. With that reservation, musicians will wish well to the

Daily Express venture. At the same time, I believe I am only saying what many are thinking when I point out that the campaign has started with some statements that are simply not true. For example:

> For the last hundred and fifty years the British people have had little or no opportunity of meeting in public to sing without restraint. The *Daily Express* movement will awaken the power of song once more in Great Britain.

—and so forth.

Perhaps it is inevitable that for a great popular newspaper the only things that happen are those that occur resoundingly in the market-place, preceded—even accompanied—by flourishes of trumpets. That is why the *Daily Express* is apparently unaware that excellent community singing has been heard at competition festivals up and down the country for some years, and that fine work was done even in the open air by the League of Arts at the close of the war. This burning, though belated, anxiety on behalf of popular choralism is welcome, but is the *Daily Express* setting about the improvement in the most practical way? (From the musical point of view, that is; nobody questions the advertising side.) Community singing would benefit far more from a decentralised method than from a solitary orgie in the Albert Hall. And instead of lavishing thousands of pounds on a new scheme, why not spend the money, or a good part of it, in supporting organizations that (despite balances on the wrong side) have been for years working successfully all over the Kingdom to revive and keep awake the power of song that has so suddenly aroused the interest of the *Daily Express?* I think the answer need not be given.

However, let us be glad that the newspaper has sought advice of authorities beyond cavil: we may trust the powerful committee to keep the movement on the right lines. How easily it might get on to the wrong track is shown by this extract from an article in support of the scheme, written by Dame Clara Butt:

> When I was in Australia recently I decided to give a series of really 'popular' concerts, at which I would sing just those things which my audience chose for me. . . . We were crowded to the doors, and beyond, at each of these popular concerts. My audience came to hear the things they knew—'Abide with me,' 'She wore a wreath of roses,' 'The Holy City'—and in that fact I think you have the most essential point for consideration by those who are to be responsible for this great new movement.

Can you see a committee that includes Sir Hugh Allen, Sir Walford Davies, Sir Henry Wood, Mr. John Coates, Dr. J. B. McEwen, Mr. Frederic Austin, Mr. Geoffrey Shaw, &c., regarding as an essential point the fact that a crowd of people came to hear the Dame sing 'Abide with me,' 'The Holy City,' and 'She wore a wreath of roses'?

DR. BLOW'S CHURCH MUSIC AND ITS DEFORMITIES

By Heathcote D. Statham

John Blow was born in 1648 and died in 1708. There is no need here to write about the details of his life, which can be found in Mr. Barclay Squire's article in 'Grove': but it must be mentioned that he was a Church musician in some capacity for nearly the whole of his life. At various times he was chorister at the Chapel Royal; organist at Westminster Abbey and the Chapel Royal; almoner and Master of the Children at St. Paul's Cathedral; master of the Royal vocal music and composer to the Chapel Royal. He was twice appointed organist of Westminster Abbey, relinquishing his first appointment to make room for Purcell, and being reappointed at Purcell's death.

Blow was a voluminous composer of Church music. Omitting the Anthems to Latin words (some of which are mere fragments of a few bars' length), he wrote at least a hundred Anthems and thirteen or fourteen Services. It may be safely said that, at the most, not more than half of these have ever been printed, and even this is probably a too liberal estimate. This neglect is rather surprising, for there can be little doubt that in his own day Blow held a high position as a Church composer, and was next in importance to Purcell. The latter's Church music has fared well enough as regards publication, for it was printed in its entirety in the last century and is now in process of re-publication. Greene and Croft also have bulky volumes of Church music to their credit; but Blow has received only occasional attention from editors, and no attempt has been made (so far as the writer knows) to bring out a volume devoted to even a portion of his Church music. The late W. H. Husk, however, copied out practically all of it: his beautifully written MSS. are in the British Museum (Add. MSS. 30,288-30,292), and it is to these that the student who would conveniently examine the whole body of Blow's Church music has to turn.

Blow's manner of writing for voices is unconventional; and this gives to his music an interest apart from its very real beauties. He shocked Dr. Burney terribly, as the following extracts from the famous 'History' will show:

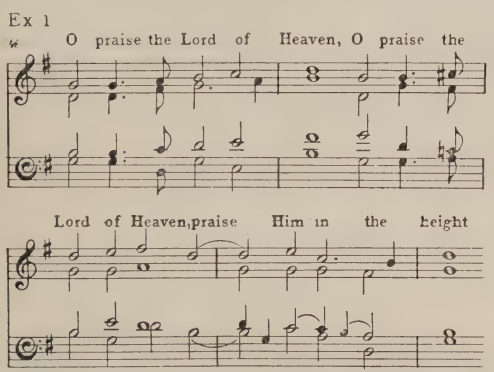
> Though there are strokes of pathetic and subjects of fugue in Blow's works that are admirable, yet I have examined no one of them that appears to be wholly unexceptionable and free from confusion and crudities in the counterpoint. . . . It does not appear that Purcell, whom he did himself the honour to call his scholar, or Crofts, or Clark, his pupils, ever threw notes about at random in his manner.

Referring to the violation of rules in an Anthem, he says:

> . . . they seem such as no rule, authority, or effect can justify; 7ths resolving on the 8th, ascending and descending; 2ds treated with as little ceremony as 3ds. Indeed, I never saw so slovenly a score in print; and it may, in general, be said of his *faults* in counterpoint, that there are *unaccounted millions* of them to be found in his works.

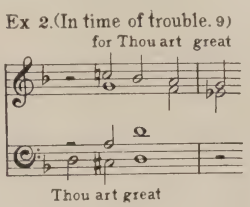
By way of example the reader is then 'served with a *plate* full of his *deformities*,' and full of Dr. Burney's spirited comments on these deformities. There is some justification for Burney's severe strictures. Blow is often careless, leaving consecutive octaves for which there seems no justification; sometimes, also, his pleasure in clashing part-writing results in passages which can almost be

called barbarous. He is seldom conventional; in contrapuntal passages he allows the voices to hit against each other relentlessly; two parts may move consecutively at any intervals—octaves, sevenths, fifths, fourths, or seconds; major and minor thirds are sounded above a note simultaneously, as are major and minor sixths; dominant sevenths resolve upwards, suspended sevenths almost anywhere; so that from an academic point of view his scores do show that slovenliness which so roused Dr. Burney's indignation. It would be wrong to suppose that he broke the accepted rules of harmony because he did not understand them. He understood them well enough to write a short treatise* on harmony, which appears to be quite orthodox. In breaking rules, he seems to do so on the principle that the words and the ideas that arise from them are more important than the rules of harmony; and that good tunes are more important than good harmony, or even than good counterpoint. If he gets an idea that he cannot work into his music without breaking a rule, he will break a rule rather than spoil his idea. Similarly, he will break a rule of harmony rather than spoil a good tune in one of the voice parts. The opening bars of his Anthem, 'O praise the Lord of Heaven' (7),† are a typical example of his writing:

Ex 1

Here there are four places at least where an examiner would use a blue pencil: the rising dominant seventh in the first bar; the clashing C's in the second; the consecutive fifths in the second and third, and the treble D in the last. It is worth while to examine the passage in some detail, and to try to imagine the composer at work. He probably thought of the treble part first—a fine inspiring tune much too good to be altered in any circumstances. In the tenor part he wanted the tune to move straight up to 'heaven,' in a scale: to have written B on 'Lord' in the first bar would have been correct harmony, but it would have weakened the tune; therefore a rule had to be broken. In the second bar, if he had written either C natural or C sharp in both parts one would have been spoilt; therefore there has to be a clash. F is the only note in the alto that would fit into this clashing chord. To have taken the alto down on 'Lord' would have made a weak chord; therefore he keeps the stronger chord and the fifths. At the conclusion the dominant seventh resolves upwards, and the treble note of 'the' anticipates a B which does not come; but all the parts move up to the word 'height' and that, in Blow's view, is the important thing.

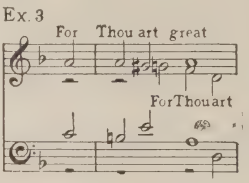
Clashes like that in bar 2 are legacies from Elizabethan music, and Blow uses them fairly frequently. The following is a perfectly logical and normal one, the sharpened seventh against the seventh with a natural:

Ex 2. (In time of trouble. 9)



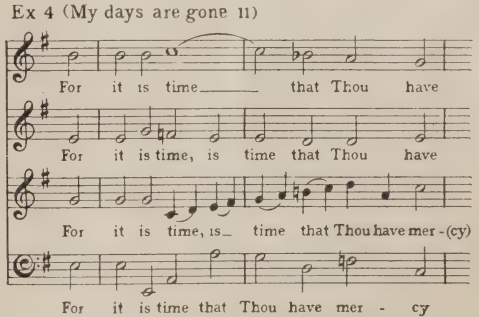
Ex. 3, from the same Anthem, is also logical enough, though it is very harsh. The treble G is obviously sharpened so that the phrase may correspond exactly with that in the bass in Ex. 2 (these two clashes are a bar apart):

Ex. 3



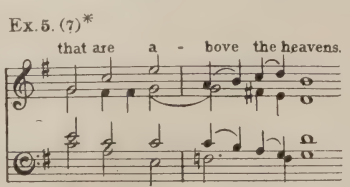
It is more difficult to find any logical explanation for Ex. 4, though in performance it does not sound so unpleasant as it looks on paper:

Ex 4 (My days are gone 11)


For it is time that Thou have
For it is time, is time that Thou have
For it is time, is time that Thou have mer-(cy)
For it is time that Thou have mer - cy

But Ex. 5, with the rising dominant seventh in the bass, is really barbarous:

Ex. 5. (7)*



The composer is thinking in two keys at once.

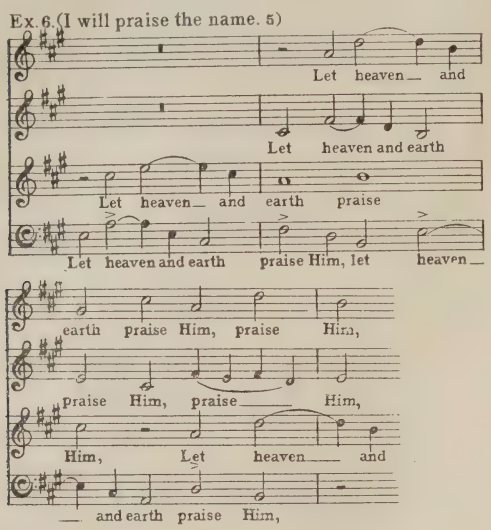
The passage is an extreme example of the lengths to which Blow will allow his regard for the melodic outline of a part to lead him. Rather than weaken the alto part with an F natural, he lets the alto sing in the key of G, while the bass sings in C at the same time.

* 'Dr. Blow's Rules for Composition' (Brit. Mus. Add. MS. 30,933).
† The examples quoted are from a set of fourteen full anthems edited by the writer. The number refers to the place of the Anthem in the set.

* It is possible that a natural in the alto F in the second bar was omitted accidentally here: but with it the passage would still be crude. The part-books quite clearly show the passage as written, and therefore it must be taken as correct. For if one once began to bowdlerise Blow's music, there would be no knowing where to stop.

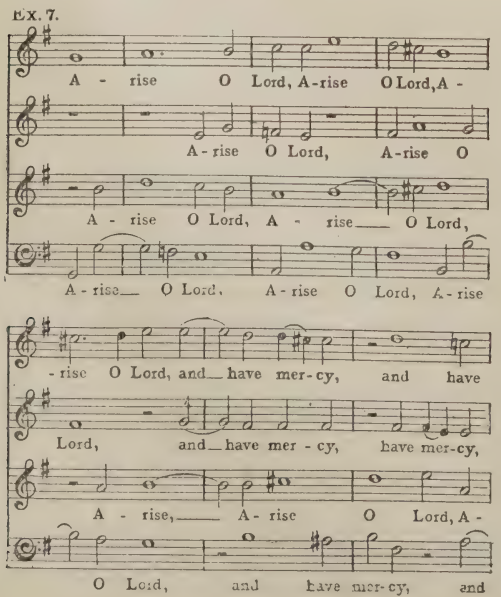
In using these clashes Blow is definitely looking back to the Elizabethan period. Another link with this period is his use of rhythms which cannot be conveniently barred, a method of writing which many of the Restoration composers could assume on occasions. Ex. 6 is not in the style of the Elizabethans, but it owes something to them :

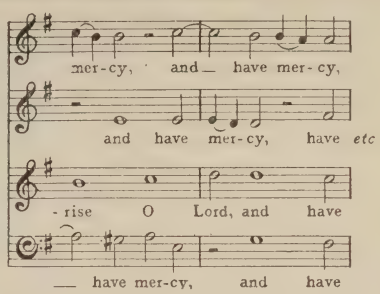
Ex. 6. (I will praise the name. 5)


Let heaven— and
Let heaven and earth
Let heaven— and earth praise
Let heaven and earth praise Him, let heaven—
earth praise Him, praise Him,
praise Him, praise— Him,
Him, Let heaven— and
— and earth praise Him,

Passages similar to this are common in Blow's Anthems, and this free handling of the voices is an integral part of his technique in part-writing. Such passages are seldom of any length : they occur in patches in the Anthems, as is to be expected at a time when composers were experimenting with new methods of composition, but were not yet far enough away from the 16th century to have completely forgotten the old. As Gibbons, the last of the great writers in the polyphonic style, could foreshadow in his music the style of a later period, so Purcell and Blow, the outstanding composers of the new period, would look back—perhaps with a shade of regret in their eyes for the great days that were gone—to the Elizabethan period.

A much finer example of independent rhythms is the following, from 'My days are gone' (11) :

Ex. 7.

A - rise O Lord, A-rise O Lord, A -
A-rise O Lord, A-rise O
A - rise O Lord, A - rise— O Lord,
A-rise— O Lord, A-rise O Lord, A-rise
-rise O Lord, and— have mer-cy, and have
Lord, and— have mer - cy, have mer-cy,
A - rise,— A-rise O Lord, A -
O Lord, and have mer-cy, and



The opening of this is quite in the Elizabethan manner. The quotation contains some unconventionalities which are fairly common in Blow's Anthems. The consecutive octaves between the treble and tenor (which are not mitigated by the minim rest) are characteristic, and the composer quite often misses direct octaves by a hair's-breadth in this way. At the end of this Anthem there are a pair of direct consecutives which look as though they were intentional, though it is of course impossible to decide whether, in writing direct consecutives, Blow was careless, or merely did not care. (There are some extremely slipshod octaves in the eight-part verse in 'Praise the Lord, O my soul' (1).) In the above example the clashing resolutions on the word 'mercy' (Dr. Burney would call these 'strokes of pathetic') give a good idea of Blow's daring and successful methods. This Anthem, 'My days are gone,' is a fine and deeply-felt work, worthy to take a place beside 'Salvator Mundi' or 'My God, my God.'

(To be continued.)

THE ENGLISH ABROAD

By Jeffrey Pulver

(Concluded from October number, page 904).

Peter Philips, organist and composer, was another of the celebrated Englishmen to enrich the Continental music of his period. He became so popular in Flanders, that when Breughel de Velours painted his set of pictures, 'The Five Senses' (Prado Museum), he limned a book of music standing on the instrument in one of the pictures, with the title-page readable : '. . . di Pietro Phillippi Inglese, organista . . .' He was active in Flanders before 1590, for he dedicated the collection of madrigals, 'Melodia Olympica,' which he edited, from Antwerp, on December 1, 1590 (published in 1591). Philips the Romanist, like Deering, found in the Netherlands a more sympathetic atmosphere than in England. In 1598 he appears (from the title-page of his eight-part madrigals) to have been organist to the Archduke Albert. The second book of madrigals (1603) shows him to have been organist to the Archduke and Archduchess Isabella. He entered holy orders, and held various ecclesiastical appointments besides his musical post. His music is well worth revival, if only on account of its historical interest. At the same time, in spite of occasional tediousness which can easily be avoided, there is much in his work that is strong, clear, and convincing. A list of Philips's works, complete as far as I was able to make it, was given in my article on this musician in *Musical Opinion* for January, 1922.

We now approach a performer and writer to whom the music written on the Continent for the keyboard

instruments owes much more than is generally supposed—John Bull. It is now some years since the great influence of the early English writers of this class of music upon the musicians of Europe has been recognised. But it is not every reader interested in the history of English music who has the leisure (or even the command of foreign languages) to obtain the information from such works as Nagel's 'Geschichte der Musik in England,' or Van den Borren's 'Les Origines de la Musique de Clavier en Angleterre.'* It being generally—one may say at the present moment universally—accepted that the art of the Continental writers of clavier music, culminating in the productions of Johann Sebastian Bach, owed much of its development to the English musicians (notably John Bull), the importance of Bull's teacher, William Blitheman, must be apparent to all: for although it was Bull who actually exercised the influence upon the foreign writers, it was with the methods he had acquired from Blitheman that he did it. Distinguished as a composer of keyboard music that abounds in great technical difficulties and tricks of digital dexterity, William Blitheman was an exception in an age in which most musicians devoted themselves almost exclusively to ecclesiastical music. In his compositions for the virginal he shows clearly how far his teachings were impressed upon his eminent pupil, John Bull; and Blitheman thereby becomes entitled to one of the foremost places among the men who foresaw the possibilities of their instruments. And later composers and performers, such as Bull and his Continental followers, needed only the mechanical improvement of the instruments in question—an increase of power, the means of tone-gradation, the tempered tuning, and the action that would permit of more rapid repetition—fully to develop the ideas formulated by Blitheman. Like his pupil, Bull, he was also an able executant on the organ; and Francis Meres (in 'Palladis Tamia,' 1598), only seven years after Blitheman's death, names him as one of the great musicians of his age. Those who know him only from the example of his work printed by Rimbault, in 'The History of the Pianoforte' (1860)—an uninteresting arrangement of a 'Gloria Tibi'—may with justice wonder at Meres's selection. It is a pity that Rimbault was ignorant of the existence of specimens of Blitheman's art that are more representative of his skill. The research of the past sixty-five years has brought to light sufficient evidence in the form of musical compositions to justify our revised opinion on Blitheman's merits. An excellent account of his life was given by Dr. Grattan Flood in the *Musical Times* for June, 1926. Examples of his work may be seen in MSS. preserved in the British Museum: Add. 17,802-5 (containing Motets), Add. 29,384, Add. 30,485 (ff. 58*b* and 59, 'In Nomine'), Add. 30,513 (the Virginal Book of Thomas Mulliner, containing fourteen compositions by Blitheman), and Add. 31,403. An 'In Nomine' is included in the Fitzwilliam Virginal Book (Fitzwilliam Museum, Cambridge), constructed on the same plainsong as is used in MSS. Add. 30,485 and Add. 31,403. It is No. 50 in the Cambridge MS., and may be seen in vol. i. (p. 181) of the Breitkopf & Härtel printed version, edited by W. Barclay Squire and J. A. Fuller-Maitland (1894-99). Hawkins, in his 'History of Music' (Appendix), printed an organ piece by Blitheman, with the heading 'Meane.' In passing it may be mentioned that the 'In Nomine' was a favourite form of instrumental composition at the period, and was very frequently employed to provide music for the consort of viols. It was polyphonic, and used a few notes of an old church chant, named after the opening words of the text, 'In Nomine Domine.' This motive was given to one of the inner parts, and was carried right through the composition in sustained notes, as in its original vocal form. The remaining parts descanted freely above and below it (*v.* the present writer's 'Dictionary of Old English Music,' 1923).

John Bull (1563-1628) came under the tutorage of William Blitheman in the Chapel Royal of Queen Elizabeth, and succeeded his teacher as organist after the latter's death in 1591. At that period there was no especially recognised post of organist to the Chapel Royal, one of the Gentlemen performing that duty. One John Hewlett was also appointed in 1591, 'in Mr. Blitheman's place,' but this probably refers to the post of Gentleman of the Chapel in the ordinary meaning of that title. At the funeral of Queen Elizabeth (1603), both Bull and Howlett (*sic*) are named as 'Gentlemen of the Chappell,' without any further information as to their duties. There is, of course, ample evidence of Bull and Blitheman having played the organ in the Chapel Royal, but the present writer has not met with any entry stating specifically that John Hewlett or Howlett ever did so. The reasons for Bull's departure from England are not perfectly clear. He had already been abroad, in 1601, when he travelled on the Continent and aroused very great enthusiasm by his playing. At St. Omer he was the hero of the feat described so picturesquely by Anthony Wood. While in the city named he was shown by a musician

> . . . a lesson or song of forty parts [and was] challenged to add one more part to them.

The Englishman accepted, and was secured in a room with a supply of paper and pens. When he emerged he had added, not one more part, but forty more. Wood improves the story by an epilogue:

> The musician . . . swore by the great God that he that added those forty parts must either be the devil or Dr. Bull . . . whereupon Bull making himself known, the musician fell down and ador'd him.

It was probably the great enthusiasm his skill aroused on the Continent that caused the Queen to order his return before some ambitious foreign court secured his services. But, as already hinted, the causes for his permanent self-banishment are to a great extent mysterious. He had been accused of certain crimes which no Gentleman of the Chapel Royal could face unless he had a complete defence. Whether he was guilty or not cannot be decided to-day. He may have wished to take service at a Catholic Court, and went to Brussels without leave, realising that no licence to travel would have been granted him for this purpose. The Cheque-Book of the Chapel Royal has the entry:

> 1613.—John Bull, Doctor of Musicke, went beyond the seas without licence, and was admitted into the Archduke's services and entered into paie there about Michaelmas.

The English ambassador to the Low Countries, Trumbull, was ordered to protest. His report can be seen in the British Museum (Add. MS. 6,194), and in it he says:

> . . . and I told him plainly, that it was notorious to all the world, the said Bull did not leave Your Majesty's service for any wrong done unto him, or for

* An English translation of this work is now published by Novello.—Editor.

matter of religion, under which fained pretext he now sought to wrong the reputation of Your Majesty's Justice but did in that dishonest manner steal out of England through the guilt of a corrupt conscience, to escape the punishment, which notoriously he had deserved, and was designed to have inflicted on him by the hand of justice, for his incontinence, fornication, adultery, and other grievous crimes.

These charges do not seem to have impressed the Archduke, for Bull remained with him as organist at Brussels. In 1617 he followed the famous Waelrent at Antwerp, dying in that city in 1628. There will be no need to give a list of Bull's works, for many of them are by no means difficult of access. For our present purpose it will suffice to remember that among the virginalists, organists, and writers for these instruments he was undoubtedly one of the very first, and that his technical brilliance as a performer must have been positively amazing. This being so, we need not be surprised to find that he often makes feeling and depth subservient to virtuosity. Not that he possessed no profundity; he merely preferred to cater, in the compositions he wrote for his own instrument, for the performer, and to give the latter some music in which he could exhibit his talents as an executant.

Not only were our theoreticians, virginalists, and organists deeply respected and imitated on the Continent, but our lutenists also were eagerly sought after by foreign employers of musical talent. John Dowland, indeed, was desired by a number of Continental princes with a fervour that was almost a frenzy. He was probably the greatest lutenist that graced the history of English instrumental music, and could hold his own even in Italy, where the art of the lutenist had by then reached such a high state of development. Dowland had been hoping for a post at the English Court; but when, after the death of John Johnson, that post was still withholden, he decided to leave England, on account of his religion, as he says in a letter, dated 1595, to Sir Robert Cecil.

The Duke of Brunswick made the first offer for his services. Dowland was welcomed with every mark of admiration, received

> . . . a rich chain of gold, 23*l.* in money, with velvet and satin and gold-lace for apparell, and a promise to give as much as any prince in the world.

This tempting offer was declined. The lutenist then went to see the Landgrave of Hessen, who was as desirous as the Duke of Brunswick to secure Dowland's services. He sent

> . . . a ring into England to my wife, valued at 20*l.*, and gave me a great standing cup with cover gilt, full of dollars.

He was equally unsuccessful, for Dowland confessed to a 'great desire to see Italy.' He wished to study with the celebrated Luca Marenzio, and went to Venice and Florence, where he 'played before the Duke and got great favours.' While at Florence he fell in with some English recusants who promised him a Papal pension if he would enter the service of the Pope. This appears to have frightened him, for he wrote that he had never 'heard any Mass in England,' and that he could not entertain the idea of serving 'the greatest enemy of my Prince, country, wife, children, and friends.' He abandoned his projected journey to Rome, gave up his plan of having lessons from Marenzio, and returned to Germany. In 1598 he became lutenist to Christian IV., King of Denmark, receiving the large salary of five hundred dollars a year, besides frequent gratuities.

There can be little doubt that Dowland influenced the Continental musicians; indeed, as a writer of songs he merits fuller recognition than he has received. Nagel ('Annalen der Englischen Hofmusik,' 1894) is perfectly right when he says that

> . . . this beautiful art of the Elizabethan era, which reaches its climax in the strictly noble works of William Byrd and in the sweet strains of John Dowland.

Besides his well-known English publications, he contributed, under the name 'Johannes Dolandi Anglus,' to J. B. Besard's 'Thesaurus Harmonicus' (Cologne, 1603); to Füllsack's 'Auserlesene Paduanen' (1607-09); to Thomas Simpson's 'Opusculum' (1610); to Van den Hove's 'Delitiae Musicae' (1612); to Fuhrmann's 'Testudo Gallo-Germanica' (1615); to Besard's 'Novus Partus' (1617); and to Simpson's 'Taffel Consort' (1621). In addition he translated the 'Micrologus' of Ornithoparcus into English.

The famous lutenist Cutting was another who took the English traditions in lute-playing abroad. At the beginning of the 17th century he seems to have been in the service of Arabella Stuart, for Anne of Denmark wrote her that Christian IV. wished to engage Cutting:

> . . . the King off Denmark's gentleman haith insisted with us, for the licensing your servant Thomas Cottings to depart from you but not without your permission to our brother's service. [March 9, 1607.]

Prince Henry also wrote to Arabella in the same strain:

> The queenes majesty hath commaunded me to signifie to your ladyship that shee would have Cutting your ladyship's servant to send to the King of Denmark because he desyred the queen that shee would send him one that could play upon the lute.

Cutting went to Denmark, probably in succession to John Dowland. I am indebted to Mr. W. Barclay Squire for his courteous permission to use the Arabella Stuart correspondence.

Yet another English lutenist to achieve fame abroad was Thomas Robinson, the author of 'The Schoole of Musicke' (1603) and 'New Citharen Lessons' (1609). In the dedication of the first-named work to King James I., Robinson says:

> . . . I can say for my selfe, that once I was thought (in Denmarke, at Elsanure) the fittest to instruct your Majesties Queene, our most gracious Ladie and Mistres.

A couple of violists ought to be mentioned, too, in order to demonstrate that all branches of music's art had English exponents capable of sustaining our nation's honour 'beyond the seas.' There was, for instance, William Brade, who spent practically the whole of his active life abroad. Before the end of the 16th century he was gambist for a couple of years to Christian IV. of Denmark, whose court-music, by the way, was very largely supplied by British musicians, for besides Dowland, Robinson, Cutting, and Brade, already mentioned, there must have been a number of Englishmen of only slightly lesser repute. Previously to 1594, and after 1596, Brade made music for the Margrave of Brandenburg. In 1599 he returned to Copenhagen, and stayed there until 1606. From 1609 he was leader of the Hamburg municipal musicians. In

1614 he was active at the Court of Holstein, in 1618 he was busy at Halle-on-the-Saale, and in 1619-20 he was back at Brandenburg. At that period of his career he was at the height of his reputation, and acted as director of the Margravine music at Berlin. He was treated there as a very celebrated man, received five hundred thalers a year, was given extra board wages with free wine, all other expenses, and two 'liveries of honour.' Yet before 1620 ended he had returned to Denmark, and in 1622 he was again at Hamburg, dying there on February 26, 1630. He must have been of a very restless disposition, for he remained in no service for very long at a time. Nevertheless his influence on the performers with whom he came into contact must have been very great. In 1609 he published at Hamburg his 'Newe Ausserlesene Paduanen, Galliarden, &c.,' and his 'Musicalische Concerten.' In 1614 he appeared again in print with a similar work; in 1617 with 'Newe Ausserlesene liebliche Branden, Intraden, &c.,' and in 1621 with 'Newe lustige Volten, Couranten, &c.'

Another English performer on the viola da gamba who was considered a good enough musician to entertain and instruct his employers and colleagues on the Continent was Thomas Simpson. Like Brade, he was active in a number of musical centres, and also published his compositions on the Continent. Before 1610 he was violist at the Court of the Elector-Palatine, and between 1617 and 1621 he played for the Court of Holstein-Schaumburg. Like so many of his countrymen, he gravitated to Copenhagen, but stayed there only a short time. His works include 'Opusculum Newer Pauanen, Galliarden, Intraden,' &c. (1617), and 'Taffel Consort' (1621), besides contributions to contemporary publications.

A complete account of the influence exerted upon European music by the musicians of this country cannot of course be given in an article of this nature. But enough has been said, I think, to show that from the 13th to the 17th century England merited and enjoyed a musical reputation that made of many of her children models for the Continental artists. The moral to be drawn is surely that England can still deserve the praise of the cultured world if she be true to herself; if her musicians go to their own ancestors for their exemplars, and do not turn—as the composers who wrote in England when Purcell died—to an imitator rather than to one who brought a natural development to a certain point for his successors to take a stage farther. English models, which many of the greatest of the Continental musicians thought good enough to follow, must surely be good enough for the descendants of those models.

SCRIABIN: A COMMENT

By ROBERT H. HULL

In the July and August numbers (1926) of the *Musical Times* we find Scriabin pilloried by Mr. Brent-Smith, who expends considerable energy in trying to demonstrate conclusively the inherent illogicality of the composer's harmonic system and the worthlessness of the philosophic connection. In the September issue a correspondent takes Mr. Brent-Smith to task for his critical confusion of the philosophy with the music. The point I wish to make could not be better emphasised than by direct quotation from Mr. Fennell's letter:

> The test (and, I think, the justification) of Scriabin's method lies in the *hearing* of his work, not in the analysis of the harmony by reading the scores. His work should stand or fall as music, and consideration of it should be unhampered by the philosophic theories which may or may not have actuated him during its composition.

This comment puts the matter very clearly and, I believe, justly. The question opened by the discussion alluded to is of more than local importance, and may be extended further:

> A Delius score often seems surprisingly clumsy and incompetent, but nevertheless it seldom fails to convince one in performance (Cecil Gray).

This is equally applicable to Scriabin. On paper much of 'Le Poème de l'Extase' looks as though it were conceived originally for a keyboard instrument, and yet it is far from being orchestrally cumbersome.

The next point for consideration is Scriabin's harmonic system. For some reason its evolution is often considered to be lacking in spontaneity. But it is not claimed that there was anything new in the scale he adopted, and, if his means of self-expression was forced, then others have fallen into the same error. He employed the Duodecuple scale as Elgar and Debussy have done. It is true that there the resemblance is at an end, because Scriabin developed along his own lines, but the fundamentals are common to all modern composers who employ that particular scale. We have no more reason to charge him with an artificiality of musical construction than we have in the case of Debussy. Let us extend this a little further.

Both Scriabin and Debussy limited their resources severely by a self-imposed harmonic restriction, yet both composers developed successfully the individual systems to their extremes. The work of Debussy loses nothing of its poetry within the confines of the whole-tone scale, while Scriabin's superimposed fourths achieve only an occasional monotony. Even in certain of the later pianoforte pieces, founded virtually on two chords, sometimes only on one, he attains to real beauty by means of a melodic outline governed by the scale of his adoption and by the use of appoggiaturas. It is all quite legitimate, and for the most part, successful. The furthest possible expansion of Scriabin's harmonic scheme is seen in 'Prometheus' and later pianoforte pieces, culminating in the last five Preludes (Op. 74).

The question raised by the connection between Scriabin's music and his philosophical ideas is a little more profound. Let us first consider what should be the attitude towards the five Symphonies. It has become the fashion of our time to treat as absolute music the first two (and possibly the third) Symphonies, but to emphasise the theosophical programmes of 'Le Poème de l'Extase' and 'Prometheus.' This attitude is, to my mind, mistaken and unnecessary. Neither of the two latter works depends on the programme for its ultimate effect any more than does Strauss's 'Till Eulenspiegel.' It is possible that for some people the two later Symphonies of Scriabin gain in æsthetic value if the listeners have in mind a fable telling of the struggle of the soul or any other convenient fantasy of the imagination. The same is true of a Sonata bearing the posthumous title 'Moonlight.' The point is that such fantasies must not be insisted upon as essential to an understanding of the music. 'Le Poème de l'Extase' is a natural expansion of the germ contained in the third Symphony, while 'Prometheus' stands

in the same relation to 'Le Poème de l'Extase.' That should be sufficiently convincing. With a due respect for chronology the same reasoning can be applied to the Pianoforte Sonatas.

It must be admitted that Scriabin himself is largely to blame for the misinterpretation to which his works have so often been subjected. His pianoforte and orchestral compositions are positively littered with such extravagances as *Avec une volupté dormante*, *Avec émotion et ravissement*, and a dozen others. It has been found that these rather immoderate directions are largely non-essential. They may be respected without being followed too literally. In taking this line Scriabin's interpreters are doing him no injustice. Broad, general indications are the most that a composer can reasonably hope to have followed, and it is on these lines that editors have for the most part set to work in dealing with collections of the classics. Here, as elsewhere, moderation is the safest mean, since reaction surely follows extravagance in any direction.

What of the future of Scriabin's music? For the moment his writings are out of fashion, the almost inevitable result after an overdose in the last few years. The ten Pianoforte Sonatas certainly have a niche of their own, if no very exalted one. Dr. Eaglefield-Hull seems too optimistic in ranking them with the forty-eight Preludes of Bach, the thirty-two Sonatas of Beethoven, and the pianoforte works of Chopin. Such an allowance is rather over-generous. But the pianoforte works as a whole may well go side by side with those of Debussy. After all, the estimated value of a composer is purely comparative, and any arbitrary standard is bound to prove futile. One can only indicate his own conclusions, to be confirmed or disproved by others. But to make a composer, as in Scriabin's case, the object of excessive praise or blame must prove prejudicial to fair and dispassionate judgment; in music, as in all else, no extreme will serve.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XXII.—William Byrd

At the outset, let me say that the leading biographical details of William Byrd are to be found in the excellent account of his life and work by Dr. E. H. Fellowes (Oxford University Press, 1923). There are, however, not a few additional facts that I have been fortunate enough to unearth, and therefore it may be well to include this great master, 'never without reverence to be named of the musicians' (as Morley declares), in the present series. As Dr. Fellowes disarms criticism by stating that his little book 'lays no claim whatever to deal with the subject in a critical or exhaustive manner,' no apology is needed for the additional matter here presented. I do not intend to touch the subject of Byrd's works; this aspect of 'the parent of British music' has been so magnificently dealt with in 'Tudor Church Music' (vol. 2 of the Carnegie edition), that I am confining myself to the biographical data.

First of all, as to Byrd's ancestry. None of our musical historians give exact data concerning his birth and paternity, the general view being that nothing is known of his early life, save that he was probably a native of the county of Lincoln. Dr. Fellowes, like others, suggests that Byrd may have belonged to the family of that name settled at Epworth; but the registers for the year 1543 are altogether missing, and no positive evidence is forthcoming.

From a careful sifting of evidence, I feel convinced that Byrd was the son of Thomas Byrd who was a Gentleman of the Chapel Royal under Henry VIII., Edward VI., and Queen Mary. From 1528 to 1540 he enjoyed the patronage of Cromwell, and on February 19, 1537, he was presented to the parish church of Houghton, Lincolnshire, *vice* Master William Franklyn, resigned, on promotion to the Deanery of Windsor. He probably married in 1540, and in December, 1542, his distinguished son, William, was born. From 1542 to 1547 the name of Thomas Byrd appears among the annuitants in the Book of Payments of the Court of Augmentations. He retained his post in the Chapel Royal under Edward VI., and received livery as a Gentleman of the Chapel Royal at the Coronation of Queen Mary in October, 1553. His death occurred in 1556.

We are safe in assuming that William Byrd was brought up in the Chapel Royal from 1552 to 1559, when his voice broke, and we are told by Anthony Wood that he 'was bred up to musick under Tallis.' Bower was Master of the Children during these seven years, but it is quite probable that Tallis was organist and actual instructor in music, and in a Latin eulogy prefixed to 'Cantiones Sacrae,' in 1575, Ferdinand Richardson hints at the fact of Byrd having been a pupil of Tallis.

While still a choir-boy, in 1558, Byrd composed an elegy on Queen Mary, 'of Henry great the daughter,' he being then in his sixteenth year. We hear no definite news of him for the next four years, but he was appointed organist of Lincoln Cathedral on February 27, $156\frac{2}{3}$, the exact date being recorded in the Chapter Acts.

As is well known, he married Juliana Birley, at Leicester, on September 14, 1568, and his eldest son, Christopher, was baptized on November 18, 1569. Three months later—on February 22, $15\frac{69}{70}$—he was sworn in as a Gentleman of the Chapel Royal, and in 1572 he became Assistant-Organist to his old master, Tallis—both of them soon after obtaining a patent for printing and selling music and music-paper for twenty-one years.

In 1576, Byrd and his family settled at Harlington, a village in West Middlesex, where they remained for sixteen years. In November, 1577, Bishop Aylmer returned Juliana, 'the wife of William Byrde, one of the Gentlemen of her Majesty's Chapel,' as a recusant, and also the wife of Doctor Story (Dom. Eliz. cxviii., No. 73, P.R.O.). The Sessions Rolls of Middlesex record true bills against Mrs. Byrd for not going to church, from 1580 to 1591, while Byrd himself was returned as a recusant in October, 1586, and April, 1592. These bills are positive proof that Byrd was a staunch upholder of the ancient Faith.

About the year 1570 Byrd obtained some Madrigals and Neapolitans from Thomas Copley, a distinguished Catholic recusant, who was prosecuted by Bishop Aylmer in November, 1577. Many of these Madrigals, or Neapolitans, in three parts, were arranged for the virginals by Thomas Packington (one of the Court Minstrels), who was the composer of the famous 'Packington's Pound' ('Packington's Round').

A further proof of Byrd's strong adherence to the old creed was his setting to music Father Henry

Walpole's beautiful verses on the martyrdom of Blessed Edmond Campion, S.J., in December, 1581. Curiously enough, Dr. Fellowes was unaware of the authorship of this glorious composition, though he quotes the first stanza :

> Why do I use my paper, ink, and pen,
> And call my wits to counsel what to say ?
> Such memories were made for mortal men,
> I speak of saints whose names cannot decay.
> An angel's trump were fitter far to sound
> Their glorious death, if such on earth were found.

In November, 1585, Byrd was asked by the Earl of Rutland to suggest a competent teacher for Lady Elizabeth Manners, at an indoor salary of £10 a year (Rutland MSS., i. 184).

In 1602 he appears to have lived as domestic musician in the house of the Earl of Worcester, in the Strand, London, and there is an interesting reference to him in a letter from the Earl of Worcester to the Earl of Shrewsbury, dated September 19, 1602 :

> We are frolic here at Court. Irish tunes are at this time most liked ; but in winter, 'Lullaby,' an old song of Mr. Byrd's, will be more in request, as I think. (Talbot Papers.)

Byrd, in spite of all persecutions, held his post in the Chapel Royal till his death. His last recorded appearance is as one of King James's Chapel at the funeral of Queen Anne, in 1619 (Lord Chamberlain's Accounts, vol. 556). He made his will on November 15, 1622, professing his faith as 'a true and perfect member of the Holy Catholycke Church.' The striking tribute of the clerk who noted down Byrd's death in the Cheque Book of the Chapel Royal is worth recording : 'A Father of Musicke'—July 4, 1623.

Byrd's famous 'Non nobis Domine'—still sung as a 'Grace after Meat'—is referred to by Dr. Blow, in 1699, as 'Byrd's anthem in golden notes,' and was published by Playford in 1651, with Byrd's name. More interesting still is the fact that in an autographed manuscript score of Byrd's 'Gradualia,' dated 1605, this celebrated canon is found on the title-page by a former owner, while the subject appears in one of the 'Cantiones Sacrae,' Byrd's first publication, in 1575.

Music in the Foreign Press

AN UNKNOWN SKETCH OF MOZART'S

In the September *Musik*, Peter Epstein describes the first rough draft of Mozart's Pianoforte Sonata in D major (K.284), which differs in many respects from the final version.

THE HISTORY OF THE TOCCATA

The September *Zeitschrift für Musikwissenschaft* contains an essay, by Leo Schrade, on the early history of the Toccata :

> Both the name and the actual type may be traced back to music written for the lute. In Petrucci's 'Intabulatora de Lauto' (1508), four pieces by Dalza appeared under the title 'Tastar de corde con li soi recercar dietro'; and the first known example of an actual Toccata is by Francesco da Milano. It is not so characteristic as Merulo's Toccatas. Other important stages are marked by the works of Luzzacchi, Trabacci, Sweelinck, Gabrieli, and Frescobaldi. Pichi's Toccata in the 'Fitzwilliam Virginal Book' and the Toccatas of the German composer, Steigleder, are also mentioned.

BUSONI

In *Caecilia* (September 10) appears Jan Van Gilse's recollections of Busoni.

MACHINERY AND MUSIC

The August *Auftakt* is devoted to machine-made music and to the relationship between the spirit of machinery, so to speak, and the spirit of certain types of modern music. The contributors are Dr. Steinhard, N. Stuckezschmidt, Dr. Holl, H. Weiskopf, Dr. W. Heinitz, and T. Bunzefedern.

FRENCH COMPOSERS AT WORK

From the September *Revue Pleyel* we learn that Albert Roussel has just completed an orchestral Suite, and is planning a dramatic work. Vincent d'Indy has written a 'Diptyque Mediterranéen' for orchestra, and is writing a Concerto for pianoforte, 'cello, and string orchestra. Ravel is at work on a Sonata for pianoforte and violin.

SOME NEW PERIODICALS

The first issue of *Crescendo*, a monthly published at Budapest under the editorship of Dr. Otto Gombosi, contains an article by the editor on Hans Koessler, who died at Budapest in May last, at the age of seventy-three, and under whom Bartók and Kodály studied composition.

Handel's plagiarisms are described by Romain Rolland. Dr. L. Fabian writes on film-music ; and Irma Popper offers suggestions that aim at improving the current methods of teaching acoustics.

A new Dutch periodical is referred to in the notes from Holland on p. 1037.

M.-D. CALVOCORESSI.

COLOUR-MUSIC : AN EARLY EXPERIMENT

BY W. G. BADGER

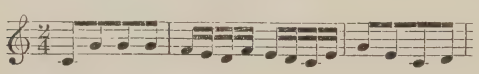
Much has been written in recent years concerning the analogy, real or imaginary, which exists between colour and sound. The theories of Prof. Wallace Rimington on this interesting subject are by now widely known ; somewhat less accessible are the theories and experiments of Scriabin, who — in collaboration with Prof. Rimington, I believe— built a large 'colour organ,' operated by a keyboard, for the purpose of combining projected colours with music, the rays of light being 'composed' and written in accordance with a pre-arranged 'scale.'

However much or little may be known of Scriabin's experiments in this direction, it is generally believed that he was a pioneer in the matter, but such is not the case. About the year 1815 a Frenchman named Castel constructed an instrument for the performance of music in terms of colour, based upon the following 'scale' :

Mid. C	... ...	Dark blue
C♯	... ...	Sea green
D	... ...	Bright green
D♯	... ...	Olive green
E	... ...	Yellow
F	... ...	Aurora
F♯	... ...	Orange
G	... ...	Red
G♯	... ...	Crimson
A	... ...	Violet
A♯	... ...	Blue-violet
B	... ...	Sky blue
C	... ...	Middle blue

Here, of course, Castel had exhausted the whole range of visible colours for one octave of sound, so he advanced the ingenious suggestion that for the succeeding octave the colours should be the same, but much more vivid!

Having arranged this scale the inventor proceeded to construct his instrument. It consisted of a pasteboard cylinder which revolved on its vertical axis within a wooden box of square section, just large enough to contain it. At the same time that the cylinder revolved it travelled upwards about half an inch per revolution. In a vertical line upon the face of the wooden case were cut eight apertures to correspond with the eight notes of a musical octave, the face of the enclosed cylinder being visible through these 'windows.' The surface of the cylinder was then marked out on a spiral line with spaces which should successively come opposite the slot in the case corresponding with the note required, according to the melody to be translated into colour. These spaces on the cylinder were then cut out, and the resulting slits covered with coloured paper corresponding with the colour of the note to be represented. The cylinder was illuminated from the inside, the coloured apertures only allowing the light to pass.

Thus we have an illuminated and perforated cylinder, looking very much like a modern player-piano roll, revolving inside a case, and during its movement bringing various spots of coloured light into the view of the spectator, each light appearing at its proper window according to the note represented. For instance, this passage:

would be represented by:

(1)	Dark blue	appearing at the bottom		'window'
(2)	Orange	,,	fifth	,,
(3)	Orange	,,	,,	,,
(4)	Orange	,,	,,	,,
(5)	Aurora	,,	fourth	,,
(6)	Yellow	,,	third	,,
(7)	Bright green	,,	second	,,
(8)	Aurora	,,	fourth	,,

and so on.

M. Castel apparently did not claim that a person viewing this succession of colours would recognise the tune represented, but he believed that any melody thus shown would present the same pleasant succession of sensations to the eye as the notes did to the ear.

So far I have not succeeded in discovering any contemporary comments upon this instrument, or any expressions of opinion by those who saw it demonstrated.

ON SIMPLICITY IN MUSIC

By Robert H. Hull

The evident reaction which has set in against the Elizabethan revival is one of the signs which prompted this article, but as that particular question has been ably dealt with already (*Musical Times*, August, 1926), it is not my intention to go into the matter here, except in so far as it is incidental to the discussion. The kernel of the problem concerns the essential simplicity or complexity of musical ideas, and some of the questions with which such ideas are associated.

In the last few years people have suffered a good deal from the musical policy, 'Simplicity for Simplicity's sake.' The Elizabethan revival and the 'Immortal Hour' were signs of this—good signs, perhaps, but as practical ideas they were in danger of being worked to death. The most active champions of this policy carry their argument on to somewhat dangerous ground. They urge that a simple musical idea is of greater value to musical literature than a complex idea, just because it is simple. In practice this leads to an indiscriminate support of folk-songs, madrigals, and the like, many of which are mediocre if not definitely poor in quality. My present purpose is a further examination into this argument and some of the things that it implies. Those who advance it certainly have some show of reason on their side. They point out that simple music expressed through simple media (a very important consideration) must have a wider appeal, and admit of a greater understanding by many more people, than a complex work expressed through an elaborate medium. This in itself is a perfectly sensible statement, and one with which few people would quarrel. It is the next stage of the argument that is open to question, if only on the ground that, logically, it is unconvincing—viz., the assertion that the simple in music is of greater value, to musical literature, and to ourselves, than the complex. This statement is a half-truth. Simple music, as seen in madrigals, church services, and music suitable for a small vocal ensemble, is, as it were, the 'silver' of musical currency, but it cannot claim to greater value than the 'gold' of the same currency on the score of a greater power of divisibility. Of course it depends largely upon what we take to represent 'gold.' Wagner's 'Ring' suggests itself as a possible example. But divisibility is only one stage in the argument. There is the further assertion that *all* music should be reduced to simple terms, that complex ideas should be excluded from musical literature just because they are complex. It is important that there should be no obscurity on this point, and perhaps some examples will prove helpful. The question, from this particular angle, resolves itself into one of texture. 'If J. S. Bach could express himself in four contrapuntal parts, why must Mr. X. Y. Z. write in twelve?' In this particular connection Bach and Reger may serve for comparison. The question is really not so hard as it seems. If Reger writes in twelve parts and Bach writes in four, we are not going to penalise Reger so long as he has something to show for the trouble which he gives himself and us in using a particularly thick texture. It is out of all reason to expect an elaborate set of Variations to be worked out in terms of a madrigal. Musical history certainly shows that great men of the past have managed to express the most elaborate ideas in comparatively simple media, but the point is that we must not condemn complexity if a complex device happens to serve a composer's purpose. His music may gain nothing in effect, but it is not for us to take it upon ourselves to issue a prohibition against this or that form of writing. It is of no use for the Elizabethan enthusiast to give himself airs at the expense of a follower of Reger.

At the same time it would be futile to deny that the 'Simplicity' movement has brought certain beneficial results in its train. For one thing it has given impetus to the endeavours that were made to free the sphere of Church music from some of the

worst traditions of the last century. Composers began to write simple, well-built anthems and services which did not rely on cloying harmonies for their ultimate effect. Chromaticism in sacred music began to go out of fashion, and there was an effort to revert to a horizontal rather than a vertical texture. The idea behind the movement was excellent, but it was driven to extremes; as a result there is, by way of reaction, a spirit of moderation abroad which should adjust the balance. It is being realised that extremes in music will not serve, and development along these lines should make the musical history of the next fifty years extraordinarily interesting.

Another indirect result which seems wholly praiseworthy is the apparent revival of the chamber orchestra; one says apparent because the movement is not as yet sufficiently established to allow it to be spoken of as a recognised system. But the indications are all in favour of its development, and we have now an increasing number of such organizations. In his book, 'The New Music,' Dr. George Dyson discusses this question in a chapter entitled 'The Architecture of Music.' Quotations are apt to suffer when divorced from their context, and as the paragraphs cannot here be set down in full, I would refer those interested in the subject to this illuminating chapter contained in one of the clearest and most striking books dealing with problems of contemporary music.

With regard to the means which brought about this particular movement, the influence cannot be assigned to any one circumstance or combination of circumstances. The following suggestion is not more likely to be correct than the ideas of others, and with that permanent reservation is set down here for what it is worth. Wagner and Strauss set us the fashion in big orchestras, and their successors were apt to forget that the knowledge of how to handle successfully a large combination of instruments is not given to all. Wagner could succeed every time where others, with too great a presumption, courted dismal failure. This fashion seemed greatest in intensity about 1914; since the war it appears to have declined, for reasons that are largely economic. But the system is still with us (*e.g.*, Honegger's 'Pacific No. 231'), and overlaps what one hopes will prove to be the rebirth of the chamber orchestra. Actually, we need to have both systems at our disposal, musical conditions being such that the one is not sacrificed at the expense of the other.

Our final consideration must be the effect the 'Simplicity' movement has had upon the composers of our time—an effect which is most noticeable in one particular direction. We have witnessed a great revival of folk-music, bringing with it inevitable excesses, but it is doubtful whether any useful purpose would be served by censoring those who had made manifest in their compositions a somewhat indiscriminate enthusiasm for the songs of the people. The matter would be serious if there were signs that the folk-song movement had left a lasting impress upon the work of those whom we count amongst the leading men of our age, but there are indications already that the influence is proving transitory in effect, and not such as to scar permanently the best achievements of those of whom it is said that they have yet to make their greatest ultimate contribution to the music of our time. There is evidence enough to show that the individual idiom of the foremost of our composers will work itself free from a superimposition of synthetic folk-music, and that a healthy reaction from what was at one time undoubtedly a strong influence will help to maintain a nice equipoise. We have an assurance, strengthened by historical precedent, that those who have anything of permanent worth to contribute to contemporary music will pursue their way, unhindered in their ultimate achievements by any of the extravagances of our age.

COMMERCIAL ORCHESTRATION

By S. W. Oliphant Chuckerbutty

The art (or, rather, 'feat') of orchestrating light music according to the requirements of music publishers is something quite apart from that idealistic and not very difficult subject imbibed by budding composers at our great musical institutions.

It is an extremely complicated affair when you go into it, and, strangely enough, many of the most successful orchestrators for the large firms are men who seldom or never compose any music of their own, but score only other people's compositions.

What, then, are the fundamental features which distinguish this 'commercial' orchestration? In the first place, it is concerned only with the hard facts of life; it is the result of actual experience in orchestras as opposed to the rules of the text-books. The main requirements are: (1.) Picturesqueness of colour; (2.) Economy in use of instruments; (3.) Ease of execution (*e.g.*, it should not require rehearsal to obtain the general sense); (4, and most important)—The scoring should be for a full orchestra, but arranged in such a way that practically any of the instruments can be dispensed with without undue loss.

The first requirement (picturesqueness) is a matter of instinct, and also demands a minute knowledge of every effect which can be produced in every register of each instrument, including the percussion department.

The second (economy) is where the aspirant finds the shoe pinch. It is of no use to score for four flutes, four clarinets, double-bassoon, divided violas, &c. These combinations are simply never met with among the orchestras which play light music (*i.e.*, those in kinemas, restaurants, seaside band-stands, &c.).

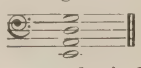
(3.) Ease. Unless you understand the genius and fingerings of all instruments, ease cannot be attained.

(4.) Adaptability. The work is required for all sorts and conditions of bands, from trios upwards, and one edition has to be used by all. By the use of a good pianoforte part, together with a harmonium copy, and by means of cueing-in all the essential leads of the less common instruments in the parts of those more commonly met with, it is possible to make a good full score which can be gradually thinned down to a pianoforte, violin, and 'cello trio, or even pianoforte and violin alone.

First let us consider the string department. Practically all bands have two or more violins, and one each of violoncello and double-bass; violas are not frequent, and second violins are sometimes dispensed with. In any case, don't rely on violas—give them a part, but one that can be put in on the pianoforte, as is usually done. It is advisable to write the double-bass part pretty high. This releases the violoncello to play tenor counter-melodies instead of following the bass about in octaves, like a sort of Great to

Pedals coupler. The essential 'lead' comes from the first violin, which should also have cues of all wood-wind solos. The famous 'Tavan' arrangements generally cue in the oboe leads an octave lower for the violoncello. Why, it is not quite clear. There should be a good first-violin conductor copy, in case the conductor is a violinist, as generally happens.

Write for the four-string double-bass, tuned



Next consider the wood-wind. The clarinet is frequently met with, and is an invaluable instrument. In a small band it acquires much greater weight and importance than in a symphony orchestra, and is chiefly used to fill up the middle registers with counter-melodies. Flute leads should be cued in the clarinet part. A flute is often met with also. Here the treatment is similar to that of the symphonic flute. The lowest register, however, tells out wonderfully in a small band. Oboes and bassoons are infrequent, but still not absolutely unknown. They should be scored for, but not made indispensable. The large bands usually have two flutes, two clarinets, one oboe, and one or two bassoons.

Now we consider the brass. You can count on at least one cornet or trumpet in any but the smallest band, and you should study the way in which the cornet has a decided lead of its own, as well as doing a great deal of solo work and filling in. Score for two cornets in A or B flat.

Horns are very infrequent, the parts being usually put in on the pianoforte. Score for four horns in F or E flat, but don't count on having any.

One tenor trombone is very frequently met with, and puts in both tenor and bass parts. Score for two tenor trombones and one bass.

Nearly every band has what are known as 'double drums'—*i.e.*, one player manages timpani, bass drum, cymbals (with the feet); side-drum, triangle, tambourine, &c. This part wants very careful writing, and may make or mar an otherwise excellent score. In any event the score should be able to dispense with the pianoforte at the following strength: 1st and 2nd violins, 'cello, bass, 1 flute, 1 clarinet, 2 trumpets, 2 trombones, 4 horns, and drums.

A good harmonium part is required, and is not easy to make; many such parts are mere travesties and of no use at all. The harmonium should contain all the wood-wind parts at least. Put in an obbligato real bass for Pedal 16-ft. in case an organ is available, as happens in many picture houses.

Lastly, study a few good examples. Fletcher, Coates, Higgs, German, Coleridge-Taylor, are all excellent models; but the best object-lessons in this kind of scoring are the justly celebrated 'Tavan' operatic transcriptions, which are thought out with great minuteness and sound well on any combination of instruments.

'TONGUEING' ON WIND INSTRUMENTS

By Maurice E. Whittaker

(Of the Hallé Orchestra)

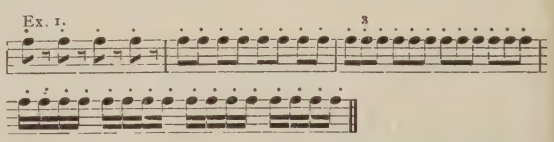
Many a good player is harassed throughout a lifetime by a 'bad tongue.' A quick *staccato* passage causes great nervousness, and its execution blemishes otherwise faultless playing.

In this article I purpose to discuss this branch of the wind-player's necessary equipment, with a view to assisting those who suffer from such an irritating handicap.

In the first place the matter is psychological and also somewhat paradoxical. If a player *thinks* he can 'tongue' rapidly—he can; if he believes he *cannot*—he cannot, no matter even if he can! The first essential, then, is to build up some reasoned confidence. We all know the player who actually stutters and yet can tongue with terrific speed; and on the other hand, the man who possesses a quite fluent speech but whose tongue lags behind his fingers in maddening fashion when he is confronted with rapid *staccato*.

Certain players believe that one has but to practise tongueing with increasingly fast *tempi* to be certain of great improvement. Contrarily, many others maintain that the tongue cannot be materially improved by any amount of practice.

If the latter view is correct, is there then no hope for sufferers? Let us endeavour to look at the problem from fresh angles. It is possible that a little trickery may mean more to us than all the steady, legitimate, dreary practice on the old lines.

We are familiar with the old exercise:

I suggest that it is a waste of time to tongue *slowly* if *speed* is desired. Therefore the first portion of this exercise means so much waste time and energy. Let the pupil try a different avenue and carry out the following instructions:

Stand erect and completely fill the lungs; then, forming the lips as if about to whistle, emit the air in tiny gusts, from the diaphragm, as it were, not the throat, while *keeping the tongue absolutely still.*

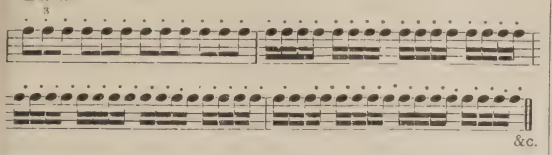
After emptying the lungs a few times slowly in order to accustom himself to the idea, the pupil should endeavour, seriously, to imitate the sound of a motor car before and after the driver pulls the lever to drop a gear. It is difficult to explain without practical demonstration, but the earnest investigator should find that he can induce the reiterated gusts of air suddenly to attain great rapidity.

This is the underlying secret of this method of rapid *staccato* and when it has been acquired it is necessary to persuade the tongue to 'wag' and *follow* the gusts of air when they are being emitted at the maximum of rapidity. The rest is a matter of practice, this exercise being applied to the instrument. Never try to apply it to the instrument, however, until the matter is fixed in the mind.

There is certain to be some difficulty at first in getting the tongue to move with the reiterated breaths, but ultimately, if persevered in, the player will experience a kind of mental 'click,' and the tongue will shoot merrily away on the second speed in the same way, almost, as the motor engine does when the driver pulls over the gear lever.

One player will acquire the trick almost at once, whilst another may take weeks, but that it can be done—and without a teacher—has been proved. Given an understanding of the *principle*, and the necessary perseverance and concentration, success is certain. It may be helpful to point out that in the *normal* tongueing the player must make a separate and distinct effort (small though it may be) for *each note*, but in the second speed the only effort called for is the *start*, and of course the required 'push,' to secure the necessary accent of the music.

In applying the tongueing to the instrument the best way to commence is by this rhythm :

Ex. 2.

&c.

Begin the triplets at such a *tempo* that the tongue must use its fastest 'first speed,' so that when the semiquavers are reached the speed will call for that 'spurt' into the 'second speed' which is wanted. Here let the tongue 'race.' It does not matter much how uneven and out of time it is at first, so long as the transition into the second speed is obtained.

The player should utilise every opportunity to practise, away from the instrument, as it is far more useful to practise for several *short* periods than a few long ones. As soon as fatigue manifests itself stop ! To attempt to force the effort is to injure one's prospects of success.

It will be found later that it is more difficult to 'race' in triplets—that is, to obtain an accent on the first of threes instead of fours, but practice will cure this. *Master the second speed in fours first.*

The reader may object that it is an unwise procedure to depend on a method which appears to be unreliable and uncertain ; but practice and familiarity will prove the 'second speed' quite dependable, and bring into being the necessary confidence for its use. Further, it is my opinion that all players possessed of a rapid *staccato* use the 'second speed' consciously or unconsciously.

It should not be imagined that this method of attaining a high speed (the 'second speed') implies *strain*. On the contrary, it eliminates strain.

When the 'second speed' has been acquired the player will have perceived that it is distinct in character from his normal tongueing, and that it will become actually easier than the other.

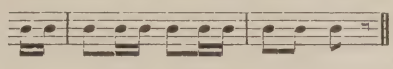
Let us now pass on to consider another method —a very ingenious one. In this the tongue, instead of touching the reed in the usual way, attains the same end by passing across the aperture by an up-and-down (not a horizontal) movement. By so doing the tongue, instead of having to make two movements, a forward and a backward, for each note, makes each attack by a single movement, up or down as the case may be. Begin with a downward stroke preferably. The synchronization of the tongue strokes with the fingers in moving passages will probably cause some difficulty, but the method ought to be fairly easily acquired.

And now to a third plan. All that has been said applies particularly to the oboe, clarinet, and bassoon, many of the players of which instruments envy the flute and brass players who can 'double-tongue' and 'treble-tongue,' and who consequently do not experience the difficulty of executing all rapid *staccato* whether in threes or fours or sixes, by the ordinary tongueing.

Writers on instrumentation seem to agree in asserting that 'double-tongueing' is an impossible achievement on a reed instrument. Prout in his 'Instrumentation' (chap. iv., p. 92) says : 'On reed instruments, as the reed itself is in the mouth, this [double-tongueing] is impossible.' Now, although the fact of the reed being in the mouth makes it more difficult than in the case of the flute, double-tongueing is not impossible on reed instruments. On the contrary, it is a practical and convenient assistance whether employed for the easy execution of such figures as in the last movement of the 'William Tell' Overture :

tah kah tah tah kah tah tah kah tah tah tah.

Ex 3.



or in longer passages such as the clarinet and bassoon runs in the last movement of Beethoven's fourth Symphony. True, it is a matter of some difficulty to surmount the natural tendency to unevenness, but the flute players are under the necessity of overcoming the same trouble although not quite to the same extent. The unevenness is caused by the undoubted tendency of the second syllable, the 'throat-note' (the 'kah'), to lower slightly the pitch of the note. This tendency can be counteracted by the familiarity acquired by the necessary practice.

Of the three foregoing methods the student should select the one which most appeals to him as being best and most easily acquired, and ignore the others —at least, until he has properly and safely acquired that one.

THE TOUR OF THE MÄRKISCHE SPIELGEMEINDE THROUGH THE SOUTH OF ENGLAND

By ROLF GARDINER

The Märkische Spielgemeinde, or Playguild of Mark Brandenburg, was founded in 1921 by members of the Altwandervogel, one of the oldest orders of the German 'youth movement.' Its purpose was to specialise in play-acting and singing, and to lead the movement in these activities.

For three years, week-end expeditions were undertaken with a faithful regularity, a day's marching in the country leading the score or so of young men and women into some provincial town of the Mark. Here they would put up a booth in the market-place, or go into a school building, and entertain the local inhabitants with a mystery play, a comic play by Hans Sachs, or one of their own improvisation. They would sing in the streets and market-places, and on the Sunday morning in the parish church. They also took part in certain national festivals, at Flensburgh under the Danish frontier, and in Carinthia at a big Wandervogel meeting.

Latterly the play-acting was given up in order that they might concentrate wholly on singing and instrumental music. They were fortunate in having a leader of exceptional gifts and ability in Georg Götsch, now Professor of Music at the Volkmusik Hochschule at Charlottenburg. He was one of the chiefs of the Wandervogel movement, and also a member of the Jöde-kreis (Prof. Fritz Jöde, Fritz Reusch, &c., who are responsible for the revival of the Madrigal in Germany). Supported by a loyal publishing firm (Kallmeyer Verlag, Wolfenbüttel), and by the Prussian Ministry of Education (at the head of which is the very able Dr. Becker), these friends have been able to move continually about Germany holding courses of community singing and instruction in the old madrigals and folk-songs, thus creating a national movement which so far has

had only a somewhat tentative counterpart in this country.

The Märkische Spielgemeinde is, so to speak, the vanguard of this movement. It consists of some hundred members, chiefly resident at Berlin, a large number being students, but also including engineers, bank clerks, teachers, and the like. The average age is twenty-two to thirty. All are amateur musicians, with the exception of Prof. Götsch and a few students of the Charlottenburg Conservatoire.

The Spielgemeinde does not give 'concerts.' In Germany no audience may listen to the singers without being made to sing in turn itself. Georg Götsch and his friends consider the concert a lopsided and spiritually bankrupt form, which must be overcome and transformed. Likewise, in sympathy with Mr. Arnold Dolmetsch in this country, they are opposed to the use of the pianoforte; old instruments, consorts of viols, lutes, flutes, and recorders are to be used again.

The visit of the Spielgemeinde to England this autumn was made partly in response to two expeditions undertaken by English Morris dancers to Germany since the war, of which the second took place last July, when the 'Travelling Morrice' (a party of students and others from Cambridge) journeyed to Hamburg to take part in a Festival there with German folk-dancers and the Märkische Spielgemeinde, dancing later in the streets of Lübeck, and on the shores of the Baltic.

The preparation of the Spielgemeinde tour was beset with difficulties. Prejudice, undue cautiousness, apathy, lack of time, or overcrowded programmes, made the task arduous and often hopeless. At one point, it seemed almost wiser to abandon the expedition. Finally, however, a restricted itinerary in the South and West of England was arranged, and twenty singers (including six instrumentalists) were invited, with their leader, Prof. Georg Götsch.

Arriving at Southampton on September 18, where they were greeted by students of University College, the company went direct to Bedales School, near Petersfield, where, by the kindness of Mr. J. H. Badley, a building was provided. A week was spent in rehearsals and in giving local and impromptu concerts. On September 23 a recital of sacred music, including Bach's Motet, 'Singet dem Herrn,' and works by Josquin, Schütz, Walther, Prætorius, and Gumpelzhaimer, was given in Petersfield Parish Church to a crowded congregation. The next day, at very short notice, a madrigal concert was arranged at Charterhouse School, Godalming, where warm applause ended an unusual programme. The singers entered the hall, coming through the audience, singing in procession a canon of Beethoven's, 'Signor Abate.' Madrigals by Senfl, Othmayr, and Melchior Frank were given, canons by Haydn and Mozart, and many folk-song settings, some by Götsch himself. At the end a Bach Motet, 'Der Geist Hilft Schwacheit auf,' was sung.

Saturday, September 25, saw the party at Leighton Park School, Reading, together with the Berkshire Branch of the English Folk-Dance Society; and Sunday, after a fifteen-mile walk, at Marlborough College. Here the memory of Charles Sorley was specially emphasised by the concert given in the Memorial Hall.

A walk over the Wiltshire downs brought the company to Calne, and Bath, where the stones of the Abbey and the Roman Bath both asked for the homage of music, but where local prejudice was too strong and had the upper hand. A warmer welcome was given at Bristol, where the students of the University provided generous hospitality. 'Sellengers Round' was danced on the summit of the University tower, and a recital of sacred music given at Oakfield Road Church.

The company dividing, concerts were given next day at Winscombe, in Somerset, and in the Town Hall, Hereford. At Winscombe the audience was aroused to sing English rounds and sea-shanties between the pauses of the programme, and a vigour was shown worthy of a singing county.

On September 30 a large congregation assembled to hear the Spielgemeinde in Hereford Cathedral. Despite certain acoustic difficulties and the smallness of the choir (only twenty-two singers), a memorable service took place. Particularly did Josquin's 'Ave Verum,' with its quiet simplicity, impress the audience. A similar recital at Worcester Cathedral next day was even better. The acoustics were more favourable, and Bach's 'Jesu, meine Freude' was sung—unaccompanied, of course, and from memory.

A fine autumn day's marching led the company over the Cotswolds to Burford. At Stow-on-the-Wold a halt was made to dance English country dances in the market-place, and the grey stone walls rang with the Lantsknechtlieder of the Thirty Years' War. In the evening the church house at Burford was packed, and a programme of 17th-century songs seemed wonderfully in tune with the spirit of the place.

On October 3 we went to Boars Hill, Oxford, to visit the Poet-Laureate and to sing Bach, Schütz, Prætorius, and Josquin to him and other distinguished friends. Later, in the courts and gardens of Chilswell, small knots of singers made music in turn, so that, to quote Mrs. Bridges herself, 'it seemed as if the garden were blossoming into sound.' Mrs. Bridges played Byrd and Purcell to us on her clavichord, and for good-bye the Spielgemeinde sang part of 'Singet dem Herrn.' Then we marched down through the mists of the Thames Valley and up into Oxford City to the strains of old marching songs and Lantsknechtlieder.

London offered a busy programme, with recitals in the churches of St. Martin-in-the-Fields and St. Michael Cornhill, and madrigal concerts at the National Union of Students, Student Movement House, the English Folk-Dance Society, and the German Embassy. Despite the heavy strain of these engagements (all within two and a-half days) the company maintained its freshness and gaiety of spirit. A farewell concert was given at Southampton on October 7. The hall was overcrowded, and the audience enthusiastic. It was with much regret that the Spielgemeinde left England. The party bade farewell by singing the lovely 17th-century madrigal, 'Wir lieben sehr in Herzen,' on the tender which took them to their ship.

Mr. Gardiner, who has written the above, was responsible for the tour he describes, and I should like to place on record the extraordinary amount of work and energy that he put into the organization of the event, despite the fact that his time was already fully occupied. He suffered many disappointments over it; but I am sure that, along with everyone who heard the choir, he was amply repaid by the results.

The Spielgemeinde has taught some of us several very important things in connection with our music. The first is that most of us do *not* know how to sing a Bach Chorale. As Mr. Fox-Strangways has said:

> Surely seldom has such singing of Bach Chorales been heard here; impetuous, vital, and of a fervent expressiveness that might well serve as an example to our own choral societies.

The second is that the performance of choral works of the Bach period by giant choirs is a mistake; and the third, that the English madrigal school is far superior to the German.

As to the choir itself, there were many things to learn from its singing; but the visitors still had one very important thing to learn, and that was to sing a little more lightly and buoyantly.

But the greatest lesson to be gathered from this tour is that we must consider seriously the example offered by Prof. Götsch and the Spielgemeinde of ceasing to treat music as a 'concert art,' and of bringing it among the people of the land, with a higher standard both of technique and quality than has so far been attained by the festival movement. We must treat music less as a social activity and more as a definite part of everyday life. When we can understand this, we can understand the real significance of the English tour of the Märkische Spielgemeinde.

Christopher Mayson.

Points from Lectures

Rather out of the usual routine of lectures have been some of the speeches during the month. The Right-Hon. David Lloyd George was present at the inauguration of an organ at Clapham Junction Welsh Presbyterian Church, associated with the work of his deceased daughter. Called upon to speak, he referred to the prejudices against instruments in his youth at Criccieth. Even a tuning-fork would have been too prominent, but an adjustable pitch-pipe was tolerated if sounded faintly. Later a harmonium was introduced. He added: 'You are going to have a harp in heaven, but it was difficult to get even a harmonium on earth. Why it should be a sort of desecration of the temple to have an instrument down here with the saints on earth when you could have a full orchestra up in heaven, they never condescended to explain, and to me is one of the mysteries of the theology I was taught as a child. But a great change has come over Welsh music. I asked three great musicians which are the five greatest hymn-tunes. They chose "Mannheim," the great Luther hymn, the German "Hallelujah," the "Old Hundredth," and "Moab." Just think: "Moab" one of the five greatest hymn-tunes on earth!' Mr. Lloyd George went on to say that even bishops, not to speak of great politicians, expected a mansion in the skies. The Bishop of Chester asked only for a very subordinate position in the orchestra when he got there—or did he say 'if'? When he was addressing the conference of the British Federation of Musical Competition Festivals, and church choirs were under discussion, he spoke of village life being more satisfying because of village choirs. Certain villages, too, were associated with particular instruments: bassoon, clarinet, oboe. He (the Bishop) would gladly surrender any harp, golden or otherwise, if he might be allowed to play a note or two on the oboe in the heavenly orchestra. Instrumental music, the Sleeping Beauty, ought to be awakened in the villages, even with a caress. He wished that music were more at home in our villages, and our villages more at home with music.

The topics announced at the Federation Conference at Chester sought to strengthen what are weak points in the armour of the competition festivals. Reasons were given by the Rev. C. J. Beresford why church and chapel choirs tended to decrease in competitions. Sir Richard Terry regarded the points urged as mere excuses, futile and unreal, and if valid now were equally applicable when church choirs were the backbone of the movement. It was quite wrong to suppose that failure in a competition lowered the status of the choir-master. Some committees, added Sir Richard, chose a few pieces, and got the choirs together for combined performance, thinking that it was the whole thing required of them. Concerted music was most desirable, but a modern work demanded more than pianoforte accompaniment, and should be given adequate rehearsal, otherwise the adjudicator who took the baton could not be regarded as the 'star turn' he was billed for.

School choirs were also passed under review at Chester. Major J. T. Bavin suggested means of meeting the objections of teachers to competitions. The adjudicator should be sympathetic and helpful, and criticisms should be given to the teachers in the absence of the children. Mr. MacInnes, H.M. Inspector for Cheshire, said that locally the Board of Education did not mulct the children of their school attendances when attending competitions. The National Union of Teachers also left the teachers free to compete. The Cheshire Director of Education was equally favourable to school choir competitions, holding that the advantages outweighed any disadvantages.

The Church Congress at Southport departed from its usual apathy towards music, and one of the largest audiences of the week listened to the Rev. Prof. Percy Dearmer. Nothing was so bright as religion, he said, but we obscured it by our bad art, when by good art we ought to express it. The credit of the Church to-day stood not on the theological systems of the past, but on its architecture, its ceremonial, its music, crafts, sculpture, and painting. In the view of the Archdeacon of Sheffield, religion tended to be conventional and hieratic, while, on the other hand, art was apt to be in the grip of commercialism. Art to-day in all its processes was struggling to manifest truth, but its vision at the moment was incomplete. The Church had its opportunity and its duty to help the world to see that 'out of Zion God hath appeared in perfect beauty.' Mr. Vernon Crompton saw signs of change for the better. In the new Liverpool Cathedral there was a new humanism being clothed upon the old forms. We were too near that effort to be quite sure of our criticism, but progress was bound to be slow in face of the virulence of a civilization which, based on economic principles pure and simple, seemed to find salvation only in the scientific categories.

The service of music in the Church, the subject which Sir Henry Hadow took in preference to one announced for him, permitted him to follow up the thoughts of previous speakers at the Church Congress. As a rule, he said, Church music had been free from that commercialism which was the chief enemy of art and literature. Yet there should be an unflinch-

ing resolve not to admit to our Church services any kind or example of music which fell short of the highest standard that it could attain. It was simply untrue that there was not enough of the right sort of music to go round. The rapid advance in the understanding of music which had spread through this country in the last few years was far outstripping the bad music of his childhood. An increasing number of people were offended by what was trivial, or false, or irreverent. But a vast number adopted no criteria of excellence at all; music that was rapid in movement and brief in duration sufficed for them. He thought that nothing should be admitted to the canon of Church music which was not accepted as deserving of its place by a consensus of the liberal and trained opinion of those best fitted to pronounce judgment. A corpus of such music could easily be prepared.

Sir Hugh Allen, opening the session of the Glasgow Athenæum School of Music, extolled the delights of the string player in comparison with those of people who learned to play the pianoforte. There was no limit to the value and enjoyment of ensemble or orchestral playing. Singing, however, was the most important thing in music, and was a part of life. Community singing and congregational singing were developing, but full enjoyment was to be found in choral societies, where the range of experience was infinitely wider and more complex. Here was discipline of the finest order. The choral society habit was the great one to cultivate. The good fellowship it engendered, and the patience, grit, and obedience to authority it required, made it a most desirable culture. Referring to music in churches, he said the Church showed them the way to heaven, but it was a curious thing that when one was on the way to heaven he should meet so many tunes going in the opposite direction.

Victorianism had a bad time during a lecture by Sir Richard Terry, at the Nottingham Music Club. Musical snobs of the Victorian era, he said, contended that musical appreciation was the privilege of the few. They talked about music in a foreign language. From a nation of performers we came to be known as a nation of listeners, and that was when we began to get our false ideas about music. The gift of understanding music was a common heritage. There was an assumption of superiority, which still lingered, that we were on a higher plane musically than our ancestors. Those people whom we looked back upon as crude gropers in the dark were in many respects our superiors. Sir Richard's set subject was 'The Romance of Musical Notation,' and his lantern slides, reproducing ancient manuscripts, illustrated these prefatory remarks.

The training of Scottish organists in traditions of music in worship is being undertaken by a joint committee on Instruction in Church Music. The Rev. Dr. Millar Patrick, Edinburgh, has given the introductory lecture. As he pointed out, English chorister traditions were lacking in Scotland. Skilled executants on the organ often forgot that there was a spiritual dignity in leading a congregation in worship. Organists needed to be instructed in the interesting and significant history of Scottish Church music. Examples of errors of pace, abuse of organ tone-power, and of secular voluntaries, were given.

Beethoven is bound to come into lecture schemes during the winter season, and rightly so in celebrating the centenary of his birth. Such lectures are already being given at various places. Little that is new can be presented here. The man in the street and in the lecture-room will benefit by this useful musical propaganda. Weber, Wagner, Handel, and other great musician lecture series have also figured in the programmes of the month. J. G.

New Music

SONGS

Again in a big parcel of songs a high standard in the choice of words is noticeable; there are scarcely more than one or two examples of the old shop-ballad style. This may indicate an improvement in taste on the part of the general song-buying public; more likely it is that the publishers who specialise in that type of song have refrained from sending their issues. At the same time, apparently, we have not yet advanced far enough from the ballad age to be free from some remnants of selfconsciousness. Thus the Winthrop Rogers volume of examples by living composers is a 'Miscellany of Artistic Songs.' One doesn't want to carp at a very good thing, but if Armstrong Gibbs sets de la Mare, and E. J. Moeran sets Housman, do we need telling that the result is artistic? But that's a petulant grumble, for the volume itself is an excellent idea, well carried out. Fourteen songs are reprinted, among the composers being Clive Carey, Armstrong Gibbs, Gerrard Williams, Howells, Warlock, Maurice Besly (not perhaps very worthily represented), and Quilter. The volume is a credit to the publishers, whose agents are Messrs. Hawkes. From the same house comes Peter Warlock's 'The Toper's Song,' whose words are from an 18th-century ballad sheet, the sort of thing that Warlock has constantly produced, to every one's admiration and delight. The tune is a good straight one with a singable refrain, and the setting interesting without being far-fetched. This composer's own individuality is more clearly felt, however, in his 'Pretty ring time' (Oxford University Press), a song which is at once lifted above the ordinary level by the stimulating accentuation of the words, and some original yet simple touches of distinction in the pianoforte part. Colin Taylor, for the same publishers, has newly arranged the lovely 'O can ye sew cushions,' and fitted to it an accompaniment of undoubted charm. The charm, at any rate so far as some of the harmony is concerned, is of the pale and slightly precious sort, for this very simple tune rather over-sophisticated; but it is an effective setting, and will be popular. It is for a high voice. Herbert Menges's 'Silence, beautiful voice' (again Oxford University Press) is a setting for soprano, violin, and pianoforte of Tennyson's familiar lines. Here again the colours are pale, and there is little suggestion of real vitality in them, but at the same time the recitative is well-planned, and the effect, undeniably suitable to some aspects of the poem, well achieved.

Dekker's 'Golden Slumbers,' newly set by Maughan Barnett, is issued by Elkin under the title 'A Lullaby.' There is no great distinction about the music, though the easy melody of the first stanza fits the words quite well; when the second stanza, however, with its changed accentuation, is sternly forced into the same mould and made to fit the unaltered melody, the result is stiff and ungrateful to a degree. Vivien Lambelet's 'King's Messenger' is made by its rhythmical energy, which carries it through in spite of some mediocre

material. Vitality of movement conceals the lack of other qualities: the quickness of the hand deceives the mind—for a time, at any rate. Elkin's, who publish it, also issue under one cover two short songs by Roy Agnew, 'Dusk' and 'Infant Joy.' The first of these is an effective suggestion of the atmosphere indicated by its title. Technically the result is obtained in an unusual way. A simple vocal line in the Æolian Mode—in this case G to G with B flat and E flat—is treated as if its seventh degree were its final; in other words, as if its tonic harmony were that of F major. The G, the true final and tonic of the tune, is imposed as a kind of ninth over F and C. The effect is unsatisfying; in other circumstances it would be definitely unsatisfactory, but in this example the hazy outline is suitable to the tone of the poem—and the thing comes off. 'Infant Joy' is less successful. The setting does not strike again the note of fineness that lifts the poem above the commonplace. It isn't that there is anything wrong with the music, but just that it doesn't quite get there: it is not far-reaching enough. The poem asks an intense and highly-tempered simplicity which this music cannot give.

Paterson's continue their excellent series of solos from the Cantatas of J. S. Bach, with the addition of 'Twas in the cool of eventide,' 'Only be still,' 'Hallelujah,' and 'My heart rejoiceth,' the soprano air from the Magnificat. The first of these numbers is already well-known; the second, a lovely tenor aria from Cantata No. 93, will be new to many singers, and should be noticed. 'Hallelujah' is from Cantata No. 29, and for contralto. The same publishers add two light numbers to their 'One Shilling Song Series.' The first of these is Plymouth Harbour,' by Victor Merriman, a good, plain tune, straightforwardly treated, and the second, 'Molly Dear,' a pseudo-Irish, pseudo-humorous song, which, if it deserves little, claims little.

The beautiful tune, 'Quittez, pasteurs,' has been arranged as a song, 'O leave your sheep,' by Cecil Hazlehurst: the pianoforte part is well suited to the character of the tune, as well as musicianly and imaginative; there are some good points of imitative writing, and some bell touches, in which perhaps the 'fifths' effect is too extensively relied upon. All the same, it will make a good Christmas song. The same publishers (Enoch) issue singly Landon Ronald's 'The voices all are still,' from an album, 'Songs of Remembrance,' which was noticed here on its publication some months ago. Rimsky-Korsakov's 'Hymn to the Sun,' from 'Le Coq d'Or,' is now published by Hawkes, with an English version by George Harris, jun., and Deems Taylor. The number is well-known and deservedly popular, and a new issue of it is useful. The translation is singable, but 'even the best Translation is for mere Necessity but an evil imped Wing to fly withal, or a heavy Stump Leg of Wood to go withal.' This truth applies but little, however, to Fox-Strangways's new translation of Tiedge's 'An die Hoffnung,' which was set by Beethoven and is issued by the Oxford University Press. The limp is noticeable once or twice in the opening recitative, where the difficulties are perhaps greatest; for the rest, the English is well-fitted to the musical text, and is, in addition, simple and natural in style, without any of the absurdities that used so often to mark translations.

From Schirmer's come three new songs by Bernard Wagenaar—'At dusk,' 'May-night,' and 'I stood in dreams.' In each case, again, the English or rather American words ('Thru' the branches glimmering') are a translation, the first from Verlaine, the second from Koster, the third from Heine. The music too, though published in the U.S.A., seems to have its spiritual home in Europe. Perhaps the composer when at Rome does as Rome does, when at Paris does as Duparc does, and when at Vienna does as Strauss does, or even Wagner. The songs are undeniably good, in a way: the handling is sure, and there are effects of luscious harmony that will easily pass as beautiful. But they are so much derived, so pretentious, yet so frankly studio-pieces, and the models on which they are based are so very much more the real thing, that one cannot regard them as of much importance. Of the same school, in a lower class, is Alice Barnett's 'Music, when soft voices die,' which has a pianoforte part of heavy, luxurious texture, made up of material which is really thoroughly commonplace, and only very thinly disguised by its elaborate lay-out. The music shows a knowledge of certain kinds of effect, both pianistic and vocal, and is thoroughly self-indulgent in its use of them. The inevitable result is that it very soon, if not immediately, repels the listener; this always happens, sooner or later, with music that lacks austerity. There is more vitality in Sidney Homer's setting of 'General William Booth enters into Heaven'; the force of the words made it inevitable, and the facility here is not of that sort: facility there is, however, in the over-repetition of the initial idea, and the weak sequential effects in the middle section. Some people resent and dislike the poem, others will feel, as I do, that it deserves the serious attention of some big composer. If it were really well set, as perhaps Bliss might do it, the effect would be tremendous. Its intensity will fire even this setting, if performance is good, but the spark will have come from Vachel Lindsay rather than from Sidney Homer.

There is more austerity about Leslie Woodgate's 'Littleport' (Murdoch), with its good tune and strongly-woven pianoforte part; but if there is no concession to weakness in it, there is no aloofness. Influences of the prevailing tone of English music are inevitably felt, but the song is none the worse for them, and suggests, in comparison with former works, that the composer's individuality is developing strongly. The same publishers send five new songs by Arnold Bax: 'Carrey Clavel,' 'I heard a soldier,' 'In the morning,' 'Out and away,' and 'Eternity,' which again are only for those performers who can sing with the heart and sing with the understanding also. But it is not to be expected that the songs should make themselves obvious to the first glance, and there is no doubt that as one becomes familiar with the music things soon fall into place and leave the composer's meaning clear. Take, for instance, 'In the morning.' The first impression here is that the fresh simplicity of a tiny lyric has been lost in a maze of elaboration. But as one learns to let the pianoforte part murmur along very quietly, and never become more than a hazy background, the beauty emerges clearly. The subtle meanings of Housman's last line are exactly touched, in a very far-seeing piece of musicianship. Absolute simplicity might have made an even more telling method of dealing with the poem: Bax didn't choose that way, and his method is undeniably an elaborate one; but it is a successful one. A fine song again, but on a much larger scale, is 'Eternity.' It is a great poem, but the broad outlines of Bax's opening idea do not fall

short of what is wanted, and make a striking beginning. The listener feels at once that here is the real thing, an authentic experience, and no mere sham or verbosity. More dramatic in style is 'I heard a soldier,' with its quiet close after a big climax. 'Out and away' is the hardest of all to grasp and, incidentally, very difficult to perform. Its intention soon becomes fairly clear, but whether it is going to 'come off' is another question. In addition to its technical problems, the atmosphere of the poem is a highly rarefied one; and if it is captured by a slight touch, it is lost that way too. Hardy's 'Carrey Clavel' is a very different poem, and it is interesting to see now utterly the composer's style changes in dealing with it. The instinct is right again, but the result somehow seems less true to the composer's individuality than are some of the other songs; and the note of bitterness does not sound quite strongly enough in the music. Perhaps a really good singer would be able to find it and make a fine thing of the song: at present it seems to me not quite to hit the nail on the head. After these songs it is a sad drop to Mabel Browning Fairlie's 'He shall sustain thee,' which is a sacred song of the bad old type, with organ *ad lib.* It is difficult to see why meaningless music of this sort should be associated with words whose first quality is that of intensity. The publishers are Weekes.

Probably most children's poetry appeals chiefly to adults, and Hermann Bielefeld frankly designs his, 'Kinder-lieder fur Erwachsene.' The humour seems to me gauche and dull; some of the tunes are sprightly, but the pianoforte parts are heavy going—like the portentous gambols of baby elephants. The total result is far from childlike.

Two volumes of Polish national songs, arranged by Adam Wieniawsky, are published by Gebethner & Wolff, Warsaw. The words are printed in the original only, which prevents me from getting to the heart of the songs; but some of the tunes, whether they are genuine folk-song or not, are first-rate, and the settings are plain and effective. There is a stirring one, headed 'Oj da dyna,' in vol. ii., and a quieter but equally good one, 'Ja jade droga,' in the first set. Kinship with Chopin's Polonaises is superficially quite obvious.

Lastly, published by Wilhelm Hansen, Leipsic and Copenhagen, are two volumes of songs by Albert Mallinson, based on poems of Sappho, in Bliss Carman's translations. 'Sapphic Lyrics' is one volume, 'Songs of Lesbos' the other, and both contain songs of undoubted quality, some of which have been recently introduced at a London recital by the composer's daughter. Mallinson's style has obviously been modelled on that of the great song-writers, but if he has unconsciously and wisely followed the example of, for instance, Brahms, he has extended Brahms's technical range in every direction to meet his own needs: particularly noticeable is an imaginative and skilful use of the pianoforte's resources. The prevailing character of the poems involves a certain sameness in the colouring of the music, which is largely one of heavy emotionalism. But there is relief in the lighter texture of 'A beautiful child' and 'In the grey olive groves,' and in the rhythmic energy of 'When the Cretan maidens.' Singers ought not to let these songs remain unknown, for they contain many moments of real beauty.

T. A.

COLLECTIONS OF SCHOOL SONGS

These are days in which economy is a burning need in schools. Timely, then, are about thirty volumes of unison and two-part songs just published by Novello, which constitute, to my mind, about the best value I have seen for a long time. Twelve good songs for a shilling is the bargain in Books 278, 279, 280, 281, and 282 (these, and all the rest, are in the series of Novello's 'School Songs'). Some of the composers represented are Geoffrey Shaw, Alec Rowley, Ethel Boyce, Brahms, Bernard Johnson, and H. A. Chambers. So far we have unison songs for junior classes. For the higher divisions there are Books 283 and 284, with six and seven songs respectively. No. 284, for example, contains Holst's 'Song of the Shoemakers,' Gardiner's 'Sir Eglamore,' Shaw's 'Worship,' Sullivan's 'Orpheus,' and three others. Is not this splendid value? Seven easy songs (still unison) are in Book 285, and thirteen old English favourites of the 16th, 17th, and 18th centuries rub shoulders in a jolly company in Book 286. There are five sets, each of seven easy songs, in Books 287 to 291. All the above cost a shilling each book, except Nos. 287, 288, 289, and 290, which are even cheaper—eightpence. This is the price also of Book 292—seven higher grade unison songs, that include Arne's 'Water, parted from the ocean,' 'The lass with the delicate air,' of his son Michael, Wallace's 'Bell-ringer,' with its old-fashioned but simple and sincere touch of pathos, Henry Lawes's 'Sweet Echo,' Dudley Buck's 'When the heart is young,' and a couple of dainty items by John Ireland. I mention the contents of this as a sample of the quality of these books. Last of the unison collections is 'Autumn Days,' a song-cycle for young children, by Cecil Sharman. In a single page the composer manages to catch a mood and present it winsomely, with the aid of a cleanly drawn, nicely balanced vocal line. These are happy and attractive little ditties—sixpence the lot.

There is capital practice in canonic singing, as well as plenty of enjoyment of good tunes, in Book 272, 'Twelve Two-part Canons' (1*s.*). The remaining books (all two-part) comprise four described as 'easy' (Nos. 294, 295, 296, and 297, all 8*d.* each), one of National songs (No. 298, 8*d.*), one of anthems and sacred songs by Mendelssohn, Gounod, Charles Macpherson, and others (No. 300, 1*s.*), and half-a-dozen books containing from five to seven songs each, all of very moderate difficulty and of delightful tunefulness. These are Nos. 299, 301, 302, 303, 304, and 305 (the first and last, 8*d.*; the others, 1*s.*). To name the contents of just another volume, No. 301 contains Walford Davies's 'Humpty-Dumpty,' Mendelssohn's 'You spotted snakes,' old Morley's 'It was a lover,' Rathbone's 'Up the airy mountain,' and Ethel Boyce's 'The Swallow.' Anyone can easily get to know the contents of the other books, and I can promise that they are all 'up to sample.' Every one of the two hundred and thirty-seven songs (under 25*s.* for the lot!) can be had separately. The majority have Sol-fa as well as Staff notation.

W. R. A.

EASY PIANOFORTE MUSIC

The following numbers from the Oxford Pianoforte Series, edited by A. Forbes Milne (Oxford University Press), may all be recommended for teaching purposes. 'A Graceful Waltz,' by Norman F. Demuth, is a brief but well-written and attractive

piece of about lower to higher division standard. Full of interest and widely varied in style are the five pieces under the title 'Idle Moments,' by Eric Mareo. The music contains many original touches, and though in the main fairly easy, frequently calls for considerable imagination on the part of the young player (elementary to lower grade). Two pieces for elementary pupils are 'An Old-Style Measure,' by F. Percival Driver, and 'A Tiny Suite for Tiny People,' by Olive J. Wood. Both are useful examples of two-part writing. The former is in minuet time, and one of its sections takes the form of a canon in the octave. The Suite is rather simpler, and consists of four neatly-written little dances—Prelude, Gavotte, Minuet, and Gigue. Suitable for beginners are the two books of pieces under the title 'Gleanings,' by Olive Lloyd. The pieces are very short, are graded, and could be used as first pieces.

From Paxton's come two sets of 'Contrasts,' by Harry Farjeon, Ernest Newton's Suite, 'Peter and Wendy in Never-Never-Land,' and 'Toy-Joys,' by T. Haigh. 'Contrasts' No. 1 consists of 'Leggiero' (a dainty little piece providing excellent practice in delicate *staccato* and *mezzo-staccato*) and 'Pesante' (a brief study in firm chord-playing). 'Semplice' (a simply-treated melody) and 'Con Tenerezza' (a graceful little Andante movement) constitute 'Contrasts' No. 2. They are from elementary to lower grade. The 'Peter and Wendy' Suite consists of seven easy pieces, tunefully-written in a straightforward style which should easily appeal to pupils of elementary grade—particularly those who like most of the work to be given to the right hand. From an educational point of view, Dr. Haigh's 'Toy-Joys' are more valuable, since both hands are treated as of equal importance. The four pieces in the book are also decidedly attractive, and will provide a pleasant means of developing technique. They are rather more difficult than the Suite mentioned above.

Ivy Herbert's 'Minuet' from 'Three Old Dances' (Joseph Williams) is a graceful, delicately-written little work, the chief weakness of which lies in its lack of rhythmical variety. The same publishers also send Graham Clarke's 'Snapshots' (six miniature sketches suitable for primary grade), and Book 4 of 'Music Land,' by Madeleine Evans. This last concludes a course of elementary instruction in four books, and, we are told, might serve as a link between the Primary and Elementary Grade examinations. According to the list of contents, each book provides work in aural training, reading tests for pianoforte, and short pianoforte solos. The book under notice gives some drilling in the more difficult time-figures associated with the usual time-names, reading-tests, several pages of melodies for sight-playing, and some short studies and pieces.

Elementary pupils might profitably prepare for Christmas by working at a delightful set of pieces under the title 'Pantomime,' by Dudley Glass (Murdoch). They are capital examples of descriptive music, and each piece is provided with a running commentary written-in above the notes. The music, however, will be appreciated quite apart from the comments.

G. G.

CHAMBER MUSIC

Serge Bortkiewicz's Sonata for violin and pianoforte (D. Rahter, Leipsic), and Leo Weiner's F sharp minor Sonata (E. W. Organ, Birmingham), may be considered together, since both betray in different degrees a tendency towards a saner conception of chamber music than is shown by ultra-moderns, and both composers owe something to the example of César Franck. This return to a normal state of things may induce the casual reader to express the opinion that all that these composers say has been said before. As a fact neither Bortkiewicz nor Weiner is an imitator. Both try to express ideas which are entirely their own, and often in individual fashion. They show themselves children of our time in the odd way in which they fail when they attempt to write an equivalent for the slow movement. One would say that the thoughtful, meditative mood adopted by the older composers is no longer possible to a modern, who is happiest when he is flying off at a tangent. Weiner's slow movement might be described without injustice as a succession of colour effects; Bortkiewicz's consists of platitudes, and falls far below the standard of the first movement. His Sonata indeed would gain much if the second movement were omitted, and if the third had fewer quasi-*tremolandos*, which may be of excellent effect in the orchestra but in music for solo instruments sound clumsy in the extreme. Both composers are happiest when they can 'go ahead' in the lyrical manner in the first movement.

The 'Caprichos Romanticos' for two violins, viola, and violoncello, by Conrado del Campo (E. W. Organ, Birmingham), if somewhat lacking in imaginative force, are well written, and should in consequence appeal to those who are eager to read new works—especially as the music offers little difficulty to experienced players.

Still easier are 'Zwei Quartette,' for two violins, viola, and 'cello, by Tartini, edited by E. Pente (E. W. Organ). These excellent specimens of the music of the period should provide capital material for teachers of ensemble, even though they do not equal the best work of their composer. A 'Streich Quartet,' by Johann Zahn, edited by H. Schindhelm (E. W. Organ), belongs to the same class. The first violin part seldom goes further than the first position, and never above the third. The composer, an 18th-century musician, born in Bohemia, has twenty-two Symphonies to his credit, yet his name will be unknown to the immense majority of performers.

Neat reprints of classical work are included in Cefe's Edition (E. W. Organ). Schubert's Trio, revised by F. Rehfeld, can he had either for two violins and 'cello, or violin, viola, and 'cello. Beethoven's duets for violin and viola provide a new version of the duet for violin or flute or oboe. A Trio of Beethoven for two violins and viola is really the two Pianoforte Sonatas, Op. 49, No. 2 providing the first movement, No. 1 the Andante and the Rondo. Schumann's 'Marchenerzählungen,' for clarinet (or violin), viola, and pianoforte, are not new music, but clearly printed and carefully edited.

B. V.

EASY VIOLIN MUSIC

A very attractive set of eight short pieces in the first position is 'The Old Man's Hour,' by Cecil C. Dalmaine, whose chief design has been to give the player some useful, well-thought-out studies in bowing and phrasing, while keeping the left-hand technique quite simple. There are variety and interest from the beginning of the 'Old Man's' reminiscences to the last of the hour when 'The old man sleeps'—a useful study in quiet *sostenuto* playing. The accompaniments are simple and effective. For more

advanced players there are several pieces, published in separate numbers by the Year-Book Press. The arranging has been done by various hands, and the violin part edited all through by Ernest Yonge. There are some questionable details in the bowing and fingering, and in several places the pianoforte accompaniments are awkwardly laid out—notably in the Andante in E major (William Russell), which is perhaps the least successful of the pieces. It is, however, interesting to have this old music in easily accessible form. Beside the Russell item mentioned above is an Andante and Polacca by the same composer, and three pieces of Handel—Andante Larghetto from 'Saul,' Musette and Minuet from 'Alcina,' and Minuet from an Organ Concerto.

Henry Tolhurst's arrangements of 'Three Old English Tunes' (Paxton) are quite simple and effective for the soloist, but the accompaniments are rather feeble.

It is perhaps too much to expect originality in a minuet nowadays, but Frederick J. Bodilly's Minuetto-Grazioso (Paxton) makes up for lack of fancy by grace and attractiveness. D. G.

VIOLA

Every attempt to enlarge the somewhat restricted repertory of the viola commands respect, and Gordon Jacob deserves recognition for having made the viola the protagonist of his Concerto in C minor (Oxford University Press). The extraordinary skill of performers like Lionel Tertis has called attention to the neglect with which the viola has been treated so far, and perhaps a few more concertos might show composers that, in spite of its limitations, the viola has qualities of its own which are not shared by any other instrument. Merits and demerits should both be carefully considered, for the great flaw in most recent compositions and arrangements is just that they ignore the inevitable limitations and make the viola ape the tricks of the violin. The result is that instead of exhibiting its strongest, most characteristic qualities, they reveal the weakest; instead of exploiting the fields where the viola is supreme, they make use of those where not the viola but the violin reigns unrivalled. A composer with special bent for the genius of instruments could never be guilty of such error. 'Harold in Italy' may not be a great piece of music, but in this respect at least it is a pattern which we commend to the attention of Mr. Gordon Jacob and others who wish to convince the public that the viola is not merely a violin tuned a fifth lower. Apart from this, the Concerto holds out the promise of better things to come. Some ideas possess interest, and even charm, which would be more evident if they were not strung together in somewhat haphazard fashion.

Carl Herrmann's 'Zwei Stücke' (E. W. Organ, Birmingham) do not probe too deeply into the heart of things, but answer perfectly the description of 'morceau de salon,' which may be translated without offence, 'parlour music.' The 'Variationen über eine ernste Weise,' by the same composer, reach a higher level. They are carefully and conscientiously written, and should be effective in performance.

'CELLO

The second part of Ludwig Lebell's 'Studies and Exercises for the Violoncello' (Joseph Williams) concerns chiefly the extended first and half-positions, with which the author deals thoroughly. But he has also made these studies more interesting and profitable by employing a variety of bow-strokes, every one of which deserves the careful attention of the student. And perhaps with the idea of bringing up the young 'cellist so that modern devices will have no terrors for him, an exercise is provided in 5/4 time. It may be doubted whether the plan is a wise one. In the first place, it would seem that before going to mixed rhythms the student ought throroughly to master the simpler forms. Modern players have had no difficulty in dealing with complex forms, even though they were brought up on 4/4 and 3/4. Moreover, it is literally impossible to keep pace with all the vagaries of the modern composer. Who can foresee the number of crotchets or quavers he may crowd into one bar five years hence? By all means let us take him seriously, but not so seriously as to suppose that the very foundations of music must quake at his word. B. V.

CHURCH AND CHORAL MUSIC

Of new works to be considered this month, one of the most interesting is Harold E. Darke's setting for chorus and orchestra of 'Ring out, ye crystal spheres,' from Milton's 'On the morning of Christ's Nativity' (Oxford University Press). The opening movement is of an exuberant character. It is in 3/2 time, and is largely built over a four-crotchet figure treated as a ground-bass. Much of the writing for the voices is in pairs of parallel fourths; this, in conjunction with the orchestral bass, brings about an abundance of characteristic clashings. Later, effective use is made in the accompaniment of a chiming figure of four descending crotchets over a three-minim figure in the bass. The movement closes quietly, and is followed by a brief section (*meno mosso e tranquillo*) in E flat minor, an *Andante maestoso* ('Yea, truth and justice then'), with some expressive counterpoint for the voices, and a beautifully-treated little passage in B major ('And mercy set between'). A return is then made by the orchestra to the thematic material of the opening movement, a crescendo is worked up over a dominant pedal, and a final entry of the chorus (*ff*) brings the work in a few broad phrases to an imposing finish.

From the same publishers comes a thoughtful setting, by George Oldroyd, of 'Stabat Mater Dolorosa,' with Latin and English text—English translation by Charles Williams. The writing is modal in character, and is set for unaccompanied mixed choir. The parts occasionally divide, but the demands on technique are never more than moderate. It calls mainly for a good *sostenuto*, rhythmic freedom, and a good command of nuance and tone-colour. Given these, the work should sound impressive. There is a printer's error on the top line of p. 17; the last treble note is presumably B. Other issues from the Oxford University Press include settings of the Magnificat and Nunc Dimittis by Dr. John Blow and Joseph W. G. Hathaway, and an 'Organ and Choir Book of Varied Accompaniments and Descants for use with the English Hymnal,' edited by J. Lionel Bennett. Blow's setting is in the Dorian Mode, and has been transposed up a tone and edited by Heathcote D. Statham. An occasional use of brackets over the voice parts should help in securing a rhythmical performance. Dr. Hathaway's treatment of the Evening Canticles is fresh and

interesting. The vocal writing is effective without being over-elaborate, and the organ is used with judgment and skill. In a preface to the 'English Hymnal' book the editor explains that the scheme is to provide opportunities for making use of some of the old-time methods of dealing with the 'People's Tune,' *e.g.*—the method of the Metrical Psalmodists (a vocal harmonization with the tune in an inner part—generally the tenor); the methods of J. S. Bach (the most characteristic and most generally familiar being that 'in which the big, slow tune is borne along on a stream of constantly shifting harmony which prevents it from being hurried, yet keeps it intensely alive and interpretatively sensitive'); the ancient method of Antiphony, various devices of which are indicated by the editor. The book contains fifteen tunes, each accompanied by a number of varied arrangements by different composers, from which a selection may be made. Thus, for 'Richmond' are provided three free organ settings for unison verses by Charles Wood, a faux-bourdon setting by Martin Shaw (from the 'Tenor Tune Book'), and two organ settings by R. T. Woodman. Other contributors include Charles Macpherson, R. R. Terry, Geoffrey Shaw, Harvey Grace, and the editor himself—some of the last-named's settings being of a fairly elaborate character.

Palestrina's Motet for double-choir, 'O bone Jesu, exaudi me' ('O blessed Jesu, hear Thou my prayer'), has been edited, with an English adaptation, by Ivor Atkins (Novello). The writing for the two choirs is mainly antiphonal, actual eight-part singing being rarely called for. It is of only moderate difficulty. This new issue, with Latin and English text, should assist in making this beautiful work still more widely known. From the same firm comes an arrangement for school use of Mendelssohn's 'If with all your hearts,' in the key of C, and with the music in both notations; also a well-written Vesper Hymn by Alan Burr—a setting of words by George Herbert, 'O Lord, Who hast given so much.'

Two settings of the Communion Service from the Faith Press should prove useful. Palestrina's Missa 'Iste Confessor,' founded on the well-known hymn-tune, has been adapted for use in the English Church by Herbert Ware. It is for four voices unaccompanied, and is of moderate difficulty. In the third line of the last page the pair of quavers in the alto should, of course, be semiquavers. C. Hylton Stewart's 'Missa Roffensis' is an admirable little work, also for unaccompanied singing. It is straightforward in style and quite easy to sing, but is by no means lacking in interesting touches. The setting of the Sanctus for double choir—mostly in responsive phrases—is an excellent example of what can be done by very simple means. In the Gloria, too, the parts are freely divided with excellent effect, but always in such a way as to be easily negotiated by the singers. It should be noted that neither of these settings includes the Creed. The Faith Press also sends a Carol, 'Christ was born on Christmas Day,' by E. T. Chapman. This is a well-written work for four voices and organ, for which a good choir is needed. The second verse is sung by solo voices, with an organ part which may optionally be hummed by the chorus. In the next verse, for full choir, the voice parts are treated imitatively, and are unaccompanied. The last verse is set as a two-part canon—men and boys—in the octave, with a free organ part.

Additions to the Year-Book Press series of Anthems and Church Music, edited by Martin Akerman, include a setting for single voice and organ of 'My Father, for another night,' by P. C. Buck; hymns for beginning and ending of term—'Lord, behold us,' by C. V. Stanford, and 'Lord, dismiss us with Thy blessing,' by C. H. Lloyd, in each case for four voices, with a free organ part for the last verse; 'Lead, kindly Light,' to the old tune, 'Sandon,' by C. H. Purday, with varied treatment by J. A. Fuller-Maitland; and Parry's harmonization of an 18th-century tune for 'When I survey the wondrous Cross,' with a free organ accompaniment for vv. 3 and 4, added by Dr. Charles Wood at the request of the editor. The S.P.C.K. sends two sets of Three Christmas Carols, from 'The Cambridge Carol Book,' by Dr. G. R. Woodward and Dr. Charles Wood. The first set contains 'From Galilee they came,' 'O the morn, the merry, merry morn,' and 'Our Lady sat within her bow'r'; in the second set are 'Past three a' clock, and a cold, frosty morning,' 'To redeem a race forlorn,' and 'To us this morn a Child is born.' The words are by Dr. Woodward, except for the refrain, 'Past three a' clock.' The tunes are mostly 16th- and 17th-century melodies, harmonized by Dr. Charles Wood. From the S.P.C.K. may also be obtained Arthur Henry Brown's carol, 'Lo! peace on earth,' words by Agnes Aubrey Hilton.

From Joseph Williams come two arrangements for treble voices in three parts of Rheinberger's Mass in E flat. The first, apparently dating back some years, is arranged by Richard Strutt for use in the English church, with the organ part laid out on three staves. The other arrangement contains both Latin and English text, and includes the nine-fold form of Kyrie. The publishers also issue separately the vocal score without accompaniment, the separate voice parts, and string parts both complete and separate.

G. G.

'Musica Sacra: Benediction Services and Motets for Catholic Services,' is a series consisting of three Benediction Services and two Motets, composed by Prof. Robert O'Dwyer, organist of St. Francis Xavier's Church, Dublin. As is to be expected from the Professor of Irish Music in University College, Dublin, the compositions show considerable skill in part-writing, and can be recommended as suitable for Roman Catholic choirs. No. 4, in A flat, is a tuneful Benediction Service, though the chromatic intervals in the 'Tantum ergo' will require very careful handling by the singers.

W. H. G. F.

Occasional Notes

It is commonly said that pianoforte recitalists ring the changes on a mere handful of pieces, and that their répertoire is almost as limited as that of the least distinguished of amateurs, the difference being solely in regard to quality. Thus, while the drawing-room soloist delivers easily-recognisable performances of Rachmaninov's Prelude, Sinding's 'Rustle of Spring,' Rubinstein's Melody in F, Paderewski's Minuet, and a dozen similar works, the recitalist rarely travels outside a short list that will certainly include the 'Carnival,' the 'Appassionata,' a Chopin Ballade and Scherzo, a Bach-Liszt or Bach-Tausig sample, and Ravel's 'Jeux d'eau.' The *Musical Courier* has just published an analysis of a hundred

and seventy recitals given in New York last season, and the result shows that the charge of monotony is scarcely valid. The statistics give some unexpected facts. First, we are surprised to find Beethoven rather poorly represented. Among the works played most frequently are only two of the Sonatas—the 'Appassionata' and the 'Waldstein'—and these make only a modest show with ten and nine performances respectively, against the 'Carnaval,' which heads the list (thirteen), and Chopin's F minor and G minor Ballades (twelve each). Even Brahms's E flat Rhapsody tops them with eleven. Chopin is easily first, the list of thirty-nine works most frequently played containing no fewer than nineteen by him. A table giving the number of appearances made by composers in the hundred and seventy programmes is so instructive that we quote it in full:

Composer	Number of Programmes
Chopin	123
Bach	87
Liszt	78
Beethoven	65
Schumann	62
Brahms	52
Debussy	51
Busoni	21
Godowsky	21
Ravel	21
Rachmaninov	21
Scriabin	21
Scarlatti	20
Albeniz	18
Dohnányi	18
Schubert	18
Mozart	17
Tausig	13
De Falla	12
Franck	12
MacDowell	10

This reveals the curious fact that, despite the natural popularity of Chopin, some fifty of the programmes—more than a fourth—managed to get along without him. The analyst points out that Busoni's twenty-one appearances are due chiefly to his Bach transcriptions, and Tausig owes his total entirely to his arrangements of Bach and Schubert. (Ought the transcribers' names to appear at all? Surely only those of the composers matter in a list of this sort.) Franck makes a good show, seeing the fewness of his pianoforte works.

As a good many of the recitalists are players heard on this side annually, it is likely that a study of London programmes would yield pretty much the same result as that given above. There would, however, be probably rather less MacDowell and more Bach.

Mr. Donald Malins, who is responsible for this New York analysis, gives other interesting findings. Thus, the tradition of beginning a recital with a classical piece still holds good. In sixty-eight programmes Bach opened the ball, Beethoven doing the same thing on only twenty-two occasions. In about forty other recitals the composers called on were Handel, Scarlatti, Rameau, Mozart, and Haydn. And as recitalists agreed to open thus soberly, so are they unanimous in winding up with a display of fireworks, provided on forty-three occasions by Listz, and on thirty-three by Chopin in his most brilliant mood. 'The Ride of the Valkyries' did duty several times, and one player wound up with transcribed Bach.

Some of the younger of these New York recitalists made bold experiments in arranging their programmes. Thus, Hyman Rovinsky gave a scheme entitled 'Parallels, Contrasts, and Conceits,' a Rameau item being followed by Debussy's 'Hommage à Rameau'; a group of Chopin's Preludes led into Casella's 'Hommage à Chopin'; and a Bach-Liszt Prelude and Fugue was associated with another organ work—Bauer's arrangement of Franck's Prelude, Fugue, and Variation. The daring Rovinsky then bracketed a Beethoven Sonatina with Bartók's six Roumanian Dances, and ended with a pungent mixture of Satie, Liszt, Ravel, and Scriabin.

We have never believed in chronological programmes for general consumption. Concerts of a special character (*e.g.*, designed to illustrate the growth of a musical form, or a national school of composition) with an audience to match, demand such an arrangement. But for ordinary purposes it is a mistake, because it is almost certain to induce monotony, especially when the scheme includes a good deal of very early music. On the other hand most pieces of a simple, tuneful character gain greatly by being sandwiched between highly-coloured and complex modern works; they provide the necessary contrast (to the advantage of both types), and also give ear and mind a rest.

That is why we are interested to learn from Mr. Malin's article that some of these New York players made a complete break-away from custom by groupings that must have struck the average hearer as fantastic. Thus, Oscar Zeigler plunged at once into the profundities with Beethoven's Op. 111, and promptly climbed out again with a group of pieces by Hanson and Whithorne. Then followed a daring step: Honegger's 'Sept Pièces Breves,' instead of being played as a group, were alternated with antiques by Rossi, Pasquine, Scarlatti, Arne, &c. Having kept his hearers on the *qui vive* thus, Mr. Zeigler ended, as he began, with a long and lofty flight—the Chromatic Fantasia and Fugue of Bach.

A similar studied inconsequence was observed by another player, who made a multiple sandwich of sweet and bitter, mellow and tart, with layers of Gluck, Satie, Bull, Chausson, Rameau, and Ireland.

Summing up, Mr. Malins says that the monotony of which critics and other regular recital-goers complain is due, not to a repetition of a few works, but to the stereotyped order in which the programmes are arranged. As he rightly says:

> To the hardened recital-goer a programme consisting of the Bach-Tausig Toccata and Fugue, a Beethoven Sonata, some Chopin Etudes and a Polonaise, and a Liszt Rhapsody, differs but little from a programme which begins with the Chromatic Fantasy and Fugue, proceeds to another Beethoven Sonata, follows with Chopin Preludes and a Ballade, and ends with the Liszt F minor Etude.

Even the inclusion of novelties in themselves of no great value may give a fillip to a scheme, by providing contrast, and sometimes even by throwing fresh light on a familiar work by opening up for the listener a new way of approach. For example, Beethoven heard immediately after Brahms for once in a way, is hardly likely to be the same as on the ninety-nine occasions when he is preceded by Bach. There are now so many powerful counter-attractions that concert-givers cannot afford to neglect any detail concerning the attractiveness of their performances.

(Continued on page 1013.)

Like Apple-blossom, white and red

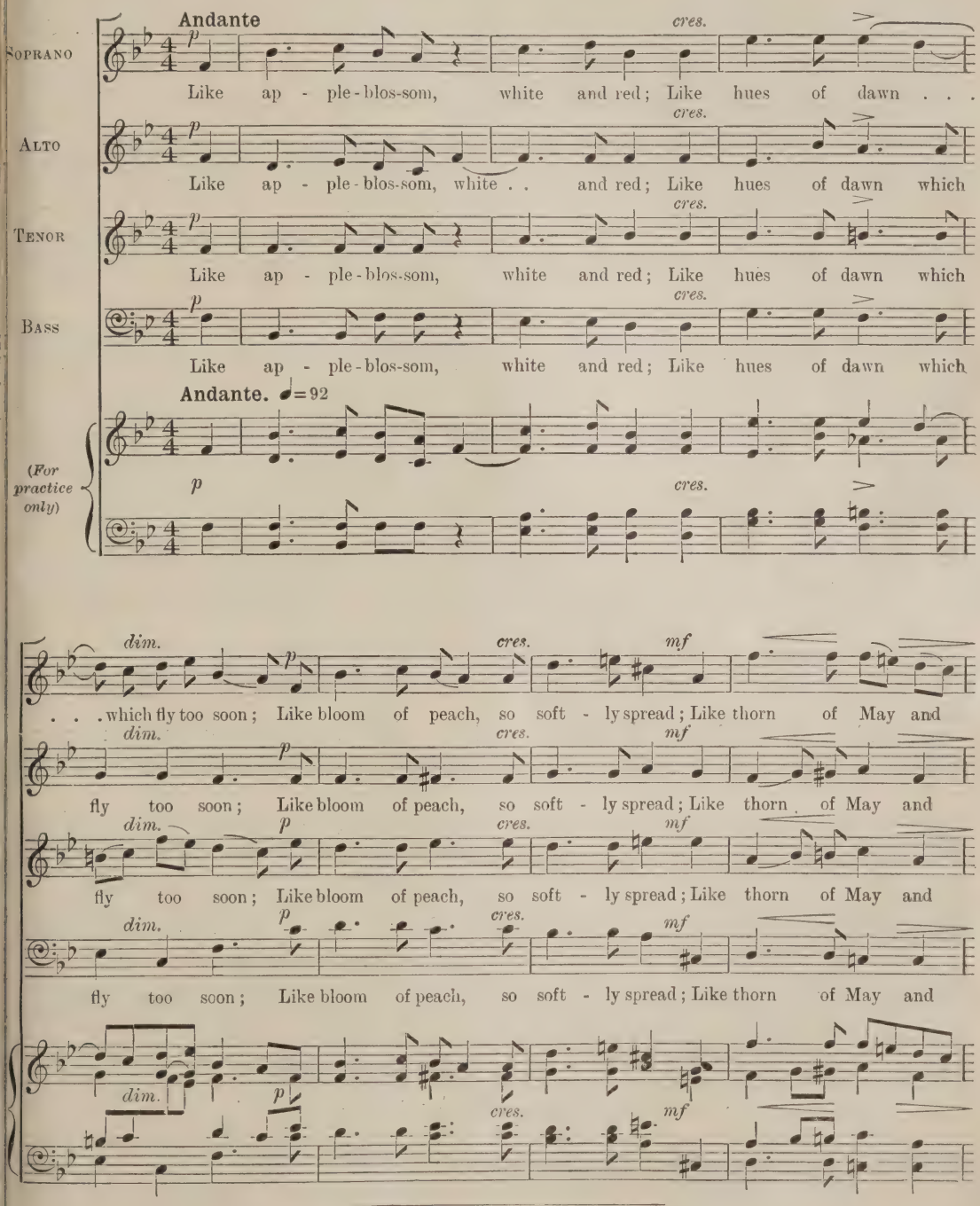
FOUR-PART SONG

ARRANGED FOR MIXED VOICES

* Words from "Dorothy Forster," by Walter Besant

Music by C. H. Lloyd

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante
Soprano
Like ap - ple-blos-som, white and red; Like hues of dawn . . .
Alto
Like ap - ple-blos-som, white . . and red; Like hues of dawn which
Tenor
Like ap - ple-blos-som, white and red; Like hues of dawn which
Bass
Like ap - ple-blos-som, white and red; Like hues of dawn which
Andante. ♩=92
(For practice only)
p
cres.
dim.
mf
. . . which fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and
fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and
fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and
fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

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rose of June—Oh, sweet! oh, fair! be - yond com-pare, Are Daph - ne's

rose of June—Oh, sweet! oh, fair! be - yond com-pare, Are Daph - ne's

rose of June—Oh, sweet! oh, fair! be - yond com-pare, Are Daph - ne's

rose of June—Oh, sweet! oh, fair! Are Daph - ne's

cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.

cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.

cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.

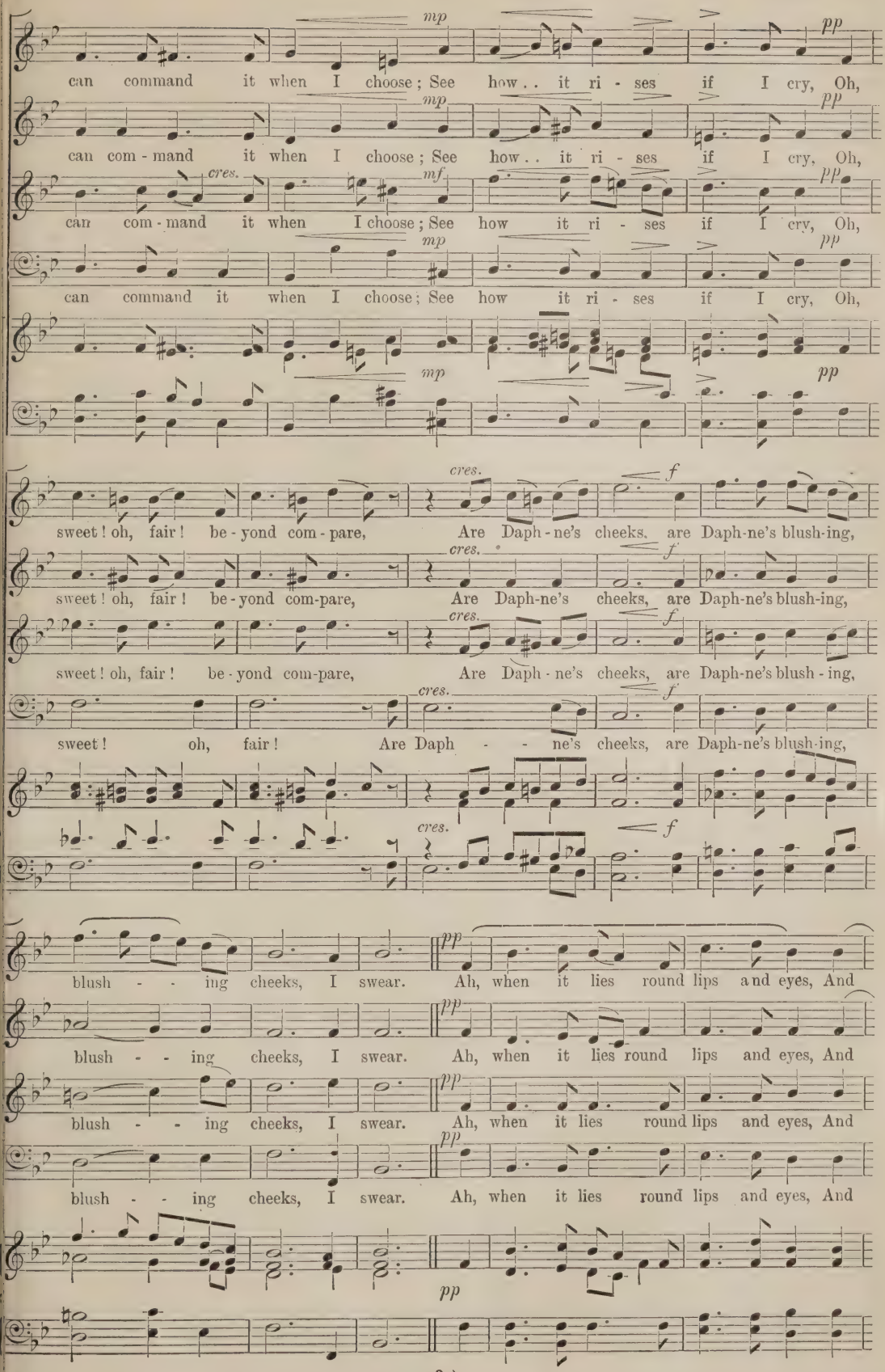
cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.

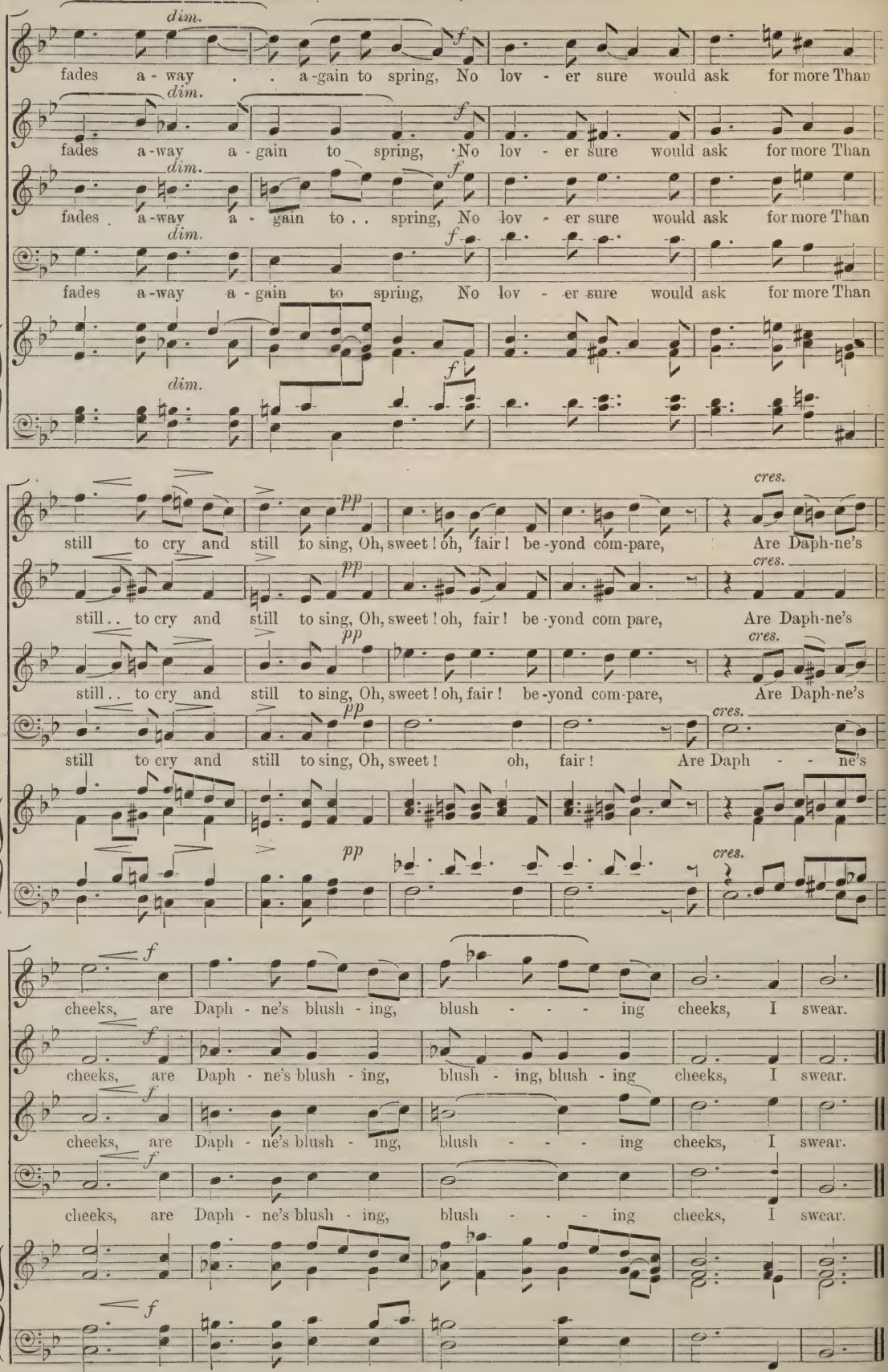
That pret - ty rose, which comes and goes, Like A - pril sun - shine in . . the sky, . . I

That pret - ty rose, which comes and goes, Like A - pril sun - shine in the sky, I

That pret - ty rose, which comes and goes, Like A - pril sun - shine in the sky, . . I

That pret - ty rose, which comes and goes, Like A - pril sun - shine in the sky, I


mp
pp
can command it when I choose; See how . . it ri - ses if I cry, Oh,
can com - mand it when I choose; See how . . it ri - ses if I cry, Oh,
cres.
mf
can com - mand it when I choose; See how it ri - ses if I cry, Oh,
can command it when I choose; See how it ri - ses if I cry, Oh,
cres.
f
sweet! oh, fair! be - yond com - pare, Are Daph - ne's cheeks, are Daph-ne's blush-ing,
sweet! oh, fair! be - yond com-pare, Are Daph-ne's cheeks, are Daph-ne's blush-ing,
sweet! oh, fair! be - yond com-pare, Are Daph - ne's cheeks, are Daph-ne's blush - ing,
sweet! oh, fair! Are Daph - - ne's cheeks, are Daph-ne's blush-ing,
blush - - ing cheeks, I swear. Ah, when it lies round lips and eyes, And
blush - - ing cheeks, I swear. Ah, when it lies round lips and eyes, And
blush - - ing cheeks, I swear. Ah, when it lies round lips and eyes, And
blush - - ing cheeks, I swear. Ah, when it lies round lips and eyes, And


dim.
f
fades a - way . . a-gain to spring, No lov - er sure would ask for more Than
fades a-way a - gain to spring, No lov - er sure would ask for more Than
fades a-way a - gain to . . spring, No lov - er sure would ask for more Than
fades a-way a - gain to spring, No lov - er sure would ask for more Than
pp
cres.
still to cry and still to sing, Oh, sweet! oh, fair! be-yond com-pare, Are Daph-ne's
still . . to cry and still to sing, Oh, sweet! oh, fair! be-yond com pare, Are Daph-ne's
still . . to cry and still to sing, Oh, sweet! oh, fair! be-yond com-pare, Are Daph-ne's
still to cry and still to sing, Oh, sweet! oh, fair! Are Daph - - ne's
cheeks, are Daph - ne's blush - ing, blush - - - ing cheeks, I swear.
cheeks, are Daph - ne's blush - ing, blush - ing, blush - ing cheeks, I swear.
cheeks, are Daph - ne's blush - ing, blush - - - ing cheeks, I swear.
cheeks, are Daph - ne's blush - ing, blush - - - ing cheeks, I swear.

(*Continued from page 1008.*)

So much interest was roused by the five operatic choruses sung at the recent Handel Festival that many readers will be glad to hear of another performance. We note, therefore, that they will be included in the Crystal Palace Choral and Orchestral Society's concert on December 4 (7.30). The version used will be that specially prepared for the Handel Festival by Sir Henry Wood. The remainder of the programme on December 4 is also operatic, and will include a liberal selection from Gounod's 'Faust.'

At the time of writing we do not know the fate of Poldini's comedy-opera, 'Love Adrift,' at the Gaiety Theatre. Critical opinion seemed to be unanimous as to the mixture of merits and defects. Weakness of the story in an opera is no very serious fault, else the repertory would be even smaller than it is. Lack of incident and humour, however, is fatal, and here we think Poldini's work fails badly. The pointlessness of the text accentuates the disproportion between the elaborate and continuous music and the weak story. But on the credit side must be set some rare virtues. On the occasion of our visit —which was not the first night—the performance of the music reached a notably high level. Choral singing on the operatic stage is usually poor in every way. In 'Love Adrift' it is distinguished by an alertness, ring, and variety that we associate rather with a first-rate choral society than with a stage chorus. And when all is said as to Poldini's indebtedness to other composers—especially to Wagner and Humperdinck—there is no questioning the effectiveness of his score. However, as the opera is dealt with elsewhere in this issue, there is no need to discuss it further here. Our concern is with the enterprise that brought about its production. It has long been a reproach that, alone among European centres, London has no opéra-comique. Between grand opera and musical comedy (a form of entertainment that is now little more than a glorification of 'jazz') there is a big gap only partially made good by a brief season of Gilbert and Sullivan. The new managers of the Gaiety, aiming at a permanent filling of the hiatus, have in view the production of a series of comedy-operas, both modern and classical, of varying degrees of familiarity. The success of the scheme depends largely on the genuinely musical public. If it supports the project heartily and promptly, there can be little doubt that theatre-goers in general will be attracted. Musicians have long complained of the poverty of the London stage where their art is concerned. Improvement will not be brought about by mere abuse of the noisy vulgarity that now obtains, but by backing up of any effort to establish something better. The real issue, therefore, is not the merits and demerits of 'Love Adrift,' but the success or failure of the enterprise behind it.

We were pleased to see in a issue of the *New York Times* a generous appreciation, by Mr. Richard Aldrich, of Sir Henry Wood's work in London. Mr. Aldrich took as his text the programmes of the recent series of Promenade Concerts, and analysed them thoroughly. We quote one or two passages :

> Sir Henry Wood's little book of programmes may well make the New York concert-goer's mouth water and his ears do whatever the corresponding thing is for ears to do. They are, of course, avowedly popular programmes, and are not by any means suitable to be transferred bodily to the New York winter concert schedules. But they are of a singularly high class of popular programmes; and it is what they contain of the higher interest and importance that will appeal to the music-lover in New York, hankering to get out of the ruts of the conventional.

Here is a paragraph that will be much appreciated on this side :

> Are the hard-worked and highly paid galaxy of foreign conductors who furnish orchestral music to New York devoting sleepless nights and laborious days to reading and pondering new and unfamiliar orchestral compositions for the coming New York season, giving special thought and attention to the strong, vital, and frequently powerful music of the contemporaneous English school?
>
> They are not.
>
> They are taking well-earned and much-needed rest in various summer resorts in Europe. Such attention as they are giving to their New York programmes is devoted to plotting new, brilliant, and entirely original combinations of Beethoven's third 'Leonore' Overture (never letting the other two cross their vision); of several of his symphonies, with special emphasis on the fifth; of Tchaikovsky's sixth and doubtless his fifth Symphony; of Dvorák's 'New World' Symphony; of Franck's Symphony; of Brahms's first and fourth Symphonies, &c.

—he compiles a list of battle-horses too long to quote.

Concerning the British School, Mr. Aldrich says :

> Nothing is more likely than that there will be no modern English composition on the lists to be presented in the coming winter season of orchestral concerts [in New York]. And yet it may be asserted that there are modern English works eminently worthy of appearance there, if the highly-paid and hard-worked gentlemen would only spare time from their well-earned vacations to inspect and and study them. There are works by Elgar, Vaughan Williams, Delius, Bax, Holst, McEwen, Ireland, and numerous others, some of which are known here from single or very few performances, and some of which are not; but many of which are deserving of better acquaintance. But it will be like pulling teeth to get any single one of them on next season's New York programmes.

And he winds up with a word on the 'Prom. novelties :

> Not all of these things, doubtless, would be deserving of a place in the New York season. Some of them are probably on trial, and a popular series is an appropriate place for a trial. Some of the names represented are unknown to music-lovers hereabout, and are doubtless unknown also to the highly-paid and overworked gentlemen who make the programmes for New York. And, in order that New York may not be too envious, it should be said that in not a single case, probably, will the amount of rehearsal be given to these items that would be considered needful here, even to those entirely strange to the orchestra; and that the performances, although the English orchestra is astonishingly quick at reading, able, resourceful, and supple under the conductor's hand, will not be so good in most respects as would be regarded as indispensable here. And no wonder—the concerts are given every night in the week except Sunday, from August 14 to October 16. A series of programmes of such variety and contrast, deviating into such unexplored paths, would not be possible under the conditions prevailing here. But the lamentable thing is that there will be no approximation to them.

On another page we print an article from Mr. Julius Harrison concerning the examination question raised

in these notes recently. In broaching the subject we described some corrections in a Mus. Bac. Exercise as 'footling,' and we feel that the term is also well earned by the examples quoted by Mr. Harrison. We have received also a long and interesting letter from one of the most experienced and respected of examiners, who, however, wishes to remain anonymous. He points out that examiners are not bound to mark *anything* in an Exercise. Their job is to assess, not to criticise. He does not think that any University examiners are compelled to give reasons for the rejection of an Exercise, though a professor may have the discretionary power to tell a candidate why he has failed. Our correspondent says that it is perhaps a tradition to mark 'howlers' in order that they might be corrected if, after all, the Exercise passes. But candidates are sensitive, and prone to think that the errors marked are the only defects, so some examiners prefer to mark nothing. He adds that he has known an Exercise pass despite a fair sprinkling of 'howlers,' the work being otherwise excellent. On the other hand, he has known one rejected, though free from technical errors, because the music was bad. We are grateful to this examiner for his letter, which certainly clears the air somewhat. The one thing it cannot do, of course, is to enable anyone to understand how an examiner could take exception to the passages quoted by Mr. Harrison. On this showing, even the most respectable collection of hymn-tunes is food for the blue pencil.

We have not yet seen the new edition of the 'Encyclopædia Britannica,' so the following facts are given at second-hand, being gathered from a *Weekly Dispatch* article, entitled 'Who are our Immortals?' Well, who are the musical ones, according to the 'E. B.'? Irving Berlin, as composer of 'Alexander's Ragtime Band' and other American songs, finds a place in the encyclopædic sun, with titles of his compositions and dates of their production. Sir Henry Wood and Sir Landon Ronald, however, are left in the cold, though we should have thought that to an English editor (Mr. J. L. Garvin) they would have seemed at least as important (and even as well-known) as Mr. Berlin. Much the same capricious method of selection has been observed in other arts. In regard to the stage, for example, Mary Pickford, Douglas Fairbanks, and Charles Chaplin are included, but no space is found for Sir Gerald du Maurier, Sir John Martin Harvey, or Sir Harry Lauder. Of course, the compiler of a work of reference of this kind is always up against the problem of the folk who are on the borderline of fame. But surely Wood and Landon Ronald are as unmistakably on the right side of the line as Chaliapin and Kreisler, both of whom are given a place. Moreover, the musical public is more indebted to the two conductors than to an army of ragtime composers and star soloists.

Our October number contained an article entitled 'A Sequel to "Lead, kindly Light."' The reader who kindly sent us the hymn was under the impression that neither words nor tune had been previously published, and the article was written and the hymn printed on that understanding. We now learn that both were issued some years ago in leaflet form by Messrs. Banks, of York. We regret this infringement of copyright, and assure the publishers that both the sender of the hymn and the writer of the article acted in good faith.

In our October issue we asked (on behalf of a firm of brewers) for information as to the origin of a song called 'A Rill from the Town Pump.' We are obliged to several readers who tell us it is not a song, but a sketch, or essay, by Nathaniel Hawthorne.

Gramophone Notes

By 'Discus'

COLUMBIA

The winter season has started with a flood of good things. There could be no better opening for a half-year that will include the Beethoven Centenary than a complete recording of the Ninth Symphony. The Columbia Company has got off the mark splendidly with a set of eight records that give the work complete, save for the omission of the first repeat in the Scherzo. The performers are the London Symphony Orchestra, Miriam Licette, Muriel Brunskill, Hubert Eisdell, Harold Williams, and an adequate anonymous chorus, conducted by Weingartner. It would be idle to pretend that anything but a first-hand performance under the best possible conditions can give us all the tremendous import of this greatest of all symphonies. What we have to look for rather is clarity and a good measure of the orchestral colour, and certainly we get them here. The rugged grandeur of the opening movement is well caught. The Scherzo is less satisfactory. Weingartner is a bit on the staid side, I feel. After all, it is not enough for the composer to be 'unbuttoned'; the conductor must let himself go similarly. The Scherzo strikes me, then, as being too respectable. The pace may be right, but it certainly seems a trifle slow at the start, and we hardly ever get the irresistible 'drive' that is in the music. There are, too, a few places where the ensemble lapses. The chief merit is clearness. The drums are capital.

Those of us—an increasing number, I fancy—who find the Adagio somewhat boring, except during the delightful swaying second subject, are hardly likely to be converted by the most perfect of gramophone recording. This example is good as a whole, but more variety seems to be called for, and the ensemble is not always faultless. Wood-wind and horns are usually first-rate. The transition from slow movement to Finale is highly effective (despite an apparent cough that fits into a beat's rest so neatly that it might have been rehearsed. 'Not *these* tones, brother!'). The soloists struggle heroically, and manage to avoid giving us the usual impression of being 'up against it.' Mr. Williams declaims the opening finely. The chorus—inevitably, maybe—comes through the least well of the forces engaged. The orchestral part is so good that it makes the Finale perhaps the most successful part of the recording. There is, too, the energy that was a bit lacking in the Scherzo. For the benefit of readers who wish for parts of the Symphony, here are the divisions: First movement, Nos. L1775-6; Scherzo, L1777 and first side of L1778; Adagio, second side of L1778, L1779, and beginning of L1780; Finale, second side of L1780 and L1781-2.

The completest of contrasts is provided by the other orchestral work recorded—'L'après-midi d'un Faune,' played by the Philharmonic Orchestra, conducted by Paul Klenau. This is well above the average, the detail being clear and the range of power good. Best of all is the sensitiveness of the

performance. I do not think the Company has done anything better than this record (L1772).

Percy Pitt is to be thanked for the enterprise shown in his choice of work. Who would have expected this quality to have scope in the selection of music by Puccini? Yet here is an orchestral piece that is surely very little known—'The Witches' Dance' from his first opera, 'Le Villi.' It is vivid and picturesque, though, of course, far from being original. (The main theme bears a strong resemblance to that of the Scherzo of the Ninth Symphony.) In it one sees the unfailing eye for effect that enabled Puccini to be far more successful than many composers whose actual musical gift was far greater. The companion piece on this record is Glazounov's Concert Waltz in A, also well performed and reproduced. The players are the B.B.C. Wireless Symphony Orchestra (9114).

Excellent solo instrumental records are of William Murdoch playing the Schubert-Liszt 'Hark! hark! the lark' (D1549), and that admirable violoncellist, Antoni Sala, in a couple of Bach pieces—the Adagio from the Organ Toccata in C, and an Arioso. This vaguely described movement is the beautiful movement used by Bach in the Clavier Concerto in F minor, and also as an Introduction to the Cantata, 'I stand with one foot in the grave.' M. Sala's phrasing and delicacy of nuance are a delight (9103).

Tonally, massed choirs are hardly ever full value for their numbers. The further you get beyond the three-figure mark the greater the disproportion between the size of the choir and the amount of tone. Add to this the difficulties brought about by the slow rate at which sound travels, and it is easy to understand why at such demonstrations the thrills (if any) are generally due to factors other than bigness of sound. That is why I am doubtful about the future of recording of mammoth choralism. The first-hand effect being, as a rule, disappointing, the reproduction seems bound to be even more so. Much, however, depends on the choice of music. The Handel Festival records showed that fugal work, even at a moderate pace, is mere confusion of sound. The latest effort is far better. It is a record of the massed choirs at the Nonconformist Choir Union Festival, at the Crystal Palace, singing 'Praise, my soul, the King of Heaven' to Smart's 'Regent Square,' and 'Sing Alleluia forth' to a tune by Eric Thiman. This is by far the clearest and best bit of big choral recording I have heard. The singing is capital, too, and Mr. Frank Idle, the conductor, is to be congratulated on the astonishing unanimity (9117).

The attempt to capture the effect of four thousand boy and girl violinists at a Festival of the National Union of School Orchestras is less successful — probably because a lot of the young monkeys looked anywhere but at the conductor. Half of the record is devoted to the advanced section—a mere fifteen hundred, but I cannot say the result is much less ragged. The Grenadier Guards band assists, but only now and then does it come to the surface through the welter of gut-scraping. Still, it was capital fun, even for the audience, judging from the rapturous applause. Mr. Arthur Payne must have had an exciting time conducting (9119).

Good, clean part-singing is that of the Sheffield Orpheus Male Quartet in Brewer's amusing 'Alexander.' On the other side is 'On Ilkla Moor baht 'at,' for the full enjoyment—even understanding—of which one must be a Yorkshireman. It is a pity the arrangement used has a pianoforte accompaniment. Four singers of this quality sound better alone (4031).

No doubt there is something funny in the duet 'The Two Beggars,' so rousingly sung by Frank Mullings and Norman Allin, but the words come through only fitfully, and so the point doesn't get home. Sarjeant's 'Watchman, what of the night?' is on the other side (L1774).

Very dramatic is the record of Aroldo Lindi in a couple of extracts from Verdi's 'Otello'—one being the death scene, in which the gasps *in extremis* come through with harrowing realism (L1773).

H.M.V.

Although this month's output includes some orchestral records of the highest quality, pride of place goes to a chamber work—Schubert's B flat Trio, played by Cortôt, Thibaud, and Casals (D947-950). (In order to avoid splitting the second movement, the work is divided thus: first movement, 947 and one side of 948; third movement, second half of 948; second movement, 949; Finale, 950.) With three players who are so outstanding, singly and as a trio, the reviewer has little to do. Occasionally a bit of fiddle or pianoforte tone leaves something to be desired, of course, but there fault-finding stops. Even so, there are degrees of excellence, and I fancy both playing and recording improve as the work goes on. Anyway, I enjoyed the third and fourth records even more than the first two. Not often is the panegyric of the catalogue rhapsodist so nearly justified as in this instance.

From a batch of capital orchestral records I choose as the pick that of the Philadelphia Symphony Orchestra (conductor, Leopold Stokowski) playing Saint-Saëns's 'Danse Macabre' (D1121). Here is the amplitude in power and grading that distinguishes the new recording, plus a faithfulness of tone and balance that so far have been sometimes lacking. For example, the string tone is as near perfection as anybody can ever want, surely. The playing is of the finished type that we have been taught to expect from orchestras with practically unlimited rehearsals. Incidentally, the issue of so fine a record of his best-known instrumental work should do something to raise the cloud under which Saint-Saëns's name seems to be at present. In his lifetime he was perhaps over-rated; now the pendulum has swung too far the other way.

Hardly have the bells of the Columbia '1812' records ceased echoing in my ears, when along comes a set from H.M.V. Here, however, the work is squeezed on to three sides, the remaining space being used for the rather feebly-blatant Waltz from 'Eugène Onegin.' The 'cutting' has been drastic—so much so as to leave too much of an impression of purple patches without the necessary relief. The recording is wonderfully vivid, and the final section, I think, even beats the Columbia version—which I thought would have been impossible. The players are the Covent Garden Opera Orchestra, conducted by Eugène Goossens (C1280-1).

The same band and conductor score hardly less brilliantly in Berlioz's 'Rakocsky' March and Schubert's 'Marche Militaire' (C1279).

In the light music department there are some well-sounding things—Ivanovici's 'Danube Waves' Waltz and Rosa's 'Over the Waves' Waltz, played by the International Concert Orchestra (C1278); Nos. 1 and 3 of Coleridge-Taylor's 'Four Characteristic Waltzes,' played by the Victor Olof

Sextet (B2346); and the Coldstreams Band is recorded in a 'Pinafore' selection (C1283).

Irene Scharrer plays three Sonatas by Scarlatti and the well-known Toccata by Paradies, with brilliance and clarity, but at times with a bit more power than this lightly-scored music can effectively carry (D1120).

Recent Chopin records have disappointed some of us by dwelling overmuch on the weak side of the composer, and making it even weaker by overdone *rubato*. A record of Wilhelm Backhaus gives us fine playing and recording of the composer at his best—the 'Revolutionary,' F major, C major, and A minor (Chromatic) Studies. This is a record far above the usual run in every way (DB928).

With a terrible decline, we come to Kreisler playing an arrangement of Lemare's Andantino. I leave readers to supply the right emphatic comment. He partially atones by bracketing with it his own transcription of Tchaikovsky's Humoresque in G, brilliantly played (DA803).

Three organ records call for notice. Stanley Roper plays excellently the first movement of Handel's well-known Concerto in F (not the 'Cuckoo and Nightingale'; the writer in the catalogue goes astray here) and Ernest Farrar's stirring Epilogue on the 'Old Hundredth.' The detail is rather muddled at times, owing to echo. The organ used is that of St. Margaret's, Westminster (1282).

Much clearer is the effect of Marcel Dupré's performance of the Allegretto and Finale from Mendelssohn's Sonata in B flat, played at Queen's Hall. But M. Dupré's reading of the Allegretto is entirely devoid of any kind of feeling. The time is metronomic, with never a bit of easing-up at such points as the return of the opening theme. The solo stop is too powerful. The Finale opens splendidly, with the best real organ tone I have heard from the gramophone. The playing throughout is beautifully clean—as one would expect—but again the *tempo* is too rigid. M. Dupré seems to have toured and recited himself into a fatal kind of slickness (E438).

What is one to say of the record of Arthur Meale playing his own storm on the organ at Central Hall? No question about it, Mr. Meale has a technical equipment that is to be envied. He ought to put it to better use than this. As organ storms go, this one is passable, though the climax is spiteful rather than awe-inspiring. (The criticism by a member of my household was, 'What a catty storm!') I am a bit doubtful as to whether it is a marine or land effort. Early on in the proceedings, what appears to be a quartet of goats is brought on, lamenting; but later, when Dykes's well-known tune, 'Melita,' is played, we think we are at sea; then a single bell tolls, and we are at the village church (or is it a ship's bell? or a knell for somebody who went overboard, and stayed there?). However, those who like organ storms will enjoy this—and be amazed, no matter how much the rest of us may be amused (B2347).

Vocal records are unusually good this month. All the following are to be commended in varying degrees: the De Reszke Singers in spirituals, 'Travellin' to de grave' and ''Tis me, O Lord' (E346); Paul Robeson and Lawrence Brown in more spirituals, 'Joshua fit de battle ob Jericho' and 'Swing low, sweet chariot' (B2339); Evelyn Scotney singing brilliantly 'Non di mir' and, rather less so, 'Mi tradi quell' alma ingrata,' from 'Don Giovanni' (D1119); Walter Widdop in a very fervent performance, with first-rate diction, of 'Deeper and deeper still' and 'Waft her, angels'—here, as in the 'Don Giovanni' record, the orchestral accompaniment is notably good (D1118); Galli-Curci, out of her usual vein, in Tosti's Serenade and 'The Prison Song' from Chapi's 'Las hijas del Zebedeo' (DA805); and Percy Heming, duly grim and resolute, in Lidgey's 'Out of the night' (why does he sing 'My head is bloody but un-a-bowed'?) and, full of jollity, in 'The Yeoman's Wedding'—a capital record this (E437).

VOCALION

Again no orchestral records come from this Company. There are, however, some admirable examples in various solo classes.

Adila Fachiri and Jelly d'Aranyi made a happy choice in a couple of Godard's six duets for two violins. In the piquant Serenade they are joined by Ethel Hobday. 'Minuit' is an effective piece in which, by means of double stopping, the duet becomes a quartet, so to speak (K05260).

I like these fine players rather less in two movements from a Trio by Tartini. The music, like so much of this composer's, is of greater interest to fiddlers than to fiddlees (X9877).

York Bowen plays brilliantly Chopin's Waltz in A flat, Op. 34, No. 1, and the C sharp minor Polonaise; the tone, however, is not always good (K05261).

Cornet soloists invariably choose to be heard, not in music written for their instrument, but in the slushier type of song. So Trumpet-Major H. N. Harman is recorded corneting (better than they deserve) 'The Rosary' and 'O sole mio' (X9859,) and 'A Perfect Day' and 'Somewhere a voice is calling' (X9858).

I am glad to find that William Wolstenholme has not been overlooked by the recording companies. Here he is, playing his own Prelude in F and 'Carillon' with that admirable fluency and taste we know so well. The organ is that at Æolian Hall. It lacks the body and richness of a big church organ, of course, but it comes out far more clearly than some finer instruments—no doubt because of the absence of echo (K05258).

Good vocal records are: Roy Henderson, 'The Two Grenadiers,' Schumann's 'Love, when I gaze into thine eyes,' and Henschel's 'Morning Hymn' (K05250); Frank Titterton, four Quilter songs, excellently done, with taste and refinement (K05251); Luella Paikin, airs from Verdi's 'Falstaff' and 'Un Ballo in Maschera' (A0267); and, best of all (perhaps the best vocal record of the month), Olga Haley, singing in German a couple of Schubert's songs—'Ave Maria' and 'Gretchen am Spinnrade.' The latter is particularly good, with a most touching close. Here is lieder-singing of a quality we get too rarely from English singers. The accompaniments of Ivor Newton must not be left out of the praise (K05257).

The Sunday Evening Concert Society started its season on October 17, with a programme that comprised Brahms's Sextet in G, and Quintets by Boccherini and Vaughan Williams (Wood-Smith Quartet, with Miss Patience Lucas and Mr. Walter Britton), and Brahms's 'Four Serious Songs' (Mr. John Buckley). The report of last season (the sixth) shows an adverse balance of £10. The concerts take place at the Working Men's College, Crowndale Road, N.W. (one minute from Mornington Crescent Tube Station), at 6.30 p.m. Admission is free, and there is a collection. The programmes and performers are of very high quality.

The Musical Times. EXTRA SUPPLEMENT. November 1, 1926.
No. 1143 NOVELLO'S OCTAVO ANTHEMS (Price 4d.)

THERE WERE SHEPHERDS

ANTHEM FOR CHRISTMAS

St. Luke ii. 8—11, and 13, 14

MUSIC BY

H. W. JONES

D. Mus., Lond.

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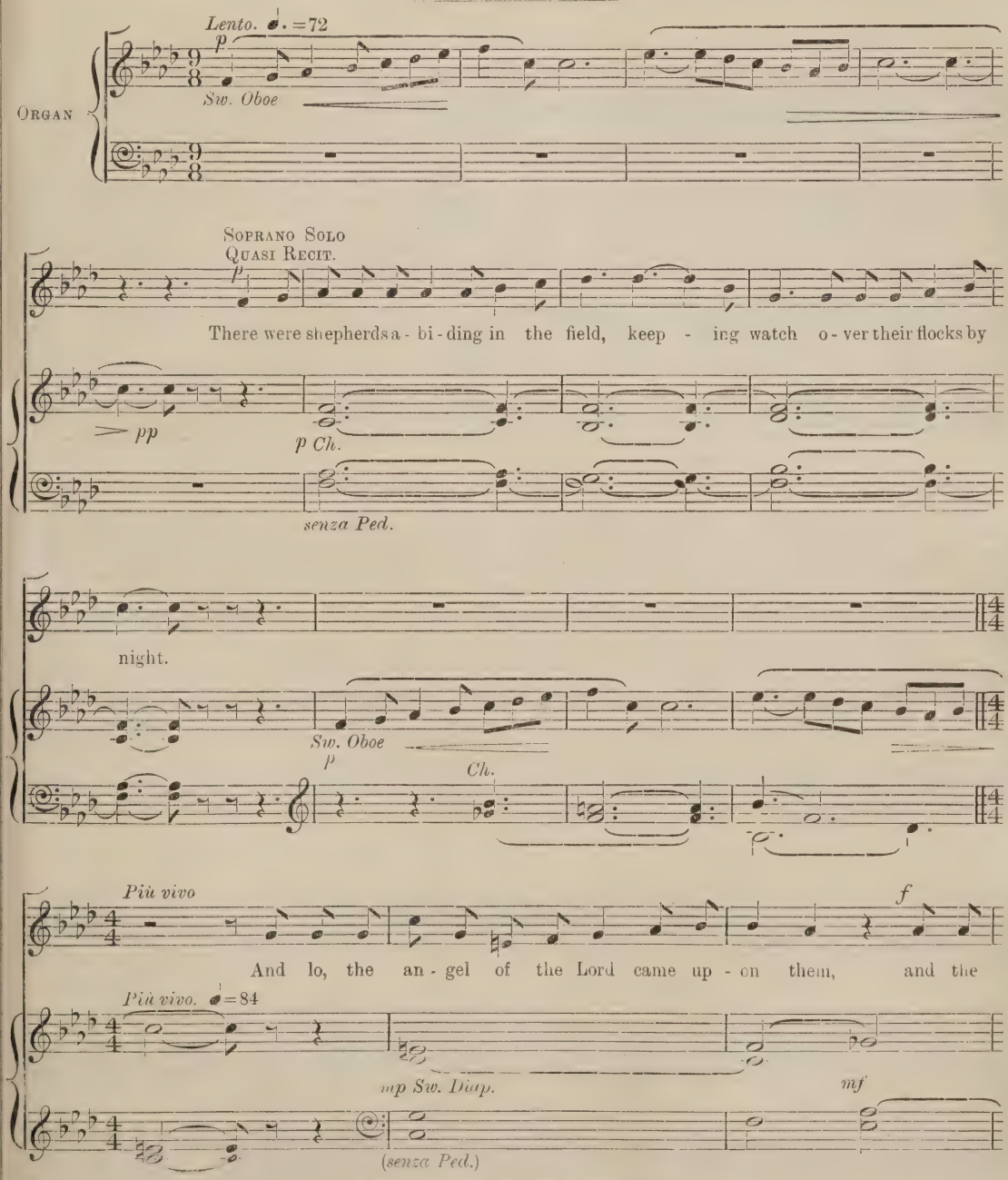
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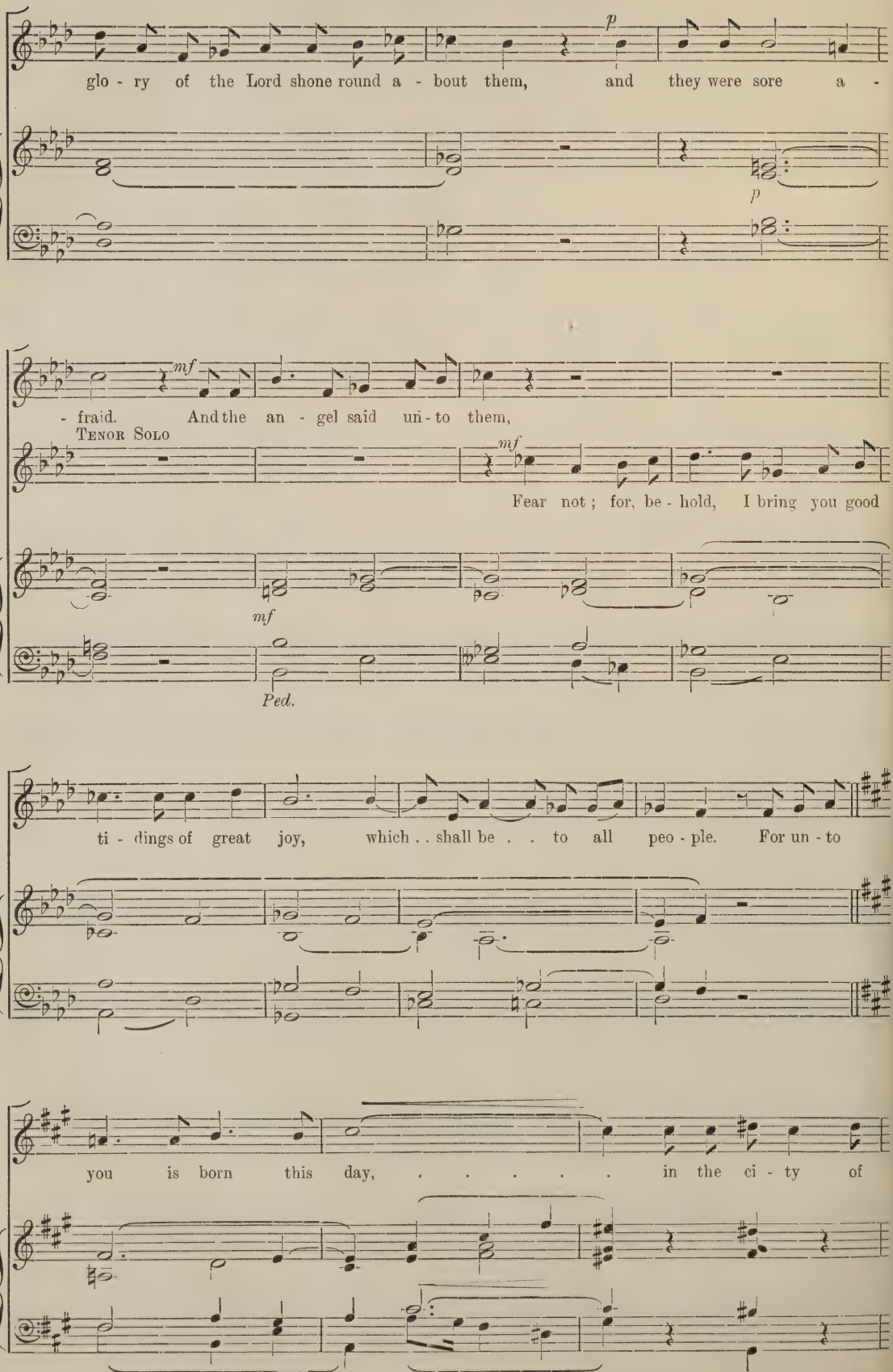
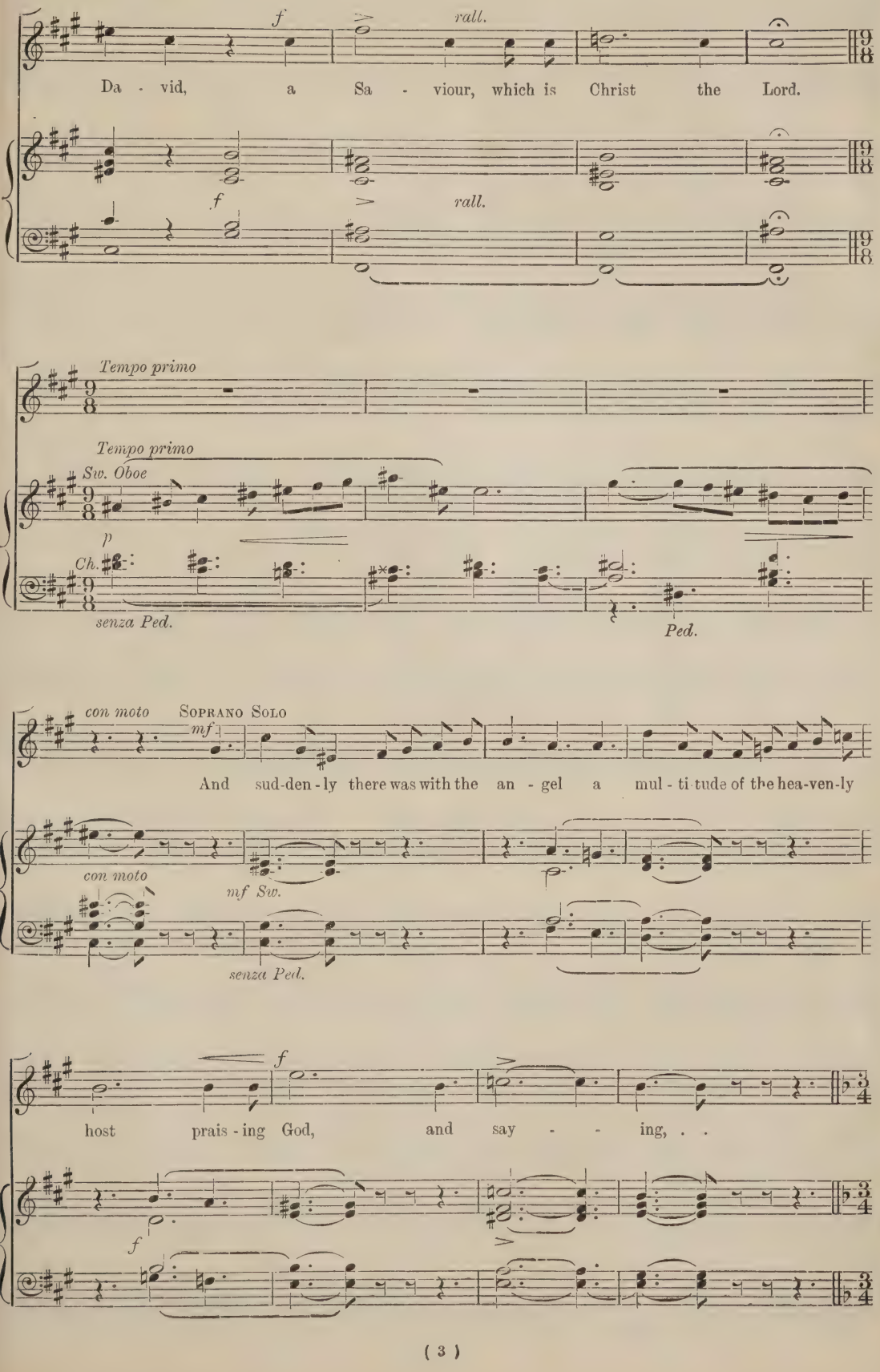
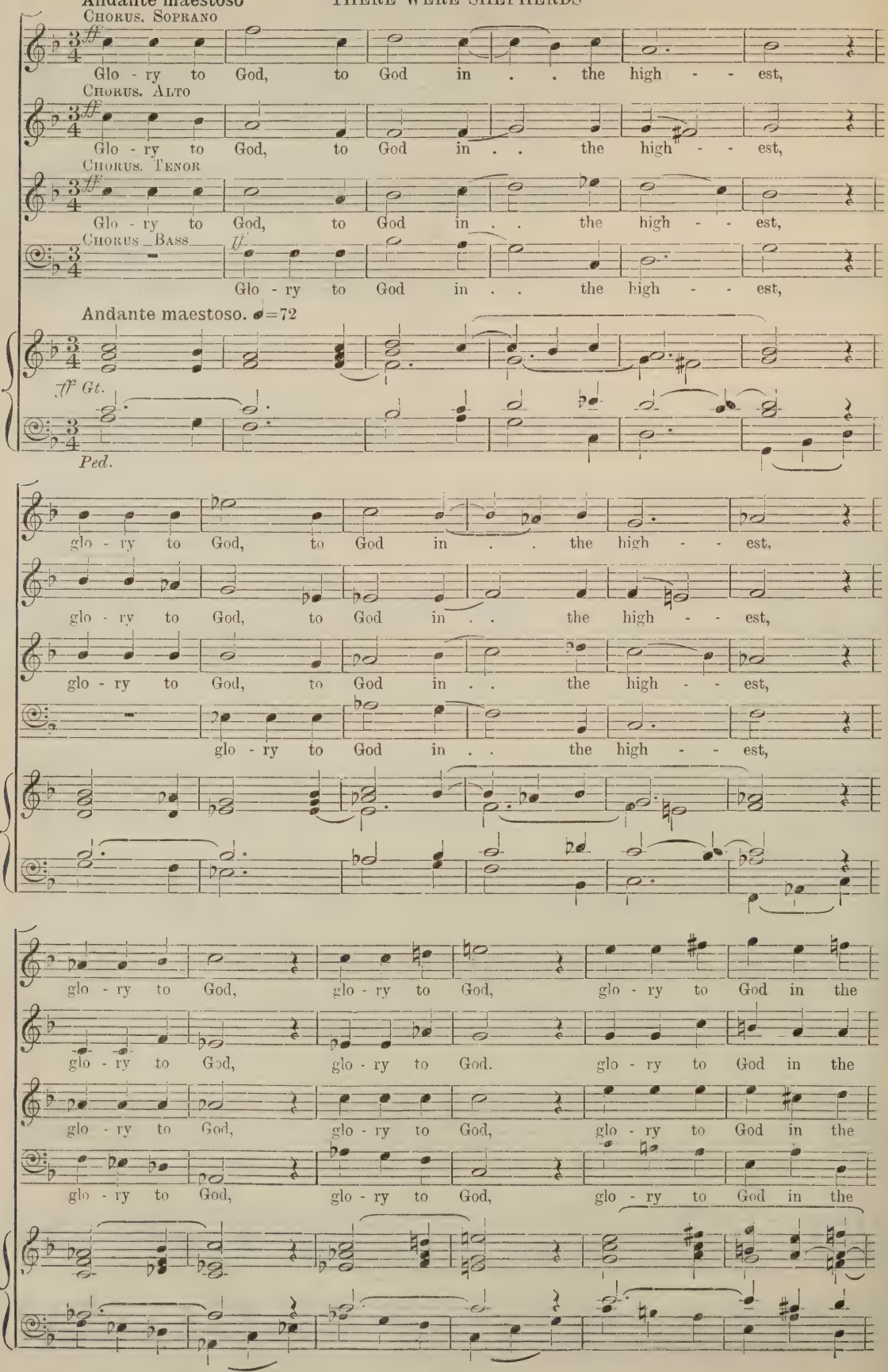

glo - ry of the Lord shone round a - bout them, and they were sore a -
p
p
- fraid. And the an - gel said un - to them,
mf
TENOR SOLO
Fear not; for, be - hold, I bring you good
mf
mf
Ped.
ti - dings of great joy, which . . shall be . . to all peo - ple. For un - to
you is born this day, ... in the ci - ty of

THERE WERE SHEPHERDS


Andante maestoso
Chorus. Soprano
Glo - ry to God, to God in . . the high - - est,
Chorus. Alto
Glo - ry to God, to God in . . the high - - est,
Chorus. Tenor
Glo - ry to God, to God in . . the high - - est,
Chorus. Bass
ff
Glo - ry to God in . . the high - - est,
Andante maestoso. ♩=72
ff Gt.
Ped.
glo - ry to God, to God in . . the high - - est,
glo - ry to God, to God in . . the high - - est,
glo - ry to God, to God in . . the high - - est,
glo - ry to God in . . the high - - est,
glo - ry to God, glo - ry to God, glo - ry to God in the
glo - ry to God, glo - ry to God. glo - ry to God in the
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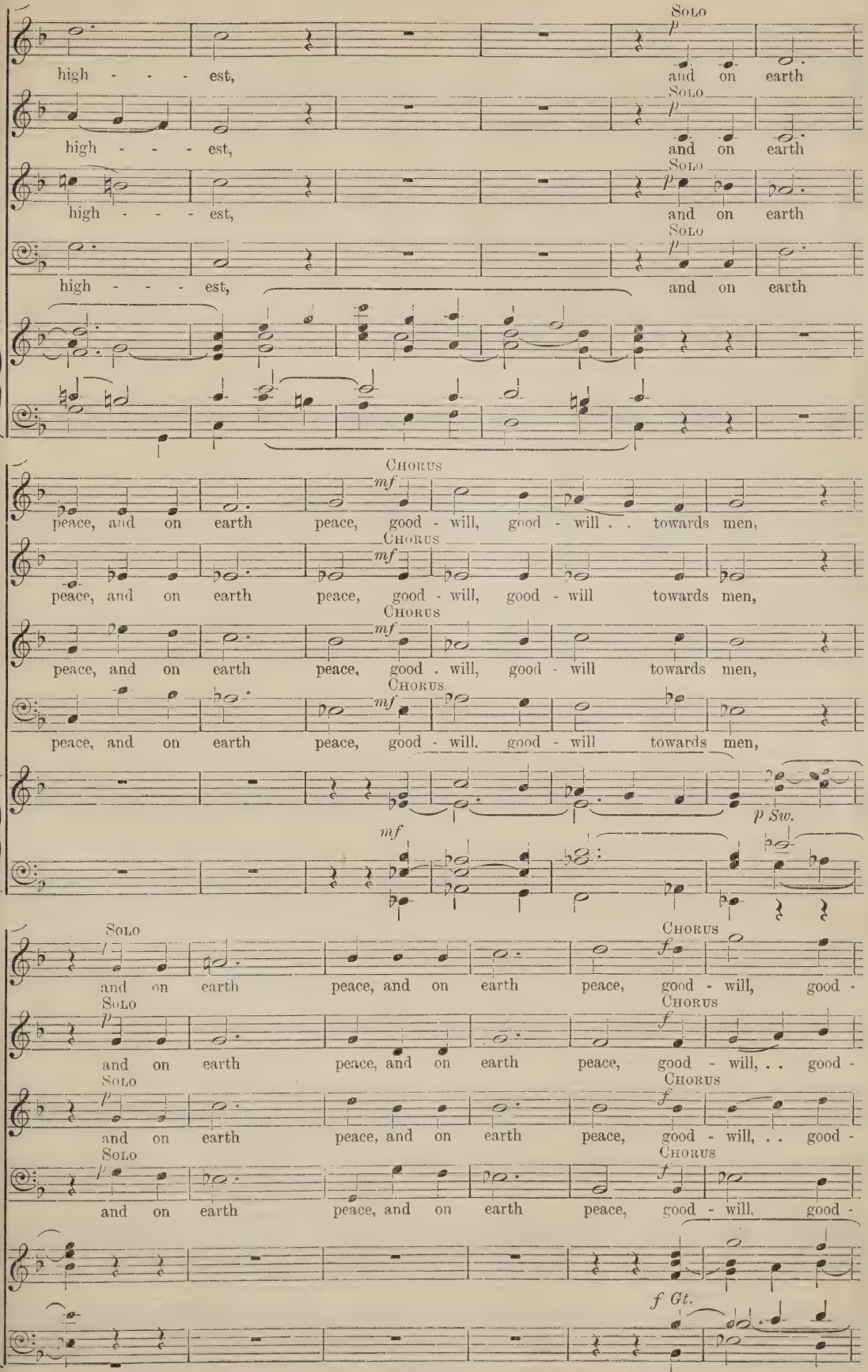
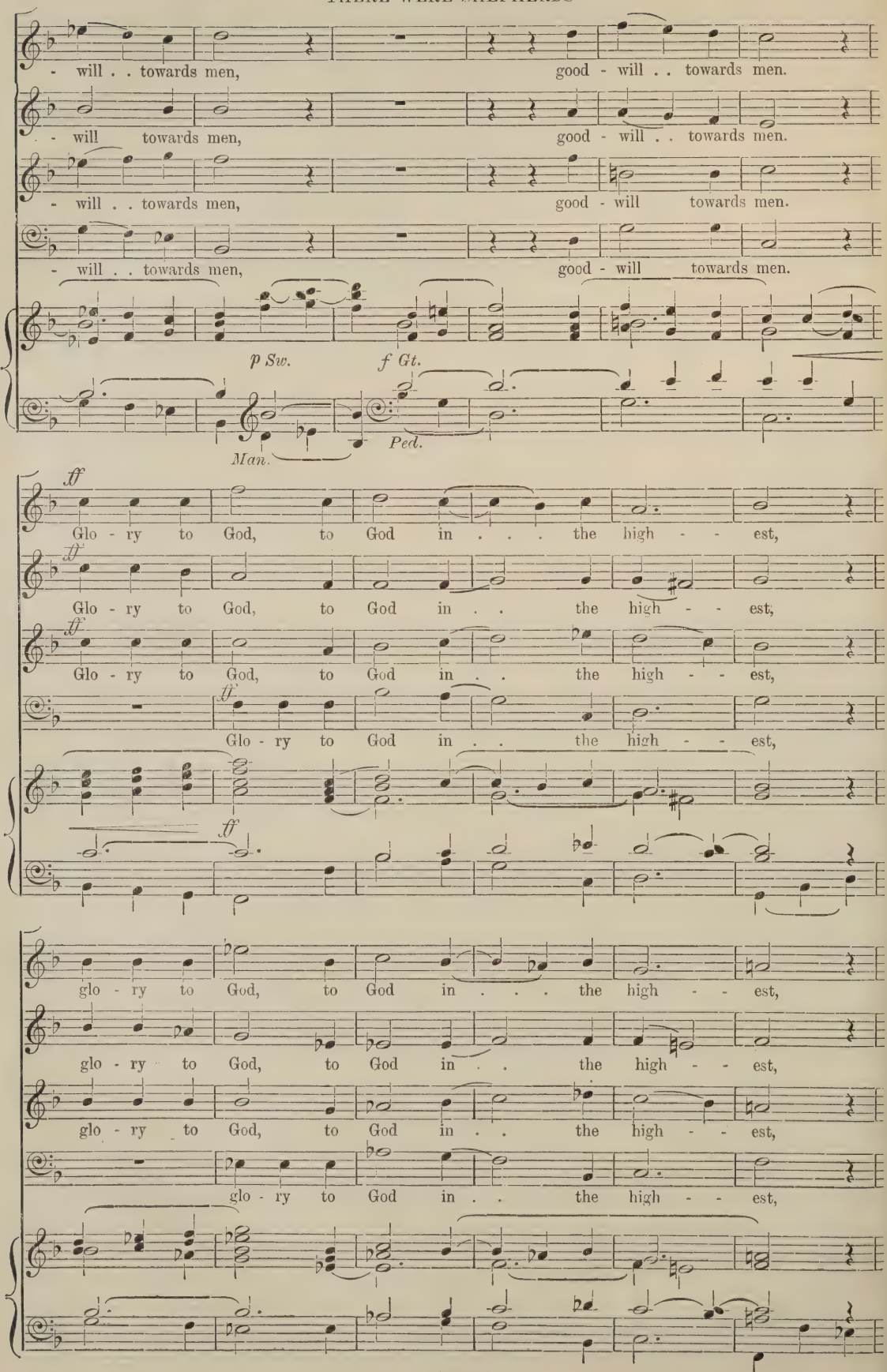

Solo
p
high - - - est,
and on earth
Solo
p
high - - - est,
and on earth
Solo
p
high - - - est,
and on earth
Solo
p
high - - - est,
and on earth
Chorus
mf
peace, and on earth peace, good - will, good - will . . towards men,
Chorus
mf
peace, and on earth peace, good - will, good - will towards men,
Chorus
mf
peace, and on earth peace, good . will, good - will towards men,
Chorus
mf
peace, and on earth peace, good - will. good - will towards men,
p Sw.
mf
Solo
and on earth peace, and on earth peace, good - will, good -
Chorus
f
Solo
p
and on earth peace, and on earth peace, good - will, . . good -
Chorus
f
Solo
p
and on earth peace, and on earth peace, good - will, . . good -
Chorus
f
Solo
p
and on earth peace, and on earth peace, good - will. good -
Chorus
f
f Gt.

- will . . towards men, good - will . . towards men.
- will towards men, good - will . . towards men.
- will . . towards men, good - will towards men.
- will . . towards men, good - will towards men.
p Sw.
f Gt.
Man.
Ped.
ff
Glo - ry to God, to God in . . . the high - - est,
Glo - ry to God, to God in . . the high - - est,
Glo - ry to God, to God in . . the high - - est,
Glo - ry to God in . . the high - - est,
glo - ry to God, to God in . . . the high - - est,
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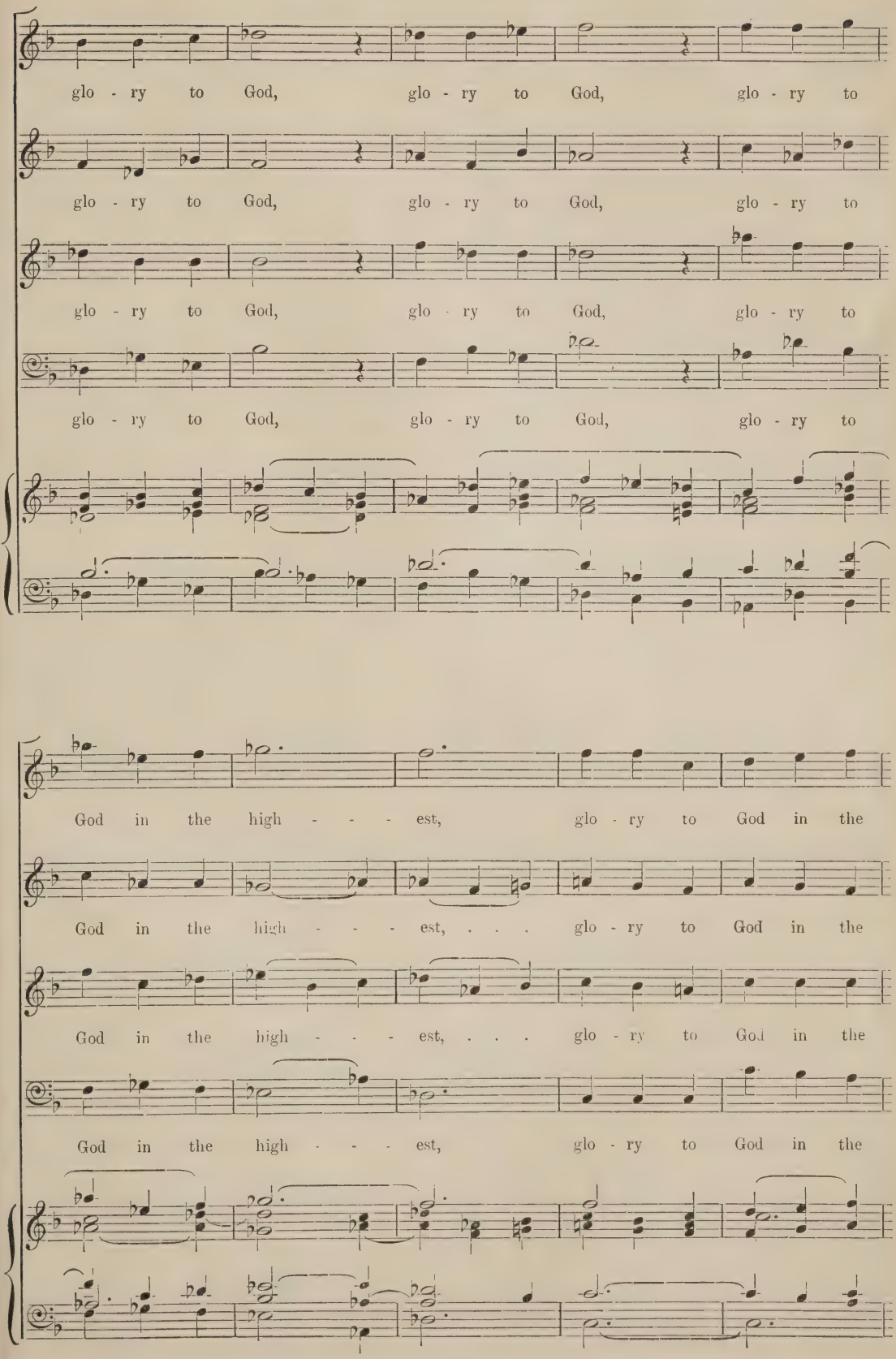
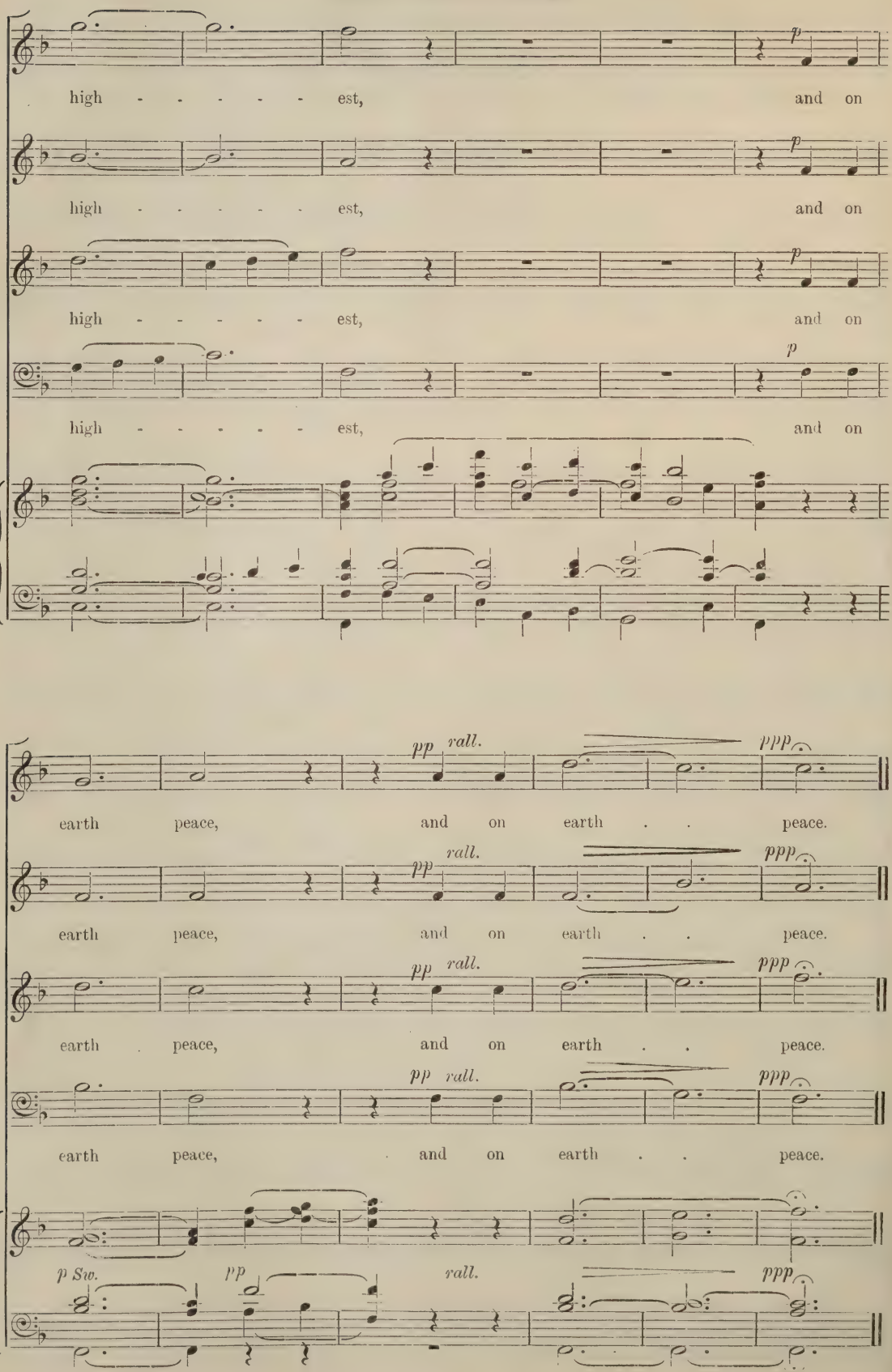

glo - ry to God, glo - ry to God, glo - ry to
glo - ry to God, glo - ry to God, glo - ry to
glo - ry to God, glo - ry to God, glo - ry to
glo - ry to God, glo - ry to God, glo - ry to
God in the high - - - est, glo - ry to God in the
God in the high - - - est, . . . glo - ry to God in the
God in the high - - - est, . . . glo - ry to God in the
God in the high - - - est, glo - ry to God in the


high - - - - - - est, and on
high - - - - - - est, and on
high - - - - - - est, and on
high - - - - - - est, and on
earth peace, and on earth . . peace.
earth peace, and on earth . . peace.
earth peace, and on earth . . peace.
earth peace, and on earth . . peace.
p
pp rall.
ppp
p Sw.
pp
rall.

Player-Piano Notes

Duo-Art.—Perhaps the outstanding roll in this month's collection is Scriabin's fine study known as the 'Pathetic' (Op. 8, No. 12) (6623), beautifully played by Cortôt.

The first movement of the E minor Chopin Concerto, arranged and played by Josef Hofmann, was favourably noticed last month. The second roll, the Romanza, is even better, because it appears to lend itself more readily to solo pianoforte arrangement. M. Hofmann gives it a most expressive performance (6917).

Rudolph Reuter displays a neat and lively conception of the Gavotte in B minor, from Bach's second Violin Sonata, though he is inclined to rush some of the semiquaver passages. The transcription is by Saint-Saëns—a trifle heavy-handed, perhaps (6771). Incidentally it causes one to marvel yet again at Bach's genius for writing solo violin music that, despite its inevitable thinness, is so complete in its harmonic implications as to make the filling in a matter of ease and certainty.

Reminiscent in places of Percy Grainger and Balfour Gardiner is a very jolly Morris Dance of Herbert Fryer, played by himself (0229).

Two attractive rolls are Valse Lente No. 2 (Op. 23), by V. Dolmetsch, well and daintily played by Geneviève Pitot (7014), and a pleasantly inconsequential 'Valse de Ballet,' by Grunfeld, with Eustace Horodyski as performer (6759).

Hand-played.—The best of a very small set this month is a Bach Gigue (Partita in B flat, Book 1, No. 1), played by Harold Samuel with all his customary fluency (A919*f*), though at a slower pace than most of us would like.

In Alkan's 'The Wind,' Op. 15, No. 2 (A921*e*), the expert player-pianist will find ample opportunity for indulging his taste for effects. Harold Bauer gives the foundation for them with much virtuosity. The actual musical interest is slight, as is almost inevitable, owing to the fact that wind can hardly be expressed musically save by rapid chromatic scales and rumbling basses. One is glad to hear an occasional piece by this almost-forgotten French composer.

The 'Hansel and Gretel' Dream Music (A929*a*) makes a rather uninteresting pianoforte solo, but is well played by Robert Armbruster.

Percy Grainger gives a performance of his arrangement of the Irish tune from County Derry in a very forceful manner; the ending is unnecessarily long drawn out (A927*f*).

Metrostyle.—In the Prelude and Fugue in G sharp minor from the 'Well-Tempered Clavier,' Part 1, the harmony at the end of the Fugue is badly blurred by the pedal. Both Prelude and Fugue need a quicker *tempo* than that indicated on the roll. Played as marked, the Prelude loses its fluency, and the Fugue sounds stodgy (T2466*b*).

Leschetitzky's charming Arabesque, Op. 45, No. 1, makes a very attractive roll, with opportunities for some delicate effects (T30269*a*).

Schubert's 'Moment Musical,' Op. 94, No. 6, in A flat, is an old friend, but, like so much of Schubert, it achieves length by mere repetition, and so fails to hold us after passing the half-way line.

Only an experienced player could make a success of Chopin's Valse in E (posthumous) (T30284*a*). It is not well timed, and a novice who is apt to pin too much faith to the Metrostyle line will gain but a very poor idea of it. Moreover, it is one of the least attractive of Chopin's Valses.

Song Rolls.—All of the 'When we were very young' series have so far proved delightful, but the most charming yet is the latest—'The Three Foxes' (26670).

Other very effective rolls are Schubert's 'Ständchen,' played by Templeton Murray (26694), 'When all was young' (Gounod's 'Faust'), played by Carl Monteith (26695), and 'Comin' thro' the rye,' played by Charles Blackmore (26693).

Song-dance enthusiasts will welcome 'Oh! Charley, take it away!' a march two-step. Apparently it took three people to create this—Hedges, Malcolm, and Le Clerq—and two to play it. Messrs. Norman and Swift do this efficiently (26700).

From a great number of dance rolls, Gershwin's 'Tip-Toes' selection seems the most original (30192*c*).

BLÜTHNER

A brilliant performance of Moszkowski's richly-harmonized and effective 'En Automne,' Op. 36, No. 4 (58145), is given by Joh. Wijsman.

Saint-Saëns's 'Allegro Appassionata,' Op. 70 (57275), played by Lucien Wurmser, sounds no emotional depths, despite its title. The lack of continuity is perhaps the most serious defect in an unequal performance.

A Valse-Caprice, by Chaminade (53574), proves attractive, but only if put on at a pace a good deal quicker than that marked.

Walter Petzet makes a melancholy attempt at a portrayal of Bach. Music of this type needs little more than freedom to speak for itself. Is it so very difficult to play just what is written—no more, no less? This pianist is apparently unable to give a straightforward performance: at least, judging from the two rolls received this month of 'Suite Anglaise' No. 3 (59107-8). The second roll is perhaps the better one, but there is a marked tendency to dot notes in groups that should be even, and the result is a constant heaviness and halting—the last fault a Bach player should commit. D. G.

[After the above notes were in type, a consignment of the new Annotated rolls of the Æolian Company was received. A review must be held over till next month.]

Wireless Notes

BY 'ARIEL'

Opponents of wireless concerts point to the unreliability of transmission as a fatal defect, and just lately my own set has played so many tricks that I am disposed to agree with those who say that it can never compete with the concert-hall—until I remember that these are still the early days of wireless. Hasn't it got an immense distance further than anybody dreamt five years ago? And, after all, don't we often miss an ordinary concert through some unforeseen circumstance? A fog, a bad cold, lack of spare time—even of spare shillings. Still, I admit that a failure of one's wireless set is perhaps more maddening, especially when the failure is of the type that enables you to hear faint sounds of a fine concert—just enough to help you to realise the torments of Tantalus. Worse still is the gradual fading-out in the middle of a good transmission. This was my experience on the occasion of the first

B.B.C. Albert Hall concert. The Brahms Symphony was coming through splendidly (I can well believe those who say that from a wireless point of view it was a triumph), when a gradual diminuendo set in . . . and the rest was silence. In my mind's eye I saw another 'Farewell' Symphony—an improvement on Haydn's—with the orchestra not walking out singly, but gradually becoming disembodied *en masse*. I cannot yet rid myself entirely of the idea that my set is also a telephone in connection with Savoy Hill, and on disastrous occasions of this sort I still feel an added sense of helpless injury in not being able to ring up and complain that somebody cut us off in the middle of the recapitulation, or wherever it was. . . . Yet, as I said above, these are early days, and such tantalising experiences will become less and less, till they too fade out.

Enough of the programme selected by 'A Man in the Street' (October 16) came across to show the instructive nature of his choice. If all his fellow men in the street have a taste as well on the right road, things are in no bad way. But how came he to choose Balfe's 'Siege of Rochelle' Overture? How many of us musicians had ever heard it before? It proved to be an effective work of its type; I have heard at Queen's Hall overtures that were less good, though signed by more distinguished names. But (again) how did this man in the street come to know it? A search in the gramophone catalogues shows no record of it, though Peter Dawson has been recorded singing an air from the opera. One would have thought that the Overture was on the very top shelf with the rest of the 'Siege.'

A curious discrepancy showed itself on two evenings recently. Vaughan Williams's birthday was celebrated by a fifteen minutes' recital of four of his songs; on the evening before we had a whole hour of A. W. Ketèlbey! I don't say that there should not be an hour of Mr. Ketèlbey for those who want temple bells and Persian markets, with all their naïve and inexpensive pseudo-orientalism, with songs of a similar degree of originality; but surely more than a quarter of that time should have been given to the composer rightly described by the *Radio Times* as occupying 'one of the highest places in British music.' On the principle suggested by Alice in regard to presents, it is clearly better to be honoured by an un-birthday celebration than by a mere birthday one.

The transmission of the dedication of the Liverpool Cathedral organ was highly successful, especially in regard to the singing. I have rarely, if ever, heard anything better in the way of long-distance choral work than the Holst Psalm. The Liverpool trebles, judging from this, must be first-rate. The organ itself varied, but I got a real thrill at the final pedal entry of the subject in the last page of the 'St. Anne' Fugue—that tremendous A flat that Crotch or some other old worthy said sounded as if it ought to be fired off by a cannon. The Litany that opened the service contained an effect on which somebody at Savoy Hill deserves to be congratulated. Twice the chanting was gradually toned down while a voice in the studio declaimed passages from 'Il penseroso' (the bit about the 'pealing organ') and 'Abt Vogler.' (I learn since that the extracts were printed in the service paper for silent reading by the congregation.) The effect of these fine lines, heard against the faint but beautifully clear chanting, was really moving. This was one of the magical things that only wireless can do, and it opens up possibilities compared with which the much-talked-of 'juxtaposition of sonorities' of some modern composers is mere fumbling.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'A First Glimpse of Great Music.' By J. H. Elliot. Pp. 128. Blackie, 3*s.* 6*d.*

'The Singing Voice.' By Bantock Pierpoint. Pp. 15. Edwin Ashdown, 2*s.*

'The New Music.' By George Dyson. Second Edition. Pp. 152. Oxford University Press. 8*s.* 6*d.*

'The English Ayre.' By Peter Warlock. Pp. 142. Oxford University Press. 3*s.* 6*d.*

'The Musical Design of the Ring.' By A. E. F. Dickinson. ('The Musical Pilgrim' series.) Pp. 82. Oxford University Press, 1*s.* 6*d.*

'On Memorizing.' By Tobias Matthay. Pp. 19. Oxford University Press, 2*s.*

'The Life of Jenny Lind.' By Mrs. Raymond Maude. Pp. 222. Cassell, 10*s.* 6*d.*

[Book reviews are unavoidably held over.—EDITOR.]

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

With reference to the Andante from a pianoforte duet, Mozart—Arrangements by J. Stainer, No. 2 (Novello), selected for Fellowship Examinations, January, 1927—Candidates are informed that only the *new and revised edition* of this Arrangement will be accepted by the Examiners.

GLASGOW SOCIETY OF ORGANISTS

A lecture with illustrations, entitled 'The R.C.O. Tests (1924-25-26)' will be given under the auspices of the Royal College of Organists, ar Renfield Street U.F. Church, Renfield Street, Glasgow, on Saturday, November 6, at 7.30 p.m., by Dr. Henry G. Ley, M.A. Full particulars may be obtained from Mr. J. Macfarlane, 51, King's Park Avenue, Cathcart, Glasgow.

H. A. HARDING, *Hon. Secretary.*

LIVERPOOL CATHEDRAL ORGAN DEDICATION

An important event in the progress of the building of the great Cathedral at Liverpool was marked by the dedication of the stupendous organ, on Monday, October 18. Twenty-two years have elapsed since King Edward VII. laid the foundation-stone of the Cathedral in July, 1904, and in 1906 H.R.H. The Duke of Connaught laid the foundation-stone of the Chapter House, erected at the cost of the Freemasons of West Lancashire. The consecration of the beautiful Lady Chapel followed in 1910. Building operations on the main site continued until the outbreak of war in 1914, and then for five years progress was almost entirely arrested.

It was resumed in 1919, and the consecration of the Cathedral took place in July, 1924, in the presence of King George V. and Queen Mary. On this memorable occasion only the departments of the instrument placed on the north side of the great choir were available for use. These comprised the Swell organ of thirty-one stops, the Choir

organ of twenty-three stops, and sixteen of the thirty-five stops of the Pedal organ—seventy sounding stops in all. The most powerful departments of the organ—the Great Solo, and Bombarde organs, including the family of 30-in. tubas and 50-in. tuba magna—are housed in the case on the south side, being placed there so that the organist should not be overwhelmed by the power of sound his fingers are evolving from the console high up above the choir-stalls on the north side.

Owing to an unfortunate leakage of wind conveyed in earthenware drain-pipes and ducts, which were faultily constructed (not by the organ-builders) the organ on the south side could not be played at the consecration in 1924, so that Their Majesties have yet to hear the big tubas, whose arresting tones have so greatly impressed the multitudes who attended the opening recitals. The Dedication ceremony was admirably carried out. Liverpool Cathedral has already established a tradition in the orderly, dignified, and reverent impressiveness of its pageantry on great occasions. It was attended in state by the Lord Mayor and City Fathers, with the civic regalia, and by other Mayors and notabilities. Clergy were present in great numbers, and the procession was long and imposing.

Commencing with the National Anthem, the 'Litany of Joy and Humility' was sung in procession, and after the Lord Bishop had made the Dedication, the organist, Mr. H. Goss Custard, played Bach's 'St. Ann's' Fugue, in which the stupendous power of the Pedal organ was firstly launched in the final pedal entry of the subject. It provided the first thrill of the day. Holst's anthem 'Praise of all created things' followed, and another organ solo, Harwood's 'Pæan,' gave an opportunity for the Great organ diapasons and magnificent chorus reeds to be finely heard. To many present, a vivid memory will also remain of the very beautiful singing by the cathedral solo boy, Lawrence Davies, of 'The Allelluia, as it was written by Purcell,' and of Handel's 'Organ Song' from the 'Ode to St. Cecilia,' 'What art can teach.' Two hymns, 'Praise the Lord' (sung to 'Austria'); and 'City of God' (sung to 'Richmond)', with Martin Shaw's effective descant, completed the memorable ceremony, in which the Bishop asked his people to pay

> '. . . grateful honour to all those whose generous intent, or labour of brain, or skill of craftsmanship, are here woven into one glorious accomplishment.'

In the evening, Mr. H. Goss Custard played the following programme :

Etude Symphonique	*Bossi*
'Siegfried Idyll'	*Wagner*
Prelude and Fugue, A minor ...	*J. S. Bach*
Pastorale	*Franck*
Sonata in D minor	*Best*
'Curfew'	*Horsman*
Finale (1st Symphony)	*Vierne*

It was a programme and performance well-designed to exploit the resources of the mighty instrument, and to display every variety of tone, from the delicate shades of the softer stops—the flutes, strings, and wood-wind—to the rolling richness of the diapasons and stupendous climaxes of tuba tone. As a combination of cathedral-organ and concert-organ, the instrument is a masterpiece in conception and achievement, worthy of the noble building.

Congratulations to its genius-builder, the third Henry Willis, and also to the accomplished Cathedral organist, Mr. H. Goss Custard, who has added new laurels to his reputation as a great executive artist. W. A. ROBERTS.

NEWCASTLE CATHEDRAL

An impressive service was held in Newcastle Cathedral on October 4, in celebration of the seven-hundredth anniversary of the death of St. Francis of Assisi. The choirs of the cathedral and of Jesmond Parish Church joined forces for the occasion. The music was directed by Mr. William Ellis, organist of the cathedral, and Dr. Hutchinson, organist and choirmaster of Jesmond Parish Church, was at the organ. The music included Weelkes's 'Hosanna to the Son of David,' Vittoria's 'Jesu dulcis memoria,' Stanford's Te Deum in D flat, and some fine hymns. There was a very large congregation.

DR. H. J. EDWARDS

Dr. H. J. Edwards has just celebrated his diamond jubilee as organist of Barnstaple Parish Church. On September 26, the actual date, the entire music of the day's services, with the exception of one chant (composed by his father), was of his composition. The Doctor's name is a household word in the West of England, and

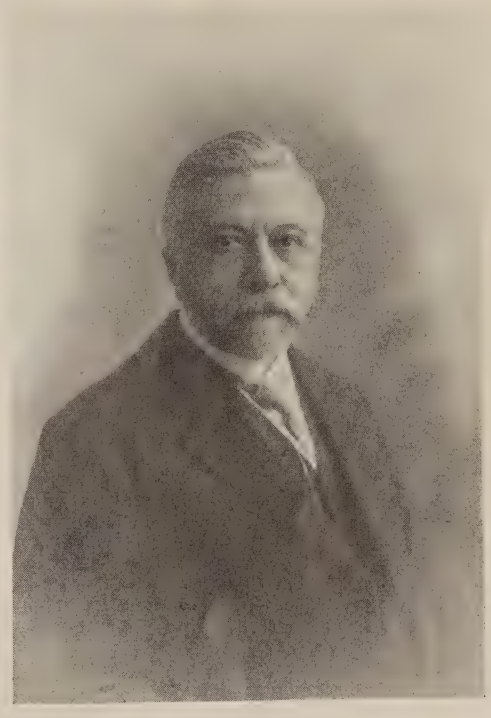


Photo by] [Jno. R. Browning, Exeter

DR. H. J. EDWARDS

friends and admirers came from far and near to attend the service. Feeling references were made from the pulpit, and special peals were rung on the bells. Dr. Edwards was appointed to the position of organist of the Parish Church when he was but twelve years of age, and he has served under six Vicars.

ST. MICHAEL'S, CORNHILL

The annual Festival will take place from November 14 to 18 inclusive. Special features will be the dedication and re-opening of the organ, after renovation and extensive additions, and the provision of an evening devoted to secular music. On Monday, November 15, at 6 o'clock, the St. Michael's Singers will perform 'Ring out, ye crystal spheres,' a new ode written specially for the occasion, and dedicated to the Singers, by Dr. Harold Darke, the 'Stabat Mater' of Stanford, and Parry's 'Blest Pair of Sirens.' On November 16, at 6, there will be a secular concert at Bishopsgate Institute, consisting of madrigals, folk-songs, &c., old and new, and a Concerto for two pianofortes, played by Mr. Thalben Ball and Dr. Darke; on November 17, at 6 p.m., the St. Michael's Singers will give an evening of Parry's works, including the 'Glories of our Blood and State,' 'Three Songs of Farewell,' and 'The Vision of Life' (first time in London); on November 18, two Bach cantatas—'Give the hungry man thy bread' and 'Watch ye, pray ye'—will be sung, and also the Motet, 'Jesu, Priceless Treasure.' Organ recitals will be given each day at one o'clock, by Dr. Harold Darke, Mr. Stanley Roper, Dr. Henry Ley, and Mr. G. D. Cunningham, in the order named. Sir Hugh Allen will give an address at

the opening recital on November 15. A strong list of soloists has been engaged. Programmes, with book of words, and all particulars, may be obtained from the Secretary, St. Michael's Vestry, Cornhill, 1s. (postage, 2d.).

'SATURDAY MUSIC' AT ST. MARTIN-IN-THE-FIELDS

A series of recitals is now being given at St. Martin-in-the-Fields on Saturdays at 3.15 p.m., under the homely title of 'Saturday Music.' The director is Mr. Arnold Goldsborough, Master of the Music. The arrangements for November are: 6th, orchestral concert (Bach's Violin Concerto in G minor, Mozart's Concerto for harp, in G minor, and a Handel Concerto), soloists, Marian Jay, Marie Korchinska, and Herbert Creighton; on the 13th, a Bach recital (the 'Schemelli Hymns,' a Violin Sonata, Organ Choral Preludes, the 'Italian' Concerto, and the Cantata, 'Ich lasse dich nicht'), soloists, Elizabeth Mellor, Dilys Jones, John Adams, and George Parker. The programme for the 20th is being arranged by Mrs. St. John Mildmay, and details are not yet available. On the 27th, Elsa West and Owen Bryngwyn will give a violin and vocal recital, including Welsh songs. The December arrangements include some Bach Cantatas, and the 'Christmas' Oratorio, sung by the St. Martin's Choral Society, and a programme by the virtuoso String Quartet. The recitals began on September 18, and we understand that the performances are worthy of the admirable programmes.

A BACH FESTIVAL AT NORWICH

A successful Bach Festival was held at St. Mary's Baptist Church and Lecture Hall, Norwich, on October 13-15. The three well-chosen programmes included the solo cantata, 'False Love' (Mr. T. G. Skingley), the French Suite in G (Mr. Cyril Pearce), the third 'Brandenburg' Concerto, the Concerto in C for two pianofortes and strings (Mrs. Johnstone and Mrs. Bryan), the double Concerto for violins (Mrs. W. Tillett and Miss Renee Carter), Sonatas for violin and pianoforte, in B minor (Mrs. Tillett and Mr. Pearce), and A major (Miss Carter and the Rev. V. N. Gilbert), and flute and pianoforte (Mr. John Ashford and Mr. Pearce), and the cantatas, 'Weeping, wailing' and 'Come, rejoice, ye faithful,' sung by the St. Mary's Baptist Church Choir, &c. There was a string orchestra of fifteen. Mr. Cyril Pearce, the promoter, was also conductor and handyman, adding organ solos to his other activities. The audiences could have been larger, but hardly more enthusiastic, and the venture—carried out as it was by purely local talent—was well worth while.

THE GRAMOPHONE IN CHURCH

Gramophone recitals have become established features in Claines Parish Church, Worcestershire. The programmes of the most recent have included records of Elgar's second Symphony and A minor 'Pomp and Circumstance' March, Strauss's 'Death and Transfiguration,' Schubert's Trio in B flat, organ solos, and extracts from the B minor Mass. This strikes us as being an excellent feature, and well worth noting by those who wish to help forward the cause of good music in villages. We understand that at Claines the gramophone has been an immense help in the local musical clubs, senior and junior.

A Festival service was held at Hexham Abbey on October 7, for the deaneries of Hexham, Bellingham, and Corbridge-on-Tyne. The evening canticles were sung to Vaughan Williams in C, and the anthem was Garrett's 'In humble faith.' The same music was sung at the Alston Moors Festival, at Alston Parish Church, on September 28. Mr. C. H. Richards, organist of Hexham Abbey, accompanied, and also gave a recital, his programme including the 'St. Ann' Fugue, Charles Wood's Prelude on 'St. Mary's Tune,' and the Overture to 'Zauberflöte.'

A new organ of three manuals and twenty-five stops, built by the Æolian Company, has been erected in the United Methodist Church, Carshalton. The opening took place on September 28, Mr. E. T. Cook giving the recital.

A series of eighteen half-hour recitals was given at Lichfield Cathedral on the Saturdays during the summer by Mr. Ambrose P. Porter. The recitals were chiefly for the benefit of the large number of visitors to the city. The following composers were represented in the programmes: Bach (5), de Sévérac, Saint-Saëns, Parry (5), Charles Wood (5), Howells (3), Grace (2), Rootham, Healey Willan, Alan Gray, Frank Bridge, Walford Davies, &c. We are glad to see so good a proportion of English music in this series.

A choir of over fifteen hundred took part in the district festival of the Nonconformist Choir Union, at East Finchley Congregational Church, on September 30. The anthems sung included John E. West's 'All people that on earth do dwell,' Mendelssohn's 'O great is the depth,' and the 'Hallelujah Chorus' from 'Judas Maccabæus.' Stanford's Magnificat in B flat and Parry's 'Welcome, Yule' were also sung. Mr. Frank Idle directed, Mr. William Parkyn was at the organ, and Mr. Roy Henderson was the soloist.

Handel's rarely-heard oratorio, 'Belshazzar,' was sung at Snow Hill Congregational Church, Wolverhampton, on October 3, by a largely augmented choir. Part of the work was given in the afternoon, and the remainder in the evening. Mr. Arthur Jordan was among the soloists. Mr. Theodore Grosvenor conducted, and Mr. Horace Turner was at the organ.

About six hundred members of Free Church choirs in the Wellingborough district took part in their forty-second choral festival at Wellingborough High Street Congregational Church on October 9. There was a capital choice of music, the hymns being of fine quality, and under Mr. F. Heddon Bond's direction the singing reached an even higher standard than usual. Mr. Bernard Archer was at the organ.

A series of recitals will be given at St. Mary's, Aldermary, Queen Victoria Street, E.C., at 1.5, weekly in November, each recital being devoted to one composer, and the players being: November 5, Dr. Walker Robson (César Franck); November 11, Mr. E. T. Cook (Bach); November 18, Mr. Allan Brown (Guilmant); November 26, Mr. Harvey Grace (Rheinberger).

In connection with the West and North-west branch of the London Society of Organists, a recital of music for organ and strings will be given by Mr. F. W. Belchamber, at St. Gabriel's, Cricklewood, on November 20, at 3.30 p.m. Tea will be provided for those who send word to Mr. Albert Orton, 9, Clarence Gardens, W.9, not later than November 17.

The organ at Horton Lane Congregational Church, Bradford, was re-opened on September 22, when Mr. G. D. Cunningham gave a recital. His programme included Bach's Prelude and Fugue in G, the Reubke Fugue, Wolstenholme's Cantilène in A flat, Gigout's Scherzo, and Lemare's Variations on 'Hanover.'

The organ at Woodgrange Baptist Church, Stratford, E., was re-opened after enlargement and reconstruction on September 26. Mr. Frank Idle gave a recital, playing Bach's Toccata and Fugue in B minor, the Overture to 'William Tell,' and his own Berceuse and 'Graceful Measure.'

We frequently give records of long service in the cause of Church music. Here is one notable not only for length of days, but for a quality in which choirmen as a rule do not excel—punctuality. Mr. Septimus Rosten, a member of St. Luke's, Southport, choir, has now given fifty-one years' continuous service and has not once been late. Bravo!

Messrs. Rushworth & Dreaper have recently installed an organ in Methil Parish Church, Fifeshire—a two-manual of nineteen speaking stops and fifteen pistons and pedals.

The organ in the Free Trade Hall, Manchester, has been rebuilt, and a fourth manual added, by Messrs. Wadsworth, of Manchester.

RECITALS

Mr. C. E. R. Stevens, St. Paul's, St. Helier, Jersey—Elegy, *Parry;* Marche Triomphale, *Karg-Elert;* Concerto in G, *Bach;* Wedding March, *Harwood.*

Mr. F. W. Belchamber, St. Stephen's Walbrook—Sonata in D minor, *Ritter;* Andante (Quintet No. 5), *Mozart;* Allegro (Suite No. 3), *Handel;* 'Le Cygne,' *Saint-Saëns.*

Mr. Charles Stott, Whitcliffe Road Wesleyan Church, Cleckheaton—'The Sea,' *H. Arnold Smith;* Grande Pièce Symphonique, *Franck;* Fanfare Fugue, *Lemare;* Fantasia and Fugue in G minor, *Bach;* Grand Chœur, *Gigout.*

Mr. Eric Read, St. Margaret's, Ilkley—Prelude and Fugue in B minor, *Bach;* Prière, *Jongen;* Pæan, *Harwood;* Psalm-Prelude No. 1, *Howells;* Fugue in A flat minor, *Brahms;* Choral No. 3, *Franck.*

Mr. Joseph Soar, St. David's Cathedral—A *Bach* programme: Passacaglia; Prelude and Fugue in E minor ('The Wedge'); Chorale Prelude—'When in the hour of utmost need'; First movement (Sonata No. 4); Prelude and Fugue in B minor, &c.

Mr. Alban Hamer, St. George's Cathedral—Fantasy Prelude, *Macpherson;* Sposalizio, *Liszt;* Scherzo, *Bairstow;* Reverie on 'University' and 'Cradle Song,' *Harvey Grace.*

Mr. P. F. Guthridge, St. Paul's Cathedral, Melbourne—Fantasia and Fugue in G minor, *Bach;* Kyrie Eleison, *Karg-Elert;* Choral (Symphony No. 10), *Widor;* Sonata No. 12, *Rheinberger.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Suite for Organ No. 1, *Lyon;* Minuet and Trio, *Albert Ham;* Variations on an Original Theme, *Archer;* Impromptu in A, *Goodhart;* Air with Variations and Fugue in E, *Best;* Fantasia in E minor, *Silas;* Masonic March, *Ellingford;* Overture in D minor, *Handel-Elgar;* Chant de Printemps, *Bonnet;* Sonata No. 2, *Bach;* Introduction, Variations, and Fugue on 'Sedbergh,' *Dixon.*

Miss Lilian Trott, St. Stephen's Walbrook—Overture to 'Athalia'; Prelude and Fugue in C minor, *Bach;* Air with Variations and Finale, *Lyon;* March in B minor, *Schubert.*

Mr. Frank White, Spalding Wesleyan Church—Concert-stücke in form of Polonaise, *Lemare;* Fugue alla giga, *Bach;* Sonata in C sharp minor, *Harwood;* Rondino in D flat, *Wolstenholme.*

Mr. A. E. Howell, Wesleyan Methodist Church, Westbury—Toccata and Fugue in D minor, *Bach;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Evening Song, *Bairstow;* Sonata No. 5, *Mendelssohn.*

Mr. R. A. Jevons, Stamford Hill Congregational Church—Prelude and Fugue in D minor, *Mendelssohn;* Prelude on 'St. Cross,' *Parry;* Evening Song, *Bairstow;* Largo and Minuet, *Handel.*

Mr. G. W. Beasley, Parish Church, Lyminge—Prelude on 'Melcombe,' *Parry;* Intermezzo on the 'Londonderry Air,' *Stanford;* Prelude and Fugue in E minor, *Bach;* Two Monologues, *Rheinberger.*

Mr. Clifford Smith, St. Stephen's Walbrook—Festival Prelude on 'Ein' feste burg,' *Faulkes;* Prelude and Fugue in A minor, *Bach;* Postludes on 'Martyrs' and 'The Old 100th,' *Grace.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata in B flat, *Arne;* Fugue on the Magnificat, *Bach;* Cantabile, *Franck;* Prelude on Croft's 136th, *Parry.* (The Cathedral Choir sang unaccompanied works by *Farrant, Tallis, Gibbons,* and *Kalinnikov.*)

APPOINTMENTS

Mr. J. W. Barron, choirmaster, Clapton Park Congregational Church.

Mr. Arthur G. Gilbey, choirmaster and organist, Leyton Parish Church.

Mr. Clifford Marshall, choirmaster and organist, St. Mary's, Walton-on-the-Hill, Liverpool.

Mr. H. V. F. Miniken, choirmaster and organist, Christ Church, Harlsden.

Mr. G. H. Jackson, choirmaster and organist, St. Hilda's, Prestwich.

Letters to the Editor

JOHN ABELL: A FORGOTTEN ENGLISH MUSICIAN

SIR,—Up to the present, the fullest account of John Abell, remarkable alto singer and lutenist, is that to be found in Grove's 'Dictionary of Music and Musicians,' yet quite a sheaf of new facts have recently come to light, and deserve to be placed on record. It was not hitherto suspected that Abell—who was a castrato—married into a noble English family, nor was anything known of his visit to Ireland, or of his stay at Amsterdam, therefore the present details will likely prove of interest to musicologists. Not only was he a good musician, but he was a diplomatist, and was Intendant at Cassel in 1698 and 1699.

Born in $165\frac{2}{3}$, and educated as a chorister in the Chapel Royal, Abell was appointed 'Musician for the private music to His Majesty in ordinary, with fee, in the place of Anthony Roberts, deceased,' at a salary of £40 yearly, the patent being dated June 5, 1679 ('The King's Musick,' p. 340). Two years later he was appointed 'Musician for the Lute and Voice,' in the room of Alphonso March, deceased, and also 'Musician for the Violin,' in the place of Richard Dorney, deceased ('The King's Musick,' p. 355). So highly was he esteemed by Charles II. that in 1680 the king sent him to Italy for further study. Evelyn, the diarist, then describes a meeting with him after his return, under date of January 27, 1682:

> 'After supper came in the famous treble, Mr. Abel, newly returned from Italy. I never heard a more excellent voice, and would have sworn it had been a woman's, it was so high and so well and skilfully managed, being accompanied by Signor Francisco on the harpsichord.'

Abell—being a Roman Catholic—was high in favour with James II., under whom he was sworn 'one of the Countertenors for the private musick,' on August 31, 1685. From the Lord Chamberlain's Accounts it appears that on October 15, 1686, he was ordered to be paid £10 'for a Guitar by him bought for his Majesty's service in his bedchamber.' From 1685 to 1688 Abell had 3*s.* a day 'riding charges' for attending the King and Queen, and between the years 1679 and 1688 he received bounty money amounting to £740. He gave a grand concert on June 18, 1688, in honour of the birth of the Prince of Wales; and on October 20, 1688, he got special payment for his services at Windsor.

From the Rutland MSS. we learn of Abell's marriage to no less a personage than the sister of Lord Banbury. This interesting fact is mentioned in a letter from Peregrine Bertie to the Countess of Rutland, under date of January 1, $168\frac{5}{6}$:

> 'I suppose your Ladyship has already heard of my Lady Frances Abell's marriage, at which my Lady Banbury and my Lady Catherine are extremely disturbed, but for my Lady Anne Littleton she was that night at my Lord Berkeley's ball and seemed to be very well pleased.'

The fact is more explicitly stated in a gossiping letter from the Hon. Bridget Noel to her sister, the Countess of Rutland, five days later:

> 'Cousin Peregrine goes to travel with Lord Manchester. Lord Banbury's sister, Lady Frances, is married to Abell, the singing master; her brother is extremely concerned at it. As soon as Lord Banbury knew of it, he put her out of the house. She was married that night that the company was there, which was a Tuesday [December 29, 1685], and on Wednesday night my Lady Exeter and my Lord Exeter and my brothers and sister and Lord Banbury and Lady Frances [Mrs. Abell] and Sir Mortan and his lady supped at Mr. King's in the Great Room where the Musick plays of public days, and I could not perceive anything of love between them, for she courted my brothers as much as ever she used to do' (January 6, 1686).

At the Revolution, Abell fled to the Continent, and made money by his voice and lute. He was at Zell in 1695, and on January 6, 1696, Prior wrote to Charles Montague that Abell was singing successfully at Amsterdam, but was anxious to return to London. At length, in 1699, he was permitted to come home, and was immediately taken into the household of the Duke of Ormonde. Congreve, in a letter dated December 10, 1700, says that Abell 'certainly sings beyond all creatures upon earth, and I have heard him very often both abroad and since he came over.' (It was Congreve who wrote the famous line, 'Music has charms to soothe the savage breast.')

In 1701, Abell published an old Irish song, 'Shein sios agus suas liom' ('Down beside me'), with music, the Irish words being printed phonetically. He sang it with great success at one of his concerts at Stationers' Hall. He also published a song on Queen Anne's Coronation in 1702, the words being by an Irishman, Nahum Tate, of 'Tate and Brady' fame. A year later he accompanied the Duke of Ormonde to Ireland. The Duke arrived at Dublin, as Lord Lieutenant, in May, 1703, and appointed Abell 'Master of the State Musick.' At the celebration of Queen Anne's birthday, on February 7, 1704, at Dublin Castle, Abell sang his Irish song with tremendous applause. However, in December, 1704, he felt a longing to be back in England, and his post as Master of the State Music was given to William Viner. His patron, the Duke of Ormonde, left Dublin on June 28, 1705, and did not return to Ireland for six years.

I have not traced any details regarding Abell between the years 1705 and 1715, but he gave a concert at Stationers' Hall in 1716, and his death took place at Cambridge in 1724.—Yours, &c.,

W. H. GRATTAN FLOOD.

IN DEFENCE OF THE PIANOFORTE

SIR,—In the October issue of the *Musical Times* your stimulating contributor 'Feste' refers to the pianoforte in terms which hardly do justice to that long-suffering instrument. He says that 'nobody seems to be greatly affected by the pianoforte,' and he attributes this to the 'fatal' defect, the lack of *sostenuto*. He also suggests that the pianoforte is capable of a greater variety of amusing effects than any other instrument.

I seem to remember performances which did unmistakably affect the audience in a purely musical sense, performances in which the handicraft or technical side was completely lost sight of in the message which the composer *and* performer (the latter cannot be ignored) had to convey.

As regards the lack of *sostenuto*, it appears to me that there is a widespread misunderstanding as to the meaning of this term in the truly musical sense as apart from the mere sustentation of sound.

The pianoforte is literally an instrument of percussion. Everyone admits so much, and *Song* would seem to be alien to its genius. So it is, if the vital factor in Song, which counts for more than mere sustentation of sound, is omitted. How few seem to realise that to sing is to *phrase—i.e.*, to feel the sounds in their musical relationship one to the other, to convey the feeling of inevitability in progression, to feel the melodic line with those subtle inflections in 'time' which convey musical meaning. By such means and such means alone can the *illusion* of song be created at the keyboard, and few there are who realise it—certain players of repute not excepted.

Singers and violinists often lack this song sense, despite the fact that the literal physical *sostenuto* is at their command.

Whatever developments in music may be in store for us, the melodic line has up to the present constituted its essence, and when pianists think in terms of true song rather than in those of rhythm (in the limited sense of insistence) the pianoforte will be re-created, and its position as a musical instrument will, I venture to think, no longer be questioned. Let us blame, not the pianoforte, but the pianists. It is a mysterious instrument, and illusion enters largely into musical performance thereon, but it is an illusion which can take on a curious air of reality. A performer who possesses this gift or understanding of song can create the illusion of 'singing-tone' even on an indifferent instrument (*i.e.*, he will play in such a way as to make his listeners oblivious of the actual gaps between the sounds). The carping, critical attitude towards the pianoforte which is a feature of the musical criticism of to-day would seem to suggest a misunderstanding as to its spirit and its place in music. It has its limitations; but, then, so has every medium through which music comes to us, the much-vaunted orchestra being no exception. Whilst limitations, however, must always be reckoned with, it surely is a new canon of criticism to compute values in terms of limitation and to ignore virtues.

The raw, emotional excitement associated with the orchestral volume and variety of timbre has often little enough connection with true musical emotion. The pianoforte cannot compete with the orchestra in this sense, and the endeavour to make it do so results in a disservice to the pianoforte.

As to 'amusing effects,' I should have thought that the organ, violin, violoncello, and the voice easily took precedence in this respect.—Yours, &c.,

34*a*, Bold Street, Liverpool. FRANK BERTRAND.

'POPULARITY AND THE CLASSICS'

SIR,—With reference to Mr. Brent-Smith's article on the similarity of modern popular airs and classical themes, may I draw your attention to the likeness between 'Hitchy-Koo' and the men's subject in the 'Gloria Patri' from Bach's Magnificat? I became aware of this in November, 1917, when in France. No doubt the letter that I then sent to you was lost in the maze of war and post-war activities.—Yours, &c.,

40, Playfield Crescent, S.E.22. P. J. BURKE.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist (lady) wishes to practise with other instrumentalists or to accompany vocalists. London only.—C. M., 51, Hackford Road, S.W.9.

Violist wishes to meet other string players to form quartet for mutual practice. Morning or afternoon. Good library. N. London.—ALTO, c/o *Musical Times.*

Viola player (gentleman) wanted, to join quartet. Must reside in Dulwich or Peckham.—C. H. S., c/o *Musical Times.*

Lady viola player seeks practice of chamber music. Easy access of Streatham.—OMEGA, c/o *Musical Times.*

'Cellist wanted for quartet practice. S.W.11 district. Classical music only. N. M. A., c/o *Musical Times.*

Vocalist wishes to meet male accompanist for mutual practice and experience. S.E. district. — R. B., c/o *Musical Times.*

'Cellist (learner) wishes to meet good pianist and violinists for progressive practice. Solos, trios, and quartets. Croydon district. — CHARLES P. COCKS, 158, Morland Road, Croydon.

Young lady pianist wishes to meet vocalist or instrumentalists, or would join trio. S.W. London.—H. V. G., c/o *Musical Times.*

Lady amateur singer wishes to meet pianist for mutual practice. Good pianoforte. N. London.—L. M., c/o *Musical Times.*

Lady pianist, good reader, wishes to meet singer or instrumentalist for mutual practice. Leeds district.—E. E. D., c/o *Musical Times.*

Sharps and Flats

What we need now is more songs like the 'Lost Chord.' There is something of the grandeur of Beethoven in it.—*Dame Clara Butt.*

I never practise, you know. I should hate to become stilted.—*Fritz Kreisler.*

I have never grown tired of singing 'Abide with me.'—*Dame Clara Butt.*

I am a little astonished that Dame Clara is pining for another song like 'The Lost Chord.' There are some things that should only be done once.—'——' in the *Daily News.*

I know there exist two or three other press correspondents who lay claim to have written a far greater number of letters than I. Doubtless that is perfectly true, but whether their extraordinarily numerous epistles have served any useful purpose is quite another question.—*Algernon Ashton.*

A bishop declares that he would rather play the oboe than the harp in a celestial choir. The prospect of hearing the Higher Clergy on the wood-wind is yet another inducement to be good.—*Punch.*

ROYAL ACADEMY OF MUSIC

The Michaelmas term opened on September 20, and a large increase of students has again to be recorded. The new buildings in York Gate, a brief account of which appears below, have only just been finished in time. Now there is elbow room in plenty.

The first fortnightly concert took place on Saturday, October 9, and there were presented several items of interest in the programme. Arthur Bliss's 'Madame Noy,' for soprano and six instruments (flute, clarinet, bassoon, harp, viola, and double-bass), is perhaps a more valuable vehicle for students' practice than for public performance. The first movement of Mozart's Symphonie Concertante for violin and viola was well played by John Hamilton and Philip Burton, and there was a notable exhibition of ensemble in the performance of Popper's 'Requiem' for three 'cellos, Op. 66. A young student, Guirne Creith, played two of her compositions for the pianoforte. She is to be admired, and should be encouraged to carry on in the art of composition. There is no doubt that she is gifted with imagination, and to a certain extent is able to depict its effects, but the two pieces in question are very reminiscent. Especially is this true of the first. Mr. Geoffrey Dunn has a pleasing light tenor voice, and sang three modern songs intelligently. His diction was excellent, for which he should be highly commended. The art is not generally recognised.

The new rehearsal theatre, lecture hall, and a group of well-proportioned studios are at last out of the builders' hands, and on Tuesday afternoon, October 19, the Duke of Connaught declared the extension open. When the buildings at Marylebone Road were originally erected, some five hundred students were on the books; at the present moment the number is over a thousand. The rehearsal theatre will seat three hundred, and it has a sunk orchestra fashioned after the Bayreuth plan. In declaring the buildings open, the Duke very happily remarked that his connection with the Royal Academy had been of such a long and intimate nature that he was very glad to associate himself with everything happening within its walls. The new theatre is to be known as the 'Duke's Rehearsal Theatre.' After the ceremony His Royal Highness and other guests listened to a short programme of music played by the Academy orchestra, under the conductorship of Mr. Charles Woodhouse.

ROYAL COLLEGE OF MUSIC

The Christmas term is in full cry, and the usual stiff fences in the shape of countless concerts and rehearsals are being negotiated as they come into view. Among the concerts, the hundredth 'informal' concert deserves more than passing mention. These 'informal' concerts were inaugurated seven or eight years ago, and have served as stepping-stones to the regular College concerts. Newly-fledged performers have thus been enabled to test their fragile wings in the presence of a friendly and encouraging audience, and many composers have found opportunities for making experiments in strange forms and tonalities, free from that bogey of total eclipse which too often haunts the ambitious innovator. The hundredth concert gave composers two such chances, with promising results, *e.g.*, three songs by H. T. Abady (of which 'Beauty' was the best) showed real instinct for the song-form, and a Sonata for viola and pianoforte by W. Gurney, which aimed at compressing the whole machinery of a sonata into less than a quarter of an hour, proved attractive and musical in spite of a somewhat too slight interdependence of the two instruments.

In addition to three Patrons' Fund rehearsals and the usual College concerts, it is proposed to pay tribute during the term to the memory of the late Dr. Charles Wood, by performances of his 'Swinburne' Ode, written for the State opening of the new College building in 1894, and of his two short operas (originally produced at the College), founded on episodes in the works of Charles Dickens.

The College is happy in the possession of many valuable portraits of distinguished musicians and benefactors, and, since the re-decoration of the Concert Hall, has been able to adorn its walls with some of the most interesting examples, among which are (in addition to the busts of King Edward VII., the Founder, and Sir George Grove and Sir Hubert Parry, Directors), Henry Leslie, Sir Arthur Sullivan, Sir Ernest Palmer, and S. S. Wesley. But a recent addition to this gallery is the most notable of all. Mr. Robert Finnie McEwen, a member of the Council, desired, shortly before his death, to present to the College a portrait of His Majesty The King, Patron of the College. His Majesty readily acceded to the proposal, and graciously gave special sittings for the portrait. This has been painted by Sir Arthur Cope, and now has the place of honour on the walls of the Concert Hall. The portrait is a happy conception, and is unusual in the sense that it is not a 'ceremonial' one, but represents His Majesty in the dress worn at dinner parties on private occasions, thus picturing a personal rather than an official impression of the Patron. Both artistically and historically it is an accession of the highest importance, and is a fitting memorial of the generous donor.

TRINITY COLLEGE OF MUSIC

A former scholar of the College, Mr. E. Beck Slinn, and a student, Mr. Adrian W. Beecham, have been admitted to the Mus. Bac. degree of Durham University.

The lecture by Mr. James Brown, on 'Style and Quality in String Quartet Playing,' proved of great interest and instruction to the students, and a similar remark may be made of the course of lectures on 'English Literature,' which were given in October, and are being continued during the present month, by Mrs. K. W. Campbell.

By the kindness of Mr. H. Llewelyn Howell, a fund to help orchestral students has been inaugurated at the College.

The College Library is continually supplemented by gifts of interesting and valuable books, and amongst recent additions are a book of Songs by Jeremiah Clark (1791), presented by Dr. C. Vincent; the reprint of Morley's 'Introduction to Practical Music,' issued by Randall in 1773; and a copy of the first edition of Goss's 'Harmony,' with the autograph of the author.

A successful tour of centres in Scotland in connection with the distribution of prizes and certificates gained under the College scheme of Local Examinations was recently made by Dr. J. Warriner. Amongst the centres visited were Aberdeen, Perth, Edinburgh, and Dundee. Distributions have also been held at Stoke-on-Trent, Tottenham, Frome, and Brighton, when Prof. Bridge represented the College; Southampton and Northampton, at which Dr. Horner attended; at Newcastle, where Sir Richard Terry, Chairman of the Centre, presided; and Birkenhead, where the Secretary of the College was present.

The silver medal given triennially to the College by the Worshipful Company of Musicians has been awarded to the violin scholar, Harry Blech, who received it at the hands of the Worshipful Master at the annual dinner of the Company on October 26.

CHORAL SOCIETY PROGRAMMES

(*Second List*)

LONDON AND SUBURBS

BARCLAY'S BANK MUSICAL SOCIETY (Mr. Herbert Pierce).—Brahms's 'Alto Rhapsody'; 'Hymns from the Rig Veda'; 'Landerkennung' (Grieg); 'If thou but sufferest' (Bach).

BATTERSEA AND WANDSWORTH CHORAL UNION (Mr. F. Wilment Bates).—'The Rebel Maid'; 'A Tale of Old Japan.'

BROMLEY CHORAL SOCIETY (Mr. F. Fertel).—'Christmas' Oratorio; 'King Olaf'; 'Blest Pair of Sirens.'

CHISWICK AND GUNNERSBURY PHILHARMONIC SOCIETY (Mr. David M. Davis).—Gounod's 'Faust' (concert version); 'The May Queen.'

DULWICH PHILHARMONIC SOCIETY (Mr. Leslie Regan).—'Tom Jones': 'Blest Pair of Sirens'; 'The Banner of St. George'; 'The Kingdom.'

EALING CHORAL AND ORCHESTRAL SOCIETY (Mr. A. C. Praeger).—'Hymn of Praise'; Dvorák's 'Stabat Mater.'

HAMPSTEAD (ST. LUKE'S) MUSICAL SOCIETY (Mr. W. P. Lambert).—'Hymn of Praise'; 'The Rose Maiden.'

HARROW AND GREENHILL CHORAL SOCIETY (Mr. F. W. Belchamber).—'King Olaf'; 'Semele.'

LONDON CHORAL SOCIETY (Mr. Arthur Fagge).—'Omar Khayyàm' (Parts 2 and 3); Berlioz's 'Faust'; Bach's 'St. John' Passion.

LOUGHTON CHORAL SOCIETY (Mr. Henry Riding).—'Carmen' (concert version); 'The Banner of St. George'; 'The Messiah.'

PLUMSTEAD CENTRAL HALL CHOIR (Mr. W. Wilson).—'Elijah'; 'Carmen' (abridged concert edition); Verdi's 'Requiem'; 'The Messiah.'

SOUTH LONDON PHILHARMONIC SOCIETY (Mr. W. H. Kerridge).—'King Arthur' (abridged version); Brahms's 'Liebeslieder'; 'From the Bavarian Highlands'; 'Parsifal'; 'A Tale of Old Japan'; Parry's 'Pied Piper of Hamelin.'

STOKE NEWINGTON CHORAL SOCIETY (Mr. Ernest W. Agate).—'The Golden Legend'; 'Carmen' or 'Hiawatha's Departure'; Fantasia on 'The Beggar's Opera'; 'Sleepers, wake.'

WATFORD CHORAL UNION (Mr. Wallis Bandey).—Brahms's 'Requiem'; 'The Messiah' (Part 3); 'King Olaf.'

WELWYN GARDEN CITY MUSICAL SOCIETY (Miss Alice Hare).—Carols and Part-songs; 'The Beggar's Opera.'

WILLESDEN GREEN AND CRICKLEWOOD CHORAL SOCIETY (Mr. F. W. Belchamber).—'The Messiah'; Berlioz's 'Faust'; 'The Rebel Maid.'

WIMBLEDON CHURCH CHORAL SOCIETY (Mr. Frank W. Bates).—'A Tale of Alsatia' (Vincent Thomas).

WOODSIDE CHORAL SOCIETY (Mr. Norman Appleton).—Selections from 'Masaniello,' 'Faust,' 'Idomeneo,' and 'Acis and Galatea.'

PROVINCIAL

ABERDEEN ORATORIO CHOIR (Mr. Willan Swainson).—'The Mystic Trumpeter'; 'The Dream of Gerontius'; 'The Messiah'; Mass in B minor.

ARBROATH CHORAL UNION (Mr. Claude A. Forster).—'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha.'

BELFAST PHILHARMONIC SOCIETY (Mr. E. Godfrey Brown).—'Glory and Honour and Laud' (Charles Wood); 'Out of a Silence' (Rathbone); Act 2 of 'Orpheus'; Parts of 'St. Matthew' Passion and Mass in B minor; 'The Messiah.'

BEXHILL CHORAL SOCIETY (Mr. George Christian).—'Elijah.'

BLACKPOOL CHORAL AND ORCHESTRAL SOCIETY (Mr. Percy M. Dayman).—'A Tale of Old Japan'; 'The Messiah.'

BOGNOR PHILHARMONIC SOCIETY (Mr. Norman F. Demuth).—'The Mystic Trumpeter'; 'Toward the Unknown Region.'

BOLTON CHORAL UNION (Mr. Thomas Booth).—'The Dream of Gerontius'; 'The Messiah'; 'Hiawatha.'

BOURNEMOUTH MUNICIPAL CHOIR (Sir Dan Godfrey).—'Acis and Galatea'; 'The Mystic Trumpeter'; 'Elijah'; 'The Dream of Gerontius'; 'Merrie England.'

BRIDGEWATER CHORAL SOCIETY (Mr. Arthur Trowbridge).—'The Light of Life' (Elgar).

BRISTOL (J. S. FRY) MUSICAL SOCIETY (Mr. C. Read).—'The Ancient Mariner'; 'The Messiah.'

CARDIFF BLUE RIBBON CHOIR (Mr. Jenkyn Morris).—Dvorák's 'Stabat Mater'; 'At the Foot of the Cross.'

CARLISLE CHORAL SOCIETY (Mr. F. W. Wadely).—'The Messiah'; 'The Black Knight'; Vaughan Williams's 'Fantasia on Christmas Carols.'

CATTERICK CHORAL SOCIETY (Mr. Arthur Fountain).—'The Revenge.'

CHESHAM CHORAL SOCIETY (Mr. R. B. Green).—'St. Paul'; 'The Messiah.'

COLCHESTER AND DISTRICT MUSICAL SOCIETY (Mr. W. F. Kingdon).—'Hiawatha's Wedding-Feast'; 'The Death of Minnehaha'; 'The Last Post.'

DOVER CHORAL UNION (Mr. H. J. Taylor).—'Il Trovatore'; 'Blest Pair of Sirens'; 'The Messiah.'

EASTBOURNE Y.M.C.A. CHORAL SOCIETY (Dr. W. A. Hall).—'The Golden Legend.'

EXETER ORATORIO SOCIETY (Mr. Allan Allen).—'The Messiah'; 'The Mystic Trumpeter'; 'Hymn of Praise.'

FOLKESTONE PHILHARMONIC SOCIETY (Mr. F. E. Fletcher).—'Carmen' (abridged concert edition); 'The Creation.'

FORFAR CHORAL UNION (Mr. Stephen Richardson).—'The Creation' (selection); 'Ode to the North-West Wind.'

GREENOCK CHORAL SOCIETY (Mr. Frank Smith).—'A Tale of Old Japan.'

HECKMONDWIKE CHORAL SOCIETY.—'The Messiah'; 'Samson.'

HULL VOCAL SOCIETY (Sir Henry Coward).—'King Olaf'; 'Blest Pair of Sirens'; 'The Messiah.'

KIDDERMINSTER CHORAL SOCIETY (Mr. J. Irving Glover).—'Hiawatha' (Parts 1 and 2); 'The Dream of Gerontius.'

LINCOLN MUSICAL SOCIETY (Dr. G. J. Bennett).—'Hiawatha's Wedding-Feast'; 'Toward the Unknown Region'; 'Blest Pair of Sirens'; 'The Messiah' (Part 1).

MAIDSTONE CHORAL UNION (Mr. F. Wilson Parish).—'Carmen' (abridged concert edition).

MALMESBURY CHORAL SOCIETY (Mr. J. A. Jones).—'The Messiah'; 'King Olaf.'

MANCHESTER (HALLÉ CHORUS) (Sir Hamilton Harty).—At the Hallé concerts: 'Messe des Morts (Berlioz); Mass in B minor; 'The Messiah'; Beethoven's Mass in D; 'The Song of Songs' (Bantock, first performance). At the Municipal concerts: Berlioz's 'Faust'; 'Elijah'; 'Carmen'; 'The Revenge'; 'The Golden Legend.'

NANTWICH CHORAL SOCIETY (Mr. R. A. Taylor).—'Hymn of Praise.'

NEWARK CHORAL SOCIETY (Mr. R. Curtis Richardson).—Choral Fantasia on 'Tannhäuser.'

NEWCASTLE BACH CHOIR (Dr. W. G. Whittaker).—Purcell's 'Ode on St. Cecilia's Day; Bach's Cantatas No. 63, 121, and 152; Whittaker's Psalm 139; Bach's 'St. John' Passion. Recitals in the Cathedral: Bach's Cantatas, No. 51, 65, 161, and 171; Byrd's Mass in three parts; Henschel's Communion Service in eight parts.

NORTHWICH PHILHARMONIC SOCIETY (Mr. J. Patterson Shaw).—'Carmen' (abridged concert edition); 'Hymn of Praise.'
NORWICH CHORAL SOCIETY (Dr. Frank Bates).—'The Spectre's Bride'; Beethoven's Mass in C.
NORWICH PHILHARMONIC SOCIETY (Dr. F. Bates).—'The Spectre's Bride'; Beethoven's Mass in C.
NOTTINGHAM ST. MARY'S CHORAL SOCIETY (Mr. Vernon S. Read).—Vaughan Williams's 'Fantasia on Christmas Carols'; 'St. Matthew' Passion.
OKEHAMPTON CHORAL SOCIETY (Mr. Sydenham James).—'Carmen' (abridged concert edition).
OXFORD BACH CHOIR (Dr. W. H. Harris).—'Christmas' Oratorio.
PLYMOUTH ORPHEUS SOCIETY (Mr. David Parkes).—'Lohengrin'; 'St. Matthew' Passion.
RICHMONDSHIRE CHORAL SOCIETY (Mr. Arthur Fountain).—Parry's 'Pied Piper of Hamelin'; 'St. John' Passion.
RIPON CHORAL SOCIETY (Mr. P. R. Pfaff).—'A Tale of Old Japan'; Choral Fantasia on 'Tannhäuser.'
SHEFFIELD MUSICAL UNION (Dr. Henry Coward).—'Aïda'; 'The Messiah'; Mass in B minor.
SHREWSBURY PHILHARMONIC SOCIETY (Mr. F. G. Rowland).—'The Spectre's Bride'; 'The Messiah'; 'The Wedding of Shon Maclean.'
STEPHEN RICHARDSON CHORAL SOCIETY.—'Elijah'; Gounod's 'Faust.'
TONBRIDGE CHORAL SOCIETY (Mr. G. J. Kimmins).—'The Wedding of Shon Maclean'; Dvorák's 'Stabat Mater.'
TORQUAY PHILHARMONIC SOCIETY (Mr. H. W. Rhodes).—'The Messiah.'
TWYNHAM MUSICAL SOCIETY (Mr. C. H. Flatt).—'The Death of Minnehaha'; Choral Fantasia on 'The Beggar's Opera.'
VICTORIA HALL CHORAL SOCIETY (Mr. A. S. Burrows).—'Judas Maccabæus'; 'The Messiah'; 'Maritana'; 'Elijah'; 'St. Paul.'
WALSALL PHILHARMONIC SOCIETY (Mr. Appleby Matthews).—'The Immortal Hour'; 'The Messiah'; 'Maritana'; and a Bach Cantata.
WARRINGTON MUSICAL SOCIETY (Mr. F. H. Crossley).—Gounod's 'Faust'; 'The Dream of Gerontius.'
WEYBRIDGE AND DISTRICT CHORAL SOCIETY (Mr. Sydney N. Lovett).—'Peasant Cantata'; 'Carmen.'
WINDSOR AND ETON CHORAL SOCIETY (Rev. B. C. S. Everett).—'Dettingen' Te Deum; 'St. Matthew' Passion; 'The Messiah'; Brahms's 'Requiem.'
WOLVERHAMPTON CHORAL UNION (Dr. Ernest Darby).—'The Apostles.'
WORCESTER FESTIVAL CHORAL SOCIETY (Sir Ivor Atkins).—'Christmas' Oratorio.
YEOVIL CHORAL SOCIETY (Mr. F. G. Risdon).—'Hiawatha'; 'Mount of Olives'; 'Hymn of Praise.' (In our last issue the 1925-26 programme of this Society was entered by mistake.)

We have received the annual report of the South Place Sunday Popular Concerts, with a prospectus of the coming season (the forty-first). On November 14 the concert will be in aid of the Musicians' Benevolent Fund. The thousandth concert takes place in February, and the Beethoven Centenary will be duly celebrated. The distinguished standard that has marked these concerts for so long promises to be fully maintained. For the benefit of readers who have not yet discovered them, we add that they take place at 6.30 p.m., and the Hall is close to Liverpool Street Station. Admission is free, with a collection.

A junior orchestra and choir have been inaugurated under the auspices of the Philharmonic Choir. Members should have left school for two or three years. Orchestral practices are held at the Royal Academy of Music on Fridays, at 6, conducted by Mr. Ernest Read. The choir meets at the Swedish Church Hall, Harcourt Street, W., on Tuesdays, at 6, and is directed by Mr. Kennedy Scott. Subscriptions are 12*s*, 6*d*. for orchestra and 10*s*. 6*d*. for choir. Further particulars from the hon. secretary, Miss B. Callender, County Secondary School, Bermondsey, Southwark Park Road, S.E.16.

E

London Concerts

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ORCHESTRAL CONCERTS

The first of the Queen's Hall Saturday afternoon symphony concerts began the Beethoven memorial celebrations, with which, by the end of next March, the whole world will be resounding. Sir Henry Wood conducted the 'Coriolanus' Overture, the fifth and eighth Symphonies, and the C minor Pianoforte Concerto, in which Mr. Harold Bauer was the soloist.

The performance of the fifth Symphony was strong and gripping. A very similar method of approach was too overbearing for the eighth. The conductor refused to smile, and it was suggested to one's fancy that he was rather in the mood of one of those 'Prom.' performances where unrelaxed vigilance and the iron hand are of practical necessity. But could not the eighth Symphony have been left a little more to itself? The conducting of the Concerto was a marvel of efficiency—it allowed the soloist every chance, and total freedom from worry. Mr. Bauer played superbly. Ease and dignity were beautifully blended.

The London Symphony Orchestra was conducted by Mr. Albert Coates at its first concert on October 18. The Symphony was Tchaikovsky's No. 5, a hard-worked composition at the L.S.O.'s Monday nights. Well, Tchaikovsky is, we suppose, a popular 'draw.' The large doses of him promised once again this winter cannot assuredly be the orchestra's or conductors' willing choice, and if, indeed, a Tchaikovsky Symphony fills Queen's Hall we must grin and bear it. Credit is due to Mr. Coates and the Orchestra for having treated the music with all possible dignity and seriousness. We admire this conductor most when he moderates his spiritedness. He certainly obtained a fine performance.

The Orchestra also played up to him well in the performance of his own 'Suite after the Old Masters.' This composition is an oddity. We thought of the reproductions of the antique seen in furniture shops. The 18th century made furniture so attractive, and in every way adequate, that no improvement seems possible, and we can do no better than copy the old forms. Shall the same be said about music? It might, if there were an exact analogy between music and chairs—but there isn't.

The instrumentation is, of course, modern, so that there is some resemblance between the Suite and those scored versions of Handel and Bach made by Elgar and Wood. But the material here is Mr. Coates's own, up to a point. At the end we were left still in the dark by whatever motive there was behind this solid, serious anachronism.

A remarkable performance of Schumann's Pianoforte Concerto lent distinction to the concert. Mr. Walter Gieseking played the solo with a new finesse and charm. He has a curious way of crouching over the keyboard, and, as it were, acting the music as he plays. It is sometimes a trifle worrying to look at him, but to listen that night was to be enchanted. The player simply made himself at one with the delightful composition, which sprang into life under the encouragement of his just rhythmic feeling, caressing touch, and wonderful control of tone-volume. Mr. Coates's accompanying was first-rate. C.

The first National Concert of the B.B.C., held at the Royal Albert Hall on September 30, led to a sharp division of opinion. Those within the hall said that an orchestra of a hundred and fifty failed to impress them, that the multiplicity of strings had no effect, and that Sir Hamilton Harty's dignified *tempi* intensified the prevailing air of despondency. Probably their feelings were largely due to the psychological effect of a half-empty Albert Hall, for those critics who listened at home praised the vitality of the whole affair and the splendour of the orchestral sound. For the purpose of following the score of Brahms's first Symphony Sir Hamilton's steady, balanced performance seems to have been the most successful in the history of broadcasting. One who heard no note of the concert either

within or without can leave the disputation to itself and pay a tribute to the B.B.C. for taking so high a view of its functions as to organize this big and serious concert. The programme included the 'Mastersingers' Overture, some new Handel-Harty works, Rimsky-Korsakov's 'Mlada,' and a number of songs sung by Madame Olczewska.

Messrs. Chappell opened a new series of Saturday afternoon concerts at Queen's Hall on October 16, and the experiment was not unsuccessful. Sir Henry Wood conducted the Queen's Hall Orchestra in a programme similar to a Saturday evening programme at the ordinary Promenades. Eight of these concerts are to be given, the last being dated February 26.

Children's concerts at Central Hall are to be given on similar lines to those of last season, with a first-class orchestra and eminent soloists. The first concert was conducted by Dr. Malcolm Sargent on October 16, when the programme included the Scherzo from the Ninth Symphony and Vaughan Williams's 'The lark ascending,' played by Samuel Kutcher.

Miss Gwynne Kimpton's first orchestral concert for young people was held at Æolian Hall on October 2. The soloist was Mr. Backer-Gröndahl, who played the Grieg Pianoforte Concerto. M.

THE PROMENADE CONCERTS

The concerts of the thirty-second Promenade season still to be reviewed cover exactly a calendar month (September 17 to October 16). The first of the nights in question brought with it the one departure from Sir Henry Wood's custom of performing the Beethoven Symphonies on Fridays. The exception was, as usual, made in favour of Schubert's 'Unfinished.' A feature in the same programme was the Bach C major Concerto for three pianofortes (Messrs. Norman Greenwood, Edwin Benbow, and E. Kendall Taylor).

The programme of September 18 was that of a typical popular Saturday concert, the only relatively unfamiliar item being a delightful Suite from Mendelssohn's 'Midsummer Night's Dream' music, containing some of the rarely-heard numbers.

The following Monday was, of course, devoted to Wagner, except for the all-British second part ('Wand of Youth' (Elgar) and 'Britannia' Overture (Mackenzie)).

The first of the Brahms Symphonies (which for once were all included in this year's scheme) formed the climax of Tuesday's concert, which was also remarkable for a predominance of Mozart.

September 22 brought classics and moderns into contest. Schumann's first Symphony stood next to Hindemith's 'Nusch-Nuschi' Dances, and Mozart's fourth Horn Concerto —deliciously played by Mr. Aubrey Brain—was separated only by a Meyerbeer Aria (Mr. Joseph Hislop) from Germaine Tailleferre's 'Ballade' for pianoforte and orchestra, a work that cleverly disguises a certain tenuity of thought by a good deal that is fresh in colour and adroit in contrivance. The difficult solo part was played with extraordinary alertness by Mr. Clifford Curzon.

Gordon Jacob's Concerto for viola and orchestra, interpreted with great taste and musicianship by Mr. Bernard Shore, on September 23, is less of an asset to British music than to the repertory of an instrument that is all too shabbily treated by composers. It is earnest and likable music, sound in technique and well laid out for the soloist, but deficient in individual character. There is too much of the polite phraseology of the conventional concerto style about it, and this makes the composer's obvious sincerity and depth of feeling unhappily inarticulate.

The second Friday under notice forsook the classics (Haydn, Mozart, Beethoven, and Weber) only at the close, when MacCunn's strong and upright 'Land of the Mountain and the Flood' Overture was heard.

It was pleasant to notice on September 25 that such things as Delius's 'Brigg Fair,' Holst's 'Planets,' and McEwen's 'Grey Galloway' are now regarded as sufficiently popular for performance on Saturday nights.

Wagner duly came round on Monday, September 27, and on Tuesday the second Brahms Symphony occupied the centre of the programme. Mr. Moiseiwitsch played Mozart's D minor Pianoforte Concerto in a rather aridly objective manner, and Miss Dora Labbette and Mr. John Brownlee sang arias by the same master, the former almost ideally and the latter less satisfactorily than one had been led to expect from previous experiences of him. A symphonic poem, 'Pan and the Priest,' by an American composer, Howard Hanson, proved on agglomeration of clichés which made it easy for the hearer to establish associations between the music and an imaginary programme, but are hardly calculated to convince him of the utility of pictorial precision that can be gained only at the expense of higher imaginative qualities. A huge orchestral apparatus is dexterously employed in this work, but one is not sure that greater economy in the use of the medium would not have led to finer moulding of the actual matter. Much of the music is mere pretentious splashing about with colour, and the frequent use of *ostinato* accompaniments is a tiresome affectation if not a grievous line of least resistance.

The classics, from Bach to Schumann, occupied the whole programme of September 29, and on the following night César Franck's Symphony was the one considerable attraction; it is difficult to imagine, at any rate, that Joseph Marx's 'Romantic Concerto' for pianoforte and orchestra can have drawn a single music-lover to the concert, or held him there. The work is a succession of tiresome, over-lavish embroideries of commonplace fustian, and one hardly knew whether to admire that admirable pianist, Mr. Victor Schiöler, for having learnt and memorised the immensely difficult and crowded solo part, more than one commiserated with him for the uselessness of such a task.

On the following Friday, the Beethoven Symphonies, taken in inverse order this year, had arrived at the 'Eroica,' and the most arresting item in the Saturday programme was the fine Dance Suite by Béla Bartók. Monday, October 4, brought, next to Wagner, a revival of George Butterworth's fine-feeling 'Shropshire Lad' Rhapsody.

The novelty of October 5 was the orchestral version of five pieces from Dohnányi's 'Ruralia Hungarica,' which lose nothing of their neatness and directness in this new guise. The rest of the programme was mainly Handel and Brahms, a combination of which the latter composer would obviously have approved, since he voluntarily associated himself with the former to write one of his best works. It was the turn of the fourth Brahms Symphony, and Miss Jelly d'Aranyi played the Violin Concerto with her accustomed mastery.

Dohnányi was also in the programme for the next night, when Mr. Fridtjof Backer-Gröndahl played the diverting 'Variations on a Nursery Song.' Schubert's C major Symphony unfolded its heavenly dimensions on the same evening.

The Thursday programme of October 7 was on the whole so light that the rather ponderous counterweight of Brahms's second Pianoforte Concerto (Mr. Franciszek Goldenberg) became it very well. Mr. Eric Coates conducted a new orchestral Phantasy of his, based on the tale of 'The Three Bears,' a smoothly written little work that contrives to outline the story and to retain at the same time a certain shape of its own.

The most uncommon item on the Friday was the Concerto for four pianofortes, given as plain Bach in the programme, but which surely ought to bear the names of Vivaldi-Bach. The soloists were the Misses Anthea Bowring, Virginia McLean, Eunice Norton, and Hilda Bor. The following night the amusing 'Carnaval des Animaux' of Saint-Saëns was revived.

On October 11, after the usual glut of Wagner, Mr. Frederic Austin conducted a Suite, specially arranged for concert use, and re-scored for full orchestra, from his music to the 'Insect Play,' by the Brothers Capek. The music is perhaps a little too dependent upon an explanatory programme note to be quite at its ease away from the play whose moods and situations it follows so faithfully, but a great deal of it makes most agreeable hearing.

Tuesday, October 12, witnessed a tragedy—the omission of Elgar's 'Falstaff,' which had been inserted in the scheme owing to some necessary alterations, but by a further modification had itself to make way for Strauss's 'Tod und

Verklärung.' Surely 'Falstaff' is the most ill-fated great work in recent musical history.

Bach, Handel, and Mozart shared the last Wednesday programme, and on Thursday Mendelssohn's 'Italian' Symphony was resuscitated. On the Friday the circle of Beethoven Symphonies was completed with No. 1.

The final night, on Saturday, October 16, attracted an immense crowd to hear such popular works as Elgar's 'Cockaigne' Overture and Grieg's Pianoforte Concerto, or to listen to such favourite singers as Miss Florence Austral and Mr. Maurice d'Oisly, but more especially to witness the enthusiastic ovation which is always so wholeheartedly and deservedly accorded to Sir Henry Wood at the close of a Promenade season.

At the risk of being invidious, one may perhaps single out a few of the artists who, apart from those already mentioned, made one or more appearances during this month of concerts. Singers: Miss Bella Baillie, Miss Margaret Balfour, Miss Muriel Brunskill, Miss Rosina Buckman, Mr. Keith Falkner, Mr. Arthur Jordan, Mr. Malcolm McEachern, Madame Tatiana Makushina, Miss Leila Megane. Pianists: Mr. Arthur Benjamin, M. Marcel Ciampi, Miss Myra Hess, Miss Irene Scharrer, Mlle. Germaine Schnitzer. Violinists: Madame Adila Fachiri, Miss Margaret Fairless, Miss Isolde Menges, Mr. Charles Woodhouse (who again led the orchestra and conducted the last piece in every programme, except that of the final night). Violoncellists: Mr. Howard Bliss, Miss May Mukle. Many members of the orchestra also appeared as soloists.

The orchestral playing, as might be expected under conditions that leave roughly only the same amount of time for rehearsals as for actual performance, was not uniformly first-rate, but as usual one could not help marvelling at the surprisingly high average of excellence maintained by Sir Henry Wood and his devoted forces. E. B.

B.B.C. 'INTERNATIONAL' CONCERTS, GROTRIAN HALL, OCTOBER 5, HUNGARY

Whilst commending the enterprise of the B.B.C. in arranging these six 'International' Concerts of contemporary chamber music, one cannot help questioning its discretion. Those of us who are in sympathy with modern music would hesitate to administer it in such large unadulterated doses to any but a friendly audience. At this moment the musical public is experiencing the aftermath of a surfeit. Yet here is a plan to offer this caviare to the million-eared 'general.' Moreover, both the works and the performers are those associated with the International Society for Contemporary Music whose London branch gives, within its means, precisely similar concerts. There is a duplication of effort which is hard to justify, especially in conjunction with the small audience that gathered at Grotrian Hall, despite the personal popularity of the Hungarian (Waldbauer) Quartet. It would seem as if one undertaking had the money, the other the audience.

This first programme, devoted to Hungary, comprised three chamber works of which two were new and the other only relatively familiar. Dohnányi's new Quartet in A minor lacks only unity of purpose to be a remarkably fine work. But the composer has been content, in his slow movement and Scherzo, to follow his conservative inclinations and show us the *maîtrise* with which he can turn out really attractive movements without saying anything particularly new, whilst in his opening Allegro he has aired a wholesome discontent with exactly that form of procedure. It is this section that holds the most weighty contrasts, although in some respects, mainly formal, it is not so well 'turned out' as those others. But which represents the Dohnányi to whom we are to look in the future? He is evidently questioning himself on that very point. At least that is what his Quartet suggests. The second work was Kodály's Serenade for two violins and viola. Why Kodály is constantly bracketed with Bartók is a mystery. The latter is a daring spirit, scrupulous as to himself, but without compunction towards others. Kodály is a gentle, romantic soul, a kind of Magyar Schubert, even to that composer's not always heavenly length. His Serenade is a fine work, and the more rapid sections were not unsuited to be broadcast. But that peculiarly intimate meditation which forms its middle movement was meant to be enjoyed by three players and their nearest and dearest associates. All who listened in were guilty of eavesdropping. Of the Molnar Quartet, a short one, there is not much to be said. It flickered up towards the end, but was never exciting.

Though one could not understand her Magyar texts, and the programme gave no help, the singing of some Kodály and Bartók songs by Madame Maria Basilides was full of interest. As an artist she belongs to the same category as Marya Freund. Her chief thrills are those of personality. She has a similar magnetism, combined with a subtle facial expression which made many points clear without need of intelligible words. It would be interesting to hear her in a language we know. But the songs themselves justified the exotic experiment. E. E.

SINGERS OF THE MONTH

Miss Margaret Mallinson (Wigmore Hall, September 22) was the first of the vocal reciters of the new season. Her programme included a dozen songs by her father, Mr. Albert Mallinson, who was her accompanist. Among these were settings of translations from 'Sappho' by Bliss Carman. This agreeable music lacked any very arresting quality. Phrases of real felicity occurred, but were weakened by a descent into the merely facile. Another group included the justly-popular 'Slow, horses, slow' (only marred by a too easy cadence) and 'Four by the Clock.'

A more finished singer would have made more of this music. Miss Mallinson has undoubted gifts imperfectly developed. Her scale is too uncertain whether to make for soprano, mezzo-soprano, or contralto quality. A shorter range and a steadier line would have been desirable. Tones wobbled, and there was not the technique to make clean, bright diction. Prominent among her faults was the inclination to turn 'oh' into 'oo.' Hence her admonition, 'Sloo, horses, sloo.' All the time there was felt to be a truly pleasant voice there, if only it could have been exposed. And Miss Mallinson's musical feeling and interpretative sense were not in any doubt.

Mr. Howard Fry (Æolian Hall, October 8) was the best singer the writer has heard so far at this autumn's recitals. One was struck by his fair recognition of the double claim of fine tone and verbal eloquence. The two things are irreconcilable in the efforts of a beginner, and are, indeed, rarely equably balanced in mature artists. Mr. Fry has made up his mind to hold the scales fairly, and in his long and exacting programme he often succeeded uncommonly well. His singing of arias from the 'Peasant' Cantata of Bach was exceptionally jolly. 'My heart now is merry,' in particular, was in every way excellent.

Then there was a great deal to be said for his Schubert and Brahms, but here one felt him to be hampered to some extent by the foreign language. His German was too studied, and at the same time not always accurate. Thus he missed the delightful interplay of speech and tone of his Bach. We must put his 'Nacht und Träume' (Schubert) down as a gallant failure. (But it was very nearly a distinguished success.) In 'Geheimes' his sighing *mezza-voce* was delightful.

In Verdi's 'Eri Tu' Mr. Fry was least good. Possibly a serious tackling of real Verdian singing would be the best thing for him at the moment. It would develop in him breadth of vowel-sounds and of phrasing. He must realise as well as anyone that he did not answer adequately to the demands of 'O dolcezze perdute.' In the English group were some fine songs of Parry's. The whole programme spoke for his musical intelligence. His general style was animated, unaffected, fairly flexible, and thoroughly likeable. With Mr. Harold Craxton's invaluable collaboration this was a musical and not a merely personal display.

Miss Muriel Dugarde, who sang at Wigmore Hall (September 24), accompanied by Mrs. Hobday, appeared to be very young, but she has already learnt to make her words tell and her personality felt. Her programme, which included an interesting Spanish Romance of Medtner's and Granados's beautiful 'Nightingale' (sung

in Spanish—what linguists our young singers are, or pretend to be !), taxed her resources, but she showed no sign of embarrassment. She caught the spirit of Pergolesi's 'Se tu m'ami' at the outset, and throughout she kept up a standard of intelligent performance. But she needs now, if she would make sure of progress, to tackle the problem of breath-control seriously, particularly in respect to the production of high notes. She seemed unaware of the peril in the lack of a proper 'covering' process; consequently her high notes vibrated harshly. Mr. Albert Sammons's violin-playing was a great pleasure at this concert.

Mr. George Northover was that rarity at a London song recital—a true bass. He gave us the pleasure of hearing such things as, 'O Isis and Osiris,' from 'The Magic Flute,' and the famous aria from Verdi's 'Don Carlos,' sung with a wealth of deep, warm tone. At that we must stop, and say that as an artist he was quite immature. His voice sounded best when he was in full song. He had little idea of varying its colour. His *mezza-voce* was dull, his *parlando* characterless. Yet the voice was thoroughly well poised—only waiting, so to say, for the imaginative impulse that should prompt it to artistic effect. Operatic experience is clearly what this singer needs. His French was rather better than the Wigmore Hall average, but still not good enough.

One feels some little embarrassment in speaking of the singular demonstration made by the American bass, Mr. Whitney Tew, at Grotrian Hall (September 28), especially as he announced himself as a theorician, anxious to lead neophytes in his paths. In a considerable experience one had never before heard anything at all like his singing, and one decided after an hour of it that if his claim to have rediscovered the vocal principles of the Italian 17th- and 18th-century maestri was well-founded, that period had been excessively esteemed. The singer essayed compositions in several languages, but it was only rarely, and then as though by oversight, that a word was clearly articulated. A remarkable feature was the extremely wide opening of the mouth. The sounds that issued were peculiarly cavernous. Their oddity provoked nervous laughter from some listeners.

Miss Mildred Dana also sang at this concert, after explaining that she had been studying her art for only nine months. H. J. K.

Two of the best singers heard thus far in the season have been at the concerts organized by the B.B.C. At the first of the ambitious series of 'National' concerts at the Albert Hall, which Sir Hamilton Harty conducted, the soloist was Madame Maria Olczewska, the mezzo-soprano who had established her fame in two seasons at Covent Garden by her distinguished singing of such parts as Fricka, Brangäne, and Waltraute.

This was her first London appearance as a concert singer. She chose Beethoven's song 'To Hope,' and three songs of Wagner's. We were all smitten by the exquisite beauty of her voice, and even more by her elaborate art in its management. This singer leaves nothing to chance—nothing, one would go on to say, to the impulse of the moment. If any felt inclined to regret the absence of a more artless spontaneity, the answer is that this is out of place in the solid structure of the German music in which she excels. There is no call for the rhapsodic style in the vocal music of either Beethoven or Wagner, or, for that matter, of any other German composer we can think of at the moment. Madame Olczewska sang on a beautifully equalised scale. The way in which she adjusted her tone to shifting positions was an example that, we trust, may have been observed, here and there, among the unnumbered audience of this concert. My province not being the discussion of the orchestral playing that night (Brahms's C minor Symphony, and works by Handel, Wagner, and Rimsky-Korsakov), I suggest only that the problem of assembling an orchestra suited to the acoustics of the hall is still to be solved.

The B.B.C.'s series of chamber concerts began with an evening of unfamiliar Hungarian music at Grotrian Hall. The Hungarian Quartet played interesting works by Dohnányi, Kodály (a charming String Trio-serenade), and Molnar. We knew all the virtues of the Quartet, but the singer of the evening, Madame Maria Basilides, was new. She sang songs by Bartók and Kodály with an art that recalled the finest Russian style—that is to say, it was not a vocal display, but became rather a musical recitation. Although ignorant of one single word of Hungarian, we found her performance admirable and engrossing to a degree. Calmly, and without any sort of extravagance, Madame Basilides dramatised each one of these lyrics in convincing fashion. She was so far a mistress of the vocal art as not to suggest the slightest technical preoccupation, and the layman might have been excused for thinking that she was simply a natural singer.

Another vocal recital in an unknown tongue was that of Madame Sophie Thomson-de-Konshen, who at Æolian Hall sang Tchaikovsky, Rachmaninov, and Rimsky-Korsakov. But we cannot allow that she was a good exponent of the Russian style referred to above. She had a fine, natural soprano voice which would have been more effective with the backing of a more substantial technique. Her singing was of a sort known as temperamental, entailing explosive high notes. At the bottom of the ineffectiveness of her performance there was, however, a lack of imaginative characterisation.

Madame Marguerite D'Alvarez sang a mixed, a rather too mixed, programme at the Albert Hall at the second of the Sunday afternoon concerts. In point of good tone she was at her best in some negro plantation hymns (called, by a neologism that does not commend itself to English ears, 'Spirituals'). In some Spanish songs she sang with plenty of spirit. Undoubtedly she is a personality, but she strikes us as rather too much inclined to make music a mere servant to her successes. H. O. C.

PIANISTS OF THE MONTH

Mr. Moiseiwitsch is losing his juvenile charm. He used to provoke us to wide-eyed admiration, like a child playing diabolo, so unconscious did he seem that he was doing anything clever. At Wigmore Hall, recently, he was plainly asking for applause nearly all the time, and we no longer found him amusing. He played things too quickly, and with too much noise. Why he should do so is past comprehension, because he merely competes with better men of the flamboyant class. Let Mr. Moiseiwitsch go back to his deftness. A well-known pianist seated in the audience declared that he could still give all other pianists a beating as a manipulator of keys.

If only Mr. Josef Hofmann were an Irishman we could call him a broth of a pianist. He has a fine upstanding manner, he can let fly when he wants to, and is withal a bit of a simpleton. His greatest asset (discarding geography) is touch. He solves all problems by touch, and in doing so offends some stylists by transforming every piece of music into a Toccata. And it is true that some depths and distances are lost among his crisp outlines—or dots and dashes, if you will. Stretching a point, the pianoforte may be made to sound like a glockenspiel or like a string orchestra. Mr. Hofmann favours the glockenspiel. But the defects of his articulateness are as nothing to the gain. He can put every note in its place; he can pick out and connect up just those he wants for a *sostenuto*, not involving melody and accompaniment in each other's habits; he can put what gradient he likes to a *crescendo* or *diminuendo*; he can be commanding in a *mezzo-forte*, scale his emphasis up to *forte*, and pour out his reserves up to *fortissimo* just when and where they are wanted, instead of spilling the whole bucketful at every excuse. All this is method. The thinking part of his interpretations is, happily, quite adequate, although no one would call Hofmann a musical seer. He dealt with Mendelssohn's E minor Prelude and Fugue sensibly—that is, without any fuss—at Wigmore Hall on October 2. The Brahms-Handel Variations he delegated more or less to his fingers and to his sense of rhythm. This was a prime instance of the astonishing effect of well-harboured reserves. A fortnight later, at Grotrian Hall, he played Beethoven's last Sonata with calm poetry, I was told. I did not hear him in the Beethoven (having decided that the best part of Miss Myra Hess's concert at Wigmore Hall would be Bach's French Suite in G, which she played delightfully), but came in for Schumann's F sharp minor. This was unlucky, for I

found him far too unconcerned about it. He gave it the Mendelssohn air, or made us think of Schumann's own Novelettes. It is better to treat it, as Mitja Nikisch did, as if it had the depth of late Beethoven. M.

Mr. Brailowsky played at Wigmore Hall on four successive days—a demonstration, a challenge to fame. No one but a grandee can take the field in that way without becoming rather ridiculous. Mr. Brailowsky ran no sort of risk. He proved to be someone to hear, a pianists' pianist. His execution was beautiful and fiery. He cleared all obstacles seriously and gracefully, always with plenty to spare.

He was concentrated on pianoforte-playing, and did not seem to care much to play with the thought of music. Chopin, therefore, was his strong suit. The other things, too, he did beautifully in his serious way. But Beethoven and even Liszt allow and indeed ask for glances away from the pianoforte to life in general, and Mr. Brailowsky seemed not anxious for any such distraction. For an ascetic pianist like him, Chopin is the composer—Chopin, the saint of the pianoforte. All the others, Bach to Busoni, are by comparison secular. C.

WELSH IMPERIAL SINGERS

The Welsh Imperial Singers, a small male-voice choir of picked voices, sang at Æolian Hall on October 12. Mr. Festyn Davies conducted. The programme did not fly very high. We may name, however, Schubert's 'The Lord is my Shepherd' and Gounod's 'Hymn to Apollo' (these two bracketed together, with the effect of the broadest doctrinal eclecticism), and among the modern pieces part-songs by Granville Bantock and Cyril Jenkins. The pianoforte was freely used as support. The choir broke away from the dreary picture made by a group of men in modern evening dress, by adopting a sort of fancy costume (1820 or thereabouts).

The choir was wholly of real singers, and had subjected itself to a rigid discipline. It was as though the word had gone round, 'Who said Cossacks? We will out-Cossack them!' While there was much to admire, a suspicion of 'stunting' made us uncomfortable. Everything was exaggerated. Martial *allegros* were fiercely jerky; slow pieces were dragged; and soft passages were suppressed into a kind of pained hush. We did not hear one choral piece in which the music was allowed to flow naturally.

Yet the choir contains first-rate material. We heard three tenor soloists, and not one was throaty. A young bass, Mr. Jack Newbery, quite took our fancy by his calm and sonorous singing of 'O Isis and Osiris.' Apart from a suspicion, once or twice, of nasal tone, his technique was unexceptionable. After the freedom and looseness of his low notes in Mozart, his beautifully controlled, baritonish *legato* in a ballad that followed was more than could have been hoped for. C.

'LOVE ADRIFT'

A Hungarian opera, 'Love Adrift,' by Eduard Poldini, on a text by Ernest Vadja, translated by M.-D. Calvocoressi, was produced at the Gaiety Theatre, a house not hitherto associated with this class of entertainment.

Preparations are on foot for a wedding in a remote Hungarian country house, in 1830. A snowstorm delays the bridegroom, while hospitality is extended to a number of casual, storm-stressed travellers. Among these is a student—young and tenor—with whom the bride quickly comes to an understanding. When, after some days, the roads are clear again, information comes to hand that the bridegroom, too, has reached some similar understanding in another country house during the storm. Nothing, then, stands in the way of a happy ending. The slender story is helped out a little by a secondary pair of lovers, for whom the end of the storm means an idyll's end and a resumption of legitimate ties.

It is strange that the composer should have considered this structure able to bear any important weight of music, especially since there is in the detail of the action hardly any inventiveness, and the fun is ingenuous to a degree. The music is continuous, and is due to no 'prentice hand. It all demonstrates the ability of a thoroughly practised professional—the sort of man who, in England (may we suggest?), would be relied upon to turn out safe and acceptable incidental music for an important production at His Majesty's Theatre, or the like. He would, we gather, hardly possess the originality or the personal idiom needed for thoroughly grand opera. On the other hand, he lacks the witty brevity and frivolousness of a true composer of operetta. One guessed from the sound made by the orchestra and the fullness of the chorus that the composer had had a much bigger theatre in view. The sheer noise was excessive, and it was a welcome moment when a little Tzigan band (with cimbalom complete) took over the business for a while.

But if 'Love Adrift' hung fire pretty badly at times, it won sympathy by a certain musical aspiration, as well as by the picturesque setting and the talent of several of the performers. It was very far from being a vulgar musical comedy. The cast included, alongside some new-comers, several well-known operatic singers, chief of them Madame Eva von der Osten, formerly applauded at Covent Garden. She had the part of the bride's mother, and it was amazing how she built without, so to speak, any straw. Her English was adequate.

The bride was a nervous but pretty new-comer, Miss Eva Sternroyd. Miss Kathleen Lafla sang very pleasantly. Miss Gwen Knight had a small comic part. Easy and accomplished stage manners had not been acquired by everyone, but there was no lack of good intentions. How much we need an established Opéra Comique! Mr. Andrew Shanks was perhaps the most acceptable singer among the men. Even he was inclined (oppressed, possibly, by the formidable tones of the orchestra) to force the note. This was the glaring fault of both the tenor, Mr. Jack Wright, and the bass, Mr. Frederick Collier. The latter (as the bride's father) acted well, but it is a pity he persistently subjects his fine voice to a barking style of production. The tenor was obviously inexperienced, and forced badly. Let him acquire a *legato*, and he should become a proper singer. The conductor was that amazingly versatile young musician, Mr. Hubert J. Foss. C.

GILBERT AND SULLIVAN

Gilbert and Sullivan are fascinating both young and old again at the Princes Theatre this autumn. If there was a time when Savoy operetta was under partial eclipse it has certainly passed.

'The Mikado' came first, then 'Patience,' then 'Trial by Jury' and 'The Pirates of Penzance.' The performances have reached a higher standard than any others of recent times. (One has to speak cautiously of Gilbert and Sullivan shows. There are hosts of zealots who saw every one of the first nights, and who know far more of the facts and traditions of the case than anyone under the age of forty possibly can.)

Dr. Malcolm Sargent is conducting the season, and to his talent must be ascribed in good part the delightful musical point of the performances. The general public, even, has felt the spell, and though a Gilbert and Sullivan audience is musically about as obtuse as can be, the Overtures have actually been listened to, and some of the ritornels at the end of the songs have escaped from the usual bombarding of applause. Both orchestra and chorus have been excellent.

'The Mikado' was newly dressed by Mr. Charles Ricketts, to very brilliant and fantastic effect. Katisha (Miss Bertha Lewis) did this time indeed look a redoubtable dragon of a bride. To Miss Lewis, a first-rate popular favourite, fall all the Gilbertian parts of fierce elderly females hungrily snapping round after young men. As a rule, she looks far too handsome and genial to justify the venomous references in the text to these hags. (How strange, by the way, that Gilbert's satire should ever have been taken as humorous. His wit was often pretty, and sometimes petty, his nature was too fierce for humour.)

Old favourites, Mr. Henry Lytton's Ko-Ko and Mr. Leo Sheffield's Pooh-bah, appeared in Mr. Ricketts's wondrous disguise. The latter was more superb than ever in a vast

golden confection. The former seemed a trifle hampered by his novel trappings. Mr. Lytton has but little voice left. Yet what there is tells to good effect. How pretty is the incisiveness of his words! What a cultivated wit and intelligent sense of the comic there is in the little man!

Mr. Sheffield is, of course, another pillar of the Company. The word 'unctuous' is not to be resisted when we are talking of him. Now and again he allows a mannerism to grow too marked, and in some parts he is not above playing for the sillier sort of laughter—but not in 'The Mikado,' where he could not have been better.

Mr. Charles Goulding was the tenor, Nanki-Poo, and he launched off with a charmingly neat performance of 'A Wandering Minstrel.' He has one of the smallest of possible voices, but he uses it with art, and so makes it serve well. In some of the concerted pieces he inclined to something dangerously near forcing, but he never did this in his solos. As an actor, he is unaffectedly easy and graceful. Both in voice, then, and in deportment, he is a perfect partner for Miss Elsie Griffin (Yum-Yum). She, too, has the merest thread of a voice, but it is enough, for it has quality.

The failure of the performance, to our taste, was the Mikado of Mr. Darrell Fancourt. Instead of playing the part in an oily and sinister way, he leapt about like a raging savage. He was made up to macabre effect, and the whole result was ogreish. Mr. Fancourt does not sing as well as he might. He certainly has a good voice, as notes and phrases often prove. But he seems not to know when he is singing well, and he will leave a good line of tone for a hard and roaring one. He is occasionally timid about his higher notes, and will 'cover' elaborately and unnecessarily in the midst of a robust bit of singing (there was a conspicuous example in his singing of the Pirate King a few weeks later).

In 'Patience' we saw the Rapturous Maidens in the charming 'æsthetic' dresses designed for them a few seasons ago by Mr. Rumbold. They are full of amusing allusions to the cultivated tastes of the early 1880's—Renaissance sleeves, Rossettian hair, and rainbow-coloured angels' wings of 15th-century Florentine paintings, a touch of the classic, and a hint of Burne-Jones, Whistler's Butterfly, and Wilde's Sunflower.

Mr. Lytton (Bunthorne) cut a decidedly Whistlerian figure, by aid both of his white forelock and of his spitefulness of manner. The second poet, Archibald, was played by a newcomer to the Company, Mr. Gregory Stroud, who had a useful and pleasant voice, and adopted all the traditions with perfect ease. Miss Winifred Lawson was the Dresden-china milkmaid, Patience. She was pretty and sophisticated, and sang very prettily too. Only once or twice was there a suspicion of a hard edge. Miss Lewis looked far from a guy as Lady Jane, a personage whose spinster state and passing attractiveness are brutally guyed in the text. Apart from this, she played the part with magnificence. Only her singing at moments displeased, for the simple reason that it belonged to two different scales. It alternated between an excellent light and controlled quality, and a typically heavy and helpless contralto. The alternations made for strange vowels in 'Silvered is the raven hair.' But in 'Sing heigh to you,' a single quality was maintained with excellent effect. One ventures on this criticism because the justly popular artist has so fine a voice that its technical defect (the break between the registers) seems really a pity.

As the imposing housekeeper Ruth, in 'The Pirates,' Miss Lewis was admirable. The break we have mentioned was usually unnoticeable, and when she was on the scene she dominated everything. There were no performers new to us, and the delightful piece went sparklingly. 'Trial by Jury' made us regret that the authors never again tried the scheme of an operetta without spoken words. Gilbert's dialogue is, truth to tell, often rather a bore. And 'Trial by Jury' is such a little masterpiece. There is to be tasted in it a certain amusing raffishness that was never to occur later in the series. Mr. Sheffield made a magnificent Judge. Both Plaintiff and Defendant, Miss Louise Whittock and Mr. David Grundy, met the case. The Counsel, Mr. John Huntingdon, needed rather clearer diction. The mid-Victorian costumes were a good part of the fun.

C.

INVERNESS LADIES' CHOIR

A small choir of ladies from Inverness, conducted by Miss J. I. Gordon, sang at Æolian Hall on October 1 and 2, and gave a fair indication of the art which won them the highest award at a Glasgow Festival. Probably some of their best tone had been left behind at Inverness, for the general ensemble of voices was not firmly founded, and there was a perceptible thinning out of quality in the upper register. But the delicacy of the singing was effective, and the grace of the diction was a constant delight. The programme opened with early English pieces and ended with folk-songs; between came some familiar test-pieces of what may be termed the 'B' class, such as Brahms's 'Minnelied' (which was taken too slowly).

M.

Competition Festival Record

BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

ANNUAL GENERAL MEETING AND CONFERENCE AT CHESTER, OCTOBER 1-3

The annual general meeting, conference, banquet, and hymn festival of the British Federation of Musical Competition Festivals, held this year in the ancient but busy city of Chester, brought together over a hundred representatives from England, Scotland, Ireland, and Wales.

A civic reception was given by the Mayor at the Town Hall on the opening Friday evening, when the delegates inspected the city plate, listened to trios by Arensky, Alice Vern-Bredt, and Beethoven, and conversed to the accompaniment of light refreshments.

Serious business began on Saturday morning with a private meeting between adjudicators and festival officials for the informal discussion of matters of common interest. Most of the time, we understand, was taken up with a discussion on a proposed revision of marking-sheets, opinion being about equally divided between retention of the present detailed system of marking and the substitution of a scheme providing for a maximum of fifty points for technique and equipment and fifty for artistry and interpretation.

The annual general meeting, held in the beautiful Refectory of the Cathedral, and presided over by Sir Henry Hadow, was largely concerned with the transaction of formal business.

After luncheon at the Grosvenor Hotel, the representatives returned to the Refectory for the annual conference, which was attended by over two hundred people. Sir Henry Hadow opened the conference with a characteristically lucid and felicitous speech. He stressed the necessity for a large increase in the number of individual members of the Federation to offset the reduction in income due to the gradual diminution in the Carnegie Trust grant. He referred to the need for stimulating entries of church, chapel, and school choirs at many of the Festivals, and appealed for more team work and, in particular, more chamber music in the instrumental classes, which he thought tended too much to solo playing. Discussing the question of training young adjudicators, Sir Henry emphasised the need for co-operation between the Festivals and the Central Board to ensure a broadening of the basis of supply of judges with the requisite knowledge and experience. This, he thought, was a point of principle worthy of special attention.

The Rev. C. J. Beresford, People's Palace, London, introduced a discussion on church and chapel choirs, reviewing briefly the debate which had taken place on the same subject at the Summer Conference in London three months earlier. The after-discussion rather flagged, suggesting that the subject had been talked out at the last

conference. A refreshing note came from the Bishop of Chester, who took occasion to introduce a generously expressed and understanding word of welcome to the delegates, and charmed every one by his naively whimsical confession that if he were ever allowed to play an instrument in the celestial choir, he would gladly surrender any harp, however golden, if only he might be permitted to play a few confidential notes on the oboe. His plaint that so many villages thought it necessary to welcome the Bishop with a positive salvo of over-elaborate music found a sympathetic and amused audience.

Major J. T. Bavin, Educational Director of the British Federation of Music Industries, introduced a discussion on 'School Choirs in relation to the Festival Movement,' and showed a lively understanding of the difficulties involved, particularly as between the teacher, Education Authority, and the time-table. Subsequent speakers on the subject included Mr. J. MacInnes, H.M. Inspector of Schools for Cheshire, Mr. F. F. Potter, County Director of Education for Cheshire, and Mr. Matthews, ex-President of the Cheshire Branch of the National Union of Teachers, the latter giving some interesting personal experiences of school and festival work, but rather spoiling the good effect of this by speaking at such length as to make the discussion obviously outlive its interest and usefulness, and upset the afternoon's time-table.

The liveliest interest of the afternoon centred round the discussion on 'The Adjudicator: His Function and Equipment,' thanks in part to the fact that every one present had a direct interest in the subject, and probably just as much to the challenging way in which it was introduced by the Vice-President of the Federation, Mr. F. H. Bisset.

Mr. Bisset, pointing out by way of preface that his remarks referred more particularly to the young and less experienced adjudicator, but applied also to some who were not so young and far from inexperienced, remarked that what he had to say was deliberately contrived to provoke discussion. He proceeded to traverse the not uncommon idea that a good examiner was *ipso facto* a satisfactory adjudicator. What, he asked, were the qualities required of a successful adjudicator? Musicianship, both all-round and specialised. Critical faculty. Capacity to compare and assess different degrees of accomplishment. A combination of the analytical and synthetic mind. Facility and lucidity in self-expression. Clearness and resonance of speech. Something of the mathematician, the diplomat, the public entertainer. Capacity to conduct. Iron nerves. The physical endurance of a horse. Job-like patience in affliction. Resource in emergency. Personality—authoritative, sympathetic, dynamic, magnetic, persuasive, able to hold and interest competitors and audience.

Compared with these high, multiform, and exacting qualifications, the equipment of a Pachmann, a Heifetz, a Galli-Curci seemed small. Yet it appeared to be thought that no systematic training was required. For a violinist, a pianist, a singer, even a conductor—yes. But for an adjudicator—no. How was the adjudicator in the making to remedy this? What was he to set before him? He must, above all things, visualise his function as essentially educative—not that of a Beckmesser knocking off points, but that of a Hans Sachs, encouraging youth in artistic progress and endeavour by good counsel and wise guidance.

It was up to him (1) to know his music beforehand; (2) combining analysis with synthesis, to see his work steadily and see it whole; (3) to send every competitor away encouraged with some definite piece of help and guidance; (4) to avoid personalities and resist strenuously the temptation to be funny at a competitor's expense; (5) in criticism, to look not *at* the competitor and his work, but to look *with* the competitor at his performance; (6) to speak clearly and to speak up; (7) to be interesting, dullness being the unforgivable sin in adjudicating just as in any other art. The adjudicator with such an equipment would find himself overwhelmed with offers of work.

Sir Richard Terry, following, laid about him with characteristic raciness and self-enjoyment. He thought it futile to discuss the qualifications of adjudicators. If they were unsatisfactory, don't have them again, and they would ultimately drop out of the movement automatically. Regarding church choirs, the discussion was really 'barking up the wrong tree.' The excuses given by so many church choirs for now staying out were superfluous. It all boiled down to this—they didn't want to be beaten. Sir Richard entered a lively protest against billing the unfortunate adjudicator as the star turn of the festival as conductor of the combined choirs, and gave an amusing account of what the adjudicator-conductor had to put up with in name of a combined rehearsal. Give him a reasonable practice, he adjured, or refrain from starring him on the bills.

Mr. Bisset thought Sir Richard Terry's suggestion that the problem of the unsatisfactory adjudicator could be solved by dropping him, to be a policy of despair. It was just as much the function of the Festival to educate adjudicators as to educate competitors and audiences. Sir Richard here protested hotly that he had not said adjudicators refused to be criticised. He was sure they were more criticised than anyone else. Mr. Long (Stour) interposed with a short but vehement speech to the effect that the Conference was not a school for adjudicators, and that he considered it an impertinence that adjudicators should be criticised by any amateur as had been done that afternoon.

While the meeting was recovering its breath after this remarkable outburst, the Chairman announced that the hour had arrived at which the Conference was to have been closed, and the delegates entertained to tea. Was it the will of the meeting that the proceedings now come to an end? This was strongly protested against by the Mayor of Buxton and others, and on a show of hands it was decided to resume after tea.

On resumption, however, it was found that the vitality had departed from the discussion, and after some rather desultory talk, brightened by an engagingly fresh little speech from Miss Potter (Northampton), who suggested parenthetically that adjudicators needed to simplify their language, the Conference closed. On most of those present two points must have impressed themselves as regards future conferences—the desirability of getting new and vital subjects for discussion, and the necessity for putting a strict time-limit on the speeches.

In the evening the annual banquet was held. There were no set speeches, the singing of madrigals taking their place, but opportunity was taken to thank the Mayor and Mayoress of Chester for their hospitality, and Mr. Fairfax-Jones and the rest of the Federation staff for their good work. The madrigal singing was only a qualified success, the unfamiliar pieces selected being singularly unsuited to the occasion. Another time, let us hope, the selection of these will be left to an experienced choirmaster. Mr. D. T. Yacamini, of Perth, did his cheerful and capable best to pull them off, but the task was a hopeless one, and we were only restored to comfort and happiness when Sir Walford Davies stepped into the breach and revealed himself in a new and vastly entertaining rôle at the pianoforte.

We left Chester with the general impression that, valuable as is the work done at these Federation functions, the social and musical value of the personal intercourse between the representatives of Festivals from all over the Kingdom far outweighs in importance the proceedings at the actual public meetings and conferences. Long may they continue!

S. B. N.

The British Federation of Musical Competition Festivals is again organizing its panel of voluntary conductors, and will be pleased to hear from musicians who are prepared to undertake the conductorship of singing classes in girls' and boys' clubs, Guide companies, and Scout troops, or other groups in the poorer parts of London which cannot afford to pay professional fees. Bare travelling expenses only can be paid. Voluntary accompanists also are invited to offer their services. Clubs, &c., requiring conductors and accompanists should send full particulars.

The series of classes for amateur conductors which were arranged last season were so much appreciated that others will be held if a sufficient number of applications are received. Beginners, especially, are invited to apply. All particulars may be obtained from the Secretary, B.F.M.C.F., 3, Central Buildings, Westminster, S.W.1.

DUNDEE.—A public meeting, called by the Dundee and District Musical Competition Festival Association to consider whether the Festival should be continued, was held in the City Chambers. The chairman of the executive committee, presiding, said that suggestions which could offer only hopes for success were insufficient. Something definite must be proposed before the recommendation to dissolve, which the Association had recently adopted, could be altered. The time had come when the Festival must either receive full support or be discontinued. Mr. John F. Simpson, speaking to the motion that the Association be dissolved, said he thought the non-success of the Festival was in some measure due to the fact that class after class had been added, and the thing had become top-heavy. He thought it would be easily possible to carry on the Festival at Dundee so long as it was confined to classes properly belonging to a competitive festival, and so long as the public sessions could be condensed into a reasonable time. Ultimately, by twelve votes to six, an amendment for delay was adopted, and it was agreed that the executive committee should confer with a number of those interested, when some concrete proposal might be put forward.

GAELIC MOD.—The most satisfactory feature, musically, of the Gaelic Mod, held this year at Oban, was the improvement in the choral singing, but many of the choirs would make more rapid progress were they to take part in some of the open competitive festivals. While the difficulties of any other arrangement are obvious, and at present insuperable, a system of adjudication can never be satisfactory which provides for separate and independent adjudicators on the musical and language sides—particularly when, as is apt to happen at times, one side or the other is determined to see that 'the Whig dogs do not get the best of it.'

BRADFORD FESTIVAL OF CHAMBER MUSIC

It has been reserved for Bradford, the birthplace of Frederick Delius, to show us how an interesting festival can be organized with a minimum of risk for the promoters and guarantors, and a maximum of pleasure to the public. Indeed the wonder is that the great advantages offered by chamber music have never been exploited before. There are (or, at least, there were a little while ago) four or five different schemes for the establishment of opera involving lavish expenditure—one of these alone asked for the modest sum of £2,000,000. The hundredth part of that sum would suffice to establish and maintain a quartet in every town of any importance in the Kingdom. But chamber music can subsist even without subsidies. I don't know what the balance sheet at Bradford disclosed at the end, but the facts are that the hall was well filled at the morning sessions and the attendance was still more satisfactory at the evening concerts. Even more important is the fact that the audience enjoyed, and enjoyed thoroughly, every minute of it. It was the kind of audience performers long to play to—little knowing what it may mean if things should go awry: for it is the most sympathetic public that reveals most clearly and unmistakably its impressions, favourable or unfavourable alike. This audience could show its pleasure without noise, without hand-clapping, without shouts of 'bravo.' The listeners were so wrapt up in the music that only when the players were leaving their seats did they express approval in the conventional way. There was no preconcerted action, no etiquette, no humbug about it. They did not always act in this way. A brilliant *scherzo*, obviously meant to provoke approval, would get it. But a serious, thoughtful piece of music, like the Franck Quartet, was heard in silence—as needs must happen if the public is really held in the grip of the music and feels the sway of the emotions the composer portrays.

The heaviest responsibility of the Festival fell on the shoulders of the leader of the quartet, Miss Marjorie Hayward; and on the whole the ordeal added to her laurels, for her playing and her readings were often most admirable. If we were prepared to take for granted a representative performance of one of the 'Rasoumovsky' Quartets from such players as Miss Hayward and her coadjutors (Messrs. E. Virgo, R. Jeremy, and Cedric Sharpe), or the exquisite phrasing in Brahms's Sextet in G, the energy, balance, and restraint shown in Schönberg's Sextet surpassed all our expectations. Only in Mozart Miss Hayward's playing seemed deficient in charm. Perhaps she was ill at ease, or possibly her natural bent is for stronger meat than Mozart can offer. A number of other artists took part occasionally as the Quartet was reduced to a trio or duet, or expanded to a sextet. The most notable performances, outside the Quartet, were contributed by Mr. William Murdoch and Mr. Leon Goossens. The first belongs to the small number of pianists who realise that it is, at least, ungenerous to smother a fiddler or a 'cellist who is doing his best, merely to prove strength of wrists or the capacity of the pianoforte to act the bully. Yet Murdoch never fails to give the strings support when support is timely or desirable. Mr. Leon Goossens surpassed himself in Mozart's Oboe Quartet, and contributed to the unquestionable success of Arnold Bax's Oboe Quintet Other English works in the programme were Elgar's Quintet and Delius's Pianoforte and Violin Sonata.

It was admitted that a young musician, Mr. Keith Douglas, was largely instrumental in bringing about the Festival. Mr. Douglas deserves well of his fellow citizens. It was also whispered that he was the author of the 'notes' of the programme. If this is so, we may be permitted to hint that he should really make up his mind about the great and the greater. To say on one page that Brahms is the greatest of all composers, and on another that Delius is the greatest since Wagner, is not illuminating. B. V.

THE MÄRKISCHE SPIELGEMEINDE

This is a choir of twenty students, of both sexes, from Berlin University—*Märkische* because they are Brandenburgers, *Spielgemeinde* because the original plan was to give both plays and music. But music, it appears, claimed too much of her own, and the dramatic and musical workers found it necessary to study and travel apart. These wander-birds (*Wandervögel*) do not haunt the large commercial centres of music. They prefer to play or sing in school-rooms or churches, or on village greens, or in any quiet corner where nature and art give a setting to their enjoyment of old German folk-song and sacred music. The choral singers of the Gemeinde have toured in Austria and in Scandinavia, and last month they came to England to follow a queer and pleasant West-country itinerary away from the track of the 'international celebrity'—a Church hall at Bristol, an assembly-room at Winscombe, the Cory Hall at Hereford, Hereford and Worcester Cathedrals, Burford, St. Martin-in-the-Fields and St. Michael's in Cornhill, Bedales School, Marlborough College, the Poet Laureate's house at Boar's Hill, and Southampton for their departure on October 7.

They are only students, and they do not practise show pieces. We did not, therefore, expect them to give us an exhibition of choral technique. All the same it was their choral technique that chiefly interested us. The voices made a beautiful blend. There were no tricks of individuality to disturb it. They might have been notes on a single organ stop for all the personality that came into the utterance of their tone. Probably there was not an ounce of vibrato between them. They had a finished textual knowledge of their music, and what with going ahead smoothly and singing the right notes at the right time they were able to tackle music of intricacy, such as the eight-part unaccompanied works of Bach, and make us feel that it was not an exorbitant task for twenty voices. But they were chiefly concerned (we refer to their performance at St. Martin's) with the remoter period of Church music—Prætorius, Despres (an 'Ave Verum'), Schultz, and an 'Ave Maria' by Gumpelzaimer, in which four of the singers played the preliminary entries on violins and then became singers again. All that could be said against the performance was that the impersonality of it went too far towards eliminating the words. But clean and simple art redeemed all fault. The conductor himself, Dr. Georg Götsch, was at one with the picture in his restrained and intimate conducting. M.

[An article on the origin and aims of the Märkische Spielgemeinde, with further particulars of its tour, appears on p. 999]

Music in the Provinces

BATH.—Schubert's 'Unfinished' Symphony and Haydn's 'London' were played on October 6 at the opening of the Pump Room Symphony Concerts under Mr. Jan Hurst.

BIRMINGHAM AND DISTRICT.—The big audience which gathered on October 3 for the first Sunday concert given by the City Orchestra augurs well for the success of the coming season. These concerts are to be housed in the West-End Cinema, a larger and more comfortable building than the Futurist Theatre. It has, besides, the advantage of a stage for the players and balconies where listeners may be sociable with their friends. There have been some changes in the personnel of the Orchestra since last season, and the result is an improved ensemble, though the tonal balance still cries out for more strings.——Beethoven's seventh Symphony was the principal work in the programme. A rather slow *tempo* lent a sense of tameness to the performance, and the note of passion which lies hidden in the music was not developed as it might have been. Chabrier's 'España' Rhapsody was, on the other hand, played splendidly. Miss Mary Abbott was the soloist in Liszt's 'Hungarian' Fantasia. She played with great spirit and finely-held rhythm, but the balance between the solo instrument and the orchestra was not ideal. Miss Eveline Stevenson sang Dubussy's 'Air de Lia' and a group of Shakespeare songs with beautiful, pure tone.——The first symphony concert of the season took place on October 7 at Central Hall. Mr. Harold Bauer was the soloist of the evening, playing the 'Emperor' Concerto in the broad, masterful style pertaining to it, and with a clear insight into its spiritual meaning, Mr. Adrian C. Boult conducted the work extremely well, but was a little less happy in the 'Enigma' Variations, which concluded the concert.——Dvorák's Symphony in G was played at the Sunday concert on October 10. This work is not equal to the better known 'New World' Symphony, but is well worth a hearing even if only for its sheer musical loveliness. Dvorák does not, one supposes, strive to impart a message after the manner of the bigger composers, but he makes happy, genial music, full of likable tunes and constructed with amazing skill. Butterworth's 'A Shropshire Lad' Rhapsody found a place on the programme, along with the Ballet music from Berlioz's 'Faust.'——Handel's 'Semele,' which was given in a concert version by the chorus and orchestra of the Birmingham Wireless Station, is a beautiful, dignified work that deserves to be better known than it is. It is possible that with the absence of dramatic action much of the opera's intrinsic beauty was lost, yet the performance provided a feast of lovely music. An abridged edition, published by Novello, which retains all the most beautiful numbers, was used. Mr. Joseph Lewis conducted, and managed to capture throughout the steady, rhythmic movement of the music. Miss Gertrude Johnson, Miss Dorothy d'Orsay, Mr. John Armstrong, and Mr. Joseph Farrington sang their arias with much vocal skill.——At the first concert in the Catterall series, on October 5, a Mozart programme was given. In two Quintets—that in C, and the E flat—Mr. Arthur Kennedy shared with Mr. Park the music for violas. The Quartet in D completed the programme.——There have been several recitals during the month—one by Mr. Leslie Bennett and Mr. Michael Mullinar, at which Mr. Mullinar played Bax's second Sonata and John Ireland's 'Bergamask.' Mr. Bennett sang several groups of songs, including Peter Warlock's setting of 'Twelve Oxen,' and some Hungarian folk-songs arranged by Kodály.——On October 11, Miss Mary Abbott and Mr. Harry Stanier joined forces in a pianoforte and 'cello recital, and on October 6 Miss Edna Iles gave a pianoforte recital.——The first concert of the 'Celebrity' series took place on October 8, Fritz Kreisler giving a recital after his usual manner.——A new singer made her appearance at the first concert of the season's Philharmonic Mid-day series on September 28. Miss Catherine Stewart is the possessor of a beautiful contralto voice, which in its best moments is reminiscent of a fine 'cello. Her style too is reposeful and controlled, and she sings with evident understanding. In the more passionate songs, however, there was some lack of imaginative insight. Her singing of Bach's 'Jesus Sleeps' was a thing to be remembered for its lovely vocal tone and easeful phrasing. Mr. Tom Bromley accompanied, and played some solos extremely well. Schubert's Trio in B flat was the principal work played at the second Mid-day concert. Miss Beatrice Hewitt, with Mr. Catterall and Mr. Hock, brought sound musicianship to the playing of this beautiful item, but they did not wring from it every ounce of loveliness. There was a sense of hurry which tended to increase as the music progressed, and the rhythm was often inflexible. The Philharmonic String Quartet played Brahms's C minor Quartet on October 12. This combination is settling down to a really good ensemble, and at this mid-day event it gave us playing of fine, vigorous quality. Although there was much to admire in the performance, the romantic quality of the work was missed: the healthy, open-air feeling of the last movement, however, was well caught.

G. W.

BOURNEMOUTH.—At the Winter Gardens, Sir Dan Godfrey recently gave the second performance of Mr. Leigh Henry's Prelude 'Llyn-y-Fan,' which was produced at the Swansea National Eisteddfod this year.——Bruckner's fourth Symphony was played at the opening of the winter series.

BRADFORD.—A report of the Chamber Music Festival is given on p. 1032.——The first of the Sunday evening concerts took place on October 10, when Mr. Keith Douglas, the organizer, conducted the Bradford Permanent Orchestra in Ravel's 'Le Tombeau de Couperin.'

BRIGHTON.—A Centenary Festival will be given by the Brighton and Hove Harmonic Society on November 2, 4, and 6. 'The Dream of Gerontius,' 'The Golden Legend,' and 'Elijah' will be conducted by Mr. Percy Taylor, and a Wagner programme on the Thursday afternoon by Sir Henry Wood. The orchestra will be augmented by Queen's Hall players.

GUILDFORD.—The usual series of symphony concerts has been arranged by Mr. Claud Powell with the Guildford Symphony Orchestra. The first programme (October 12) contained Symphonies of Haydn and Mozart (E flat); the second (October 26) Schubert's C major and Walford Davies's 'Wordsworth' Suite. At the third concert (November 23) Mr. William Alwyn, Mr. York Bowen, and Mr. Thomas F. Dunhill will conduct works of their own.

HARROGATE.—The excellence of the programmes given by Mr. Basil Cameron with his Municipal Orchestra is well sustained, and the Royal Hall is becoming, during its season, one of the important musical centres in the North. At every concert a Symphony is given, or, if other important things are happening, a symphonic movement. On October 13 the programme contained the 'Kleine Nachtmusik' of Mozart, and Beethoven's Septet.

LIVERPOOL.—At a concert of the British Music Society, on October 14, the Music Society Quartet gave the first performance anywhere of a String Quartet by Maleingreau.

MANCHESTER.—Under normal conditions Manchester's season opens only about the third week in October, but the incident of a Civic Week in the early days of the month brought an autumn spate of music of all kinds save opera and orchestral work. No more convincing demonstration of the city's power to make its own music has ever been afforded. Recitals, vocal and instrumental, commenced each day during the lunch-hour, and with only brief intervals continued until 6 o'clock, the evenings being occupied by choral concerts proceeding sometimes simultaneously in different halls. It is not possible to indicate fully the nature of all this music, but mention must be made of the remarkable choral recital given by the united forces of the Co-operative Wholesale Society and the Orpheus Male Choirs, under the conductorship of Manchester's distinguished veteran conductor-adjudicator, Mr. Walter S. Nesbitt. Apart from an occasional casual massed performance at some competitive gathering, opportunities for such an experience of *alla cappella* work of the best type by so fine a body of disciplined singers are quite rare even in the North. The only really comparable instance one can recall would be the Vienna Männergesang-

verein concert here in pre-war days, in music of a definitely lower standard of merit. The Ancoats Girls' Choir, the Manchester Vocal Society, and the Beecham Operatic Chorus each contributed an evening's programme. The conductor of the last-named body, Mr. W. A. Lomas, was responsible for the organization of the week of music. Sir Hamilton Harty conducted a chamber orchestra in the Town Hall, but the Free Trade Hall being otherwise occupied no full-dress orchestral concerts were possible. Of the twenty or more recitals given at the Tudor Galleries two call for special mention—the Zuleika songs from Goethe's 'West-Östlicher Divan,' of Hugo Wolf, sung by Mr. Fred Crompton, to translations of Mr. Samuel Langford, preceded by Mr. Langford's thoroughly succinct and illuminating estimate of Wolf's songs in general and these Zuleika numbers in particular; and a recital of songs by Manchester composers (given by Miss Nellie Pollitt)—the late Edmondstoune Duncan, Messrs. Edward Agate, Eric Fogg, John H. Foulds, Hamilton Harty, John Ireland, Leo Smith (now at Toronto), and George Whittaker. The last-named composer accompanied. The Wolf song accompaniments were superbly played by Miss Katharine Mills. The Edith Robinson Quartet during this Civic Week played Eric Fogg's A flat Quartet. These players (as also the Catterall group) have given several performances of this work which I have heard; one's early impressions are now confirmed in finding the greater originality in the Scherzo, and the slow 'rhapsody' as possessing the finer qualities of expressiveness. The most ambitious chamber music programme of the Civic Week was given on October 8, by the Misses Edith and Muriel Robinson, Lucy Pierce, and Messrs. Harry Mortimer, Philip Whiteway, Maurice Ward, Carl Fuchs, Frank Merrick, and Miss Dora Gilson (accompanist). It included first-time readings here of Prokofiev's 'Overture on Yiddish Themes,' Poulenc's Suite for pianoforte, 'Napoli,' and John Ireland's Sonata No. 2, in A minor, for violin and pianoforte.——The second week in October brought a series of half-a-dozen quartet concerts, by the Léner players, organized by Mr. Edward Isaacs. Manchester never gets into its stride of appreciation of such an 'entire week' series straight away, and it does seem worth while re-considering in the light of experience whether such procedure, begun last year and continued this, is the best way of enabling Manchester's numerous patrons of chamber work to do fair justice either to themselves or to so distinguished a band of visitors.——By the time these notes appear Kreisler and Paderewski will both have visited us; the first municipal orchestral concert, the first and second Hallé concerts, and the opening Catterall quartet concert will all have taken place. —— No fewer than twenty-two of the Hallé players have now completed twenty years' service in the Orchestra, six of them having received the 'recognition' medal at the opening concert on October 21. The Hallé executive is adopting thoroughly enlightened means of catching potential Hallé audiences whilst they are young, facilities being extended to many educational institutions, also to large works and business establishments. For many years the blind in our midst have received much consideration, and also the nurses in hospitals and private homes. It is surely far better to accustom folk to good music in this way than to rely on the 'drawing' power of men and women of 'international celebrity' fame. C. H.

St. Helen's.—At a concert given on October 6 by the St. Helen's Glee Club, a presentation was made to the conductor, Dr. S. B. Siddall, who founded the Club twenty-one years ago. The programme of the occasion included Arnold Bax's 'Now is the time of Christymas' and a number of B.E.F. songs.

Scarborough.—At the last three classical concerts given by the Spa management, under the direction of Mr. Alick Maclean, the principal works played were Beethoven's fourth Pianoforte Concerto (with Miss Irene Scharrer) and the last movement of the 'Eroica.'

Southend.—Three concerts (October 5, November 9, and December 14) have been arranged by the Chamber Music Society. The programme of the first included Vaughan Williams's 'Five Mystical Songs,' sung by Mr. Percy Judd, accompanied by pianoforte quintet.

Southport.—Miss Alma Moodie will play the Brahms Violin Concerto at the first of three subscription concerts announced by the Southport Orchestral Society under Mr. J. E. Matthews. The three principal works in the three programmes are Mozart's Symphony in G minor, Glazounov's sixth Symphony, and the second Pianoforte Concerto of Rachmaninov, to be played by M. Orloff.

Music in Scotland

Aberdeen. — For its concert scheme this season Aberdeen is dependent on the enterprise of Mr. Willan Swainson, Mr. Max Mossel, and, acting in conjunction with them, Messrs. Paterson. Mr. Swainson announces a visit by the Scottish Orchestra under Vaclav Talich, with a programme including Hamilton Harty's 'Mystic Trumpeter,' a performance of Elgar's 'Gerontius' by the Aberdeen Madrigal Choir and the Scottish Orchestra, a festival performance of 'The Messiah,' and a special subscription performance, for the first time in the north of Scotland, of Bach's B minor Mass. Mr. Mossel is extending his excellent series of subscription concerts to Aberdeen for the first time, and the advance bookings are already such as to justify his enterprise.

Edinburgh.—The Glasgow and Edinburgh orchestras, about sixty strong, of the British Broadcasting Company, combined to give a charity concert in Usher Hall, under the direction of Mr. Herbert A. Carruthers, musical director of the Glasgow station, with Miss Dorothy Silk (soprano) and Mr. Solomon (pianoforte) as soloists. The programme included Honegger's 'Pacific 231,' Vaughan Williams's 'Wasps' Overture, a new suite, 'Æsop's Fables,' by W. H. Reed, and the Franck Symphonic Variations for pianoforte and orchestra. Both programme and performances deserved a better audience than the mere handful of people who were present. Mr. Albert Sammons and Mr. Mark Hambourg gave a violin and pianoforte recital, their programme including the Franck Sonata and the 'Kreutzer' Sonata. As was to be expected from the combination of two individualities so marked and so diverse, 'when they were good they were very very good, and when they were bad they were horrid.' Mrs. Marjory Kennedy Fraser, with the collaboration of her daughter Patuffa, her sister Margaret Kennedy, Hugh Mackay (tenor), and Ruth Waddell ('cello), gave one of her always distinctive and enthralling recitals of 'Songs of the Hebrides.' The most enthusiastically received number was the hauntingly beautiful 'Deirdre's Farewell,' with its curious resemblance in places to a once ubiquitous popular song. The Falconer String Quartet announces a series of three concerts, with programmes ranging from Boccherini to Dohnànyi. The Edinburgh Education Authority is again undertaking to subsidise, under certain conditions, the provision of choir-trainers and meeting places for young industrial choirs. The Edinburgh Grand Opera Society (conductor, Mr. De La Haye; producer, Mr. Hebden Forster) is to present Goldmark's 'Queen of Sheba' and 'Tannhäuser' in the spring. The Edinburgh Opera Society has selected for performance Bizet's 'Carmen' and Weber's 'Freischütz.' Mr. Ralph T. Langdon has been appointed conductor, and Mr. E. C. Hedmondt will again act as producer. The St. Andrew's Amateur Orchestral Society has appointed Mr. J. M. Begbie as conductor in succession to Mr. De La Haye, resigned. The works to be performed this season by the Edinburgh Royal Choral Union are Elgar's 'Dream of Gerontius,' Verdi's 'Requiem,' and, of course, 'The Messiah.'

Glasgow.—Mr. Hugh S. Roberton and fifty members of the Glasgow Orpheus Choir had a great send-off on their departure for a six weeks' American and Canadian tour. Cabled reports indicate that their singing is arousing extraordinary enthusiasm among audiences and providing the critics with some new problems. The absence of the party made little difference to the attendances at the

Glasgow Orpheus Chamber concert week, now in its eighth season. Seven concerts were given by the Léner String Quartet, the programmes comprising fifteen complete works and excerpts from twenty others, ranging from Dittersdorf to Dohnànyi and Kodály. In some cases there was more looseness in texture and ensemble and less security in tuning than we have learned to expect from the Léner Quartet, but the performances rose from peak to peak as the week proceeded, and the final ones reached well-nigh a perfection of ensemble, spontaneity, warmth, firmness of line, and subtlety of phrasing. It was announced at the close that for next year's 'Orpheus Week' the artists would be the London String Quartet and Miss Myra Hess, and that the Léner Quartet would return the following year. —— This year's three weeks' season of the British National Opera Company brought us the usual répertoire and one novelty, 'The Leper's Flute,' libretto by Ian Colvin, music by Ernest Bryson—both Scotsmen. Thanks to a good deal of purposeful publicity and the nationality of the author the first production of the work was very largely attented, but failed to create any very deep impression. The performances of the B.N.O.C. showed on the whole an improvement on previous occasions, but attendances were not up to last year's standard, and the enthusiasm of the local guarantors is likely to be damped by a very substantial call upon them. ——Miss Clara Sias Davis, an American singer who has been studying Hebridean song under Mrs. Kennedy Fraser, with a view to specialising in this branch of song in the United States, gave an invitation recital of 'Songs of the Hebrides,' Mrs. Kennedy Fraser accompanying at the pianoforte. Miss Davis is an intelligent and musicianly singer, with an agreeable voice, but she appeared to have little natural affinity with the mood of the songs, and it is not thus we would wish them presented to our friends overseas.—— Mr. Herbert Heyner, the well-known bass, gave a lecture-recital on 'The Evolution of Song,' to the members of the Glasgow Society of Organists. Mr. Stewart Macpherson lectured on 'Aural Culture' to the members of the British Music Society, Glasgow centre.——Mr. Herbert Walton's annual autumn series of organ recitals in Glasgow Cathedral covered a wide selection of representative organ works, and attracted, as usual, large audiences.

HELENSBURGH.—The thirty-fifth annual series of four subscription concerts will be undertaken by the English Pianoforte Quartet, Mr. John Coates, M. Borovsky, the Scottish Orchestra, and the Léner String Quartet.

SEBASTIAN.

Music in Wales

ABERYSTWYTH.—The fourth Summer School in music took place from August 19-30, under the direction of Sir Walford Davies, assisted by Dr. D. J. de Lloyd (harmony and counterpoint), Miss Evelyn Cooke (violin), Mr. Arthur Williams (viola, 'cello, and string ensemble), Mr. Charles Clements (organ and pianoforte), and Mr. W. R. Allen (singing and choral technique). Mr. Leslie Bennett gave song recitals, chiefly of modern works. Dr. Lloyd Williams lectured on the advantage of the Welsh language for vocal training and Mr. Alec Robertson on 'How to Use the Gramophone.' Mr. Norman Greenwood and Miss Sybil Eaton also assisted. The Director gave a chain of morning lectures on melody (from folk-song to sonata, and from plainsong to church cantata), intervals, scales, chords, harmony, rhythm, form, Bach and his twenty-four keys, and 'music in harness.' During the practical periods and listening practices many works were studied, *e.g.*, by Palestrina, Byrd, Bach, Mozart, Brahms, and others, and special attention was given to a Haydn Quartet and certain melodies of Handel. Periods were devoted to questions daily. The mornings were given to all this intensive study, the afternoons being free for recreation or private work, and school concerts of chamber and orchestral music were held each evening, the performers being members of the staff and students. Two of these concerts were open to the public, and were held in University Hall. A wonderful spirit of enthusiasm prevailed throughout the school. A great factor in the success was the arrangement by which the majority of the students lived together at the Hostel under the sympathetic care of Mrs. Guthkelch, the warden.

BANGOR.—The first College weekly concert of the session (the hundred and eighteenth of the series) was given at University College on October 7, the programme including: Two Minuets (Handel); Concerto for two violins (Bach); Trios—slow movement of Beethoven in B flat, Op. 11, and Finale in E flat, Op. 1, No. 1; 'Celtic' Prelude (Rutland Boughton); and the slow movement from 'The Nigger' String Quartet (Dvorák). Mr. E. T. Davies lectured on 'Music of the Handel-Bach Period.'——On October 14 were performed Haydn's Trio in G ('Gipsy'); Phantasy Trio in A minor (Ireland); Sonata for 'cello and pianoforte (Handel); and two movements from the 'Kreutzer' Sonata. —— Lecture-concerts for children are being held monthly at University College this year, the series inaugurated last session having proved highly successful. Over four hundred children attend these concerts regularly, and show the keenest interest in the carefully chosen programmes. The first concert of the present session, October 15, consisted of the 'Berenice' Minuet and the Overture to 'Armenius,' the slow movement from Schubert's Trio in B flat, and Haydn's Trio in G, together with solo items. Mr. E. T. Davies gave a short lecture.—— The College Choral and Orchestral Societies have commenced activities, and announce their first concert on December 8, when 'Acis and Galatea' and carols, together with a Haydn Symphony and Mozart's Violin Concerto in A, will be performed.

CARMARTHEN: WEST WALES THREE CHOIRS FESTIVAL. —This interesting event took place on September 15, 16, 17, and 19. It opened with an orchestral concert at St. David's Hall, which included Beethoven's first Symphony and an excerpt from 'Tannhäuser.' The remainder of the Festival took place at St. Peter's Church. The Thursday afternoon service began with Elgar's arrangement of the National Anthem, and was devoted to Mendelssohn's 'Hymn of Praise' and Elgar's 'For the Fallen.' It was attended by the Mayor and Corporation in state, with the Lord-Lieutenant of the County. The Mayors of Cardigan and Kidwelly also attended by invitation. On Thursday evening 'Elijah' was given, on Friday evening 'The Messiah,' and on the following Sunday afternoon 'The Hymn of Praise' and 'For the Fallen' were repeated. The choir of about a hundred and twenty voices was drawn mainly from Carmarthen, Brynamman, and Ammanford. The soloists were the Misses N. Fuller Mills, Annie Davies, M. Conwil Evans, May Jones, Sally Williams, and Olive Gilbert, Messrs. John Aikens, Tom Bonnell, J. Myrddin Jones, Idris Daniels, and David Brazell. The orchestra was led by Mr. Victor Jones, and the organ accompaniment was supplied with conspicuous ability by Mr. S. J. Mundy (Exmouth). Mr. J. Charles Williams, the able conductor and organizer of the Festival, hopes to make this gathering a regular feature of South Wales musical activities, somewhat on the lines of the Three Choirs Festival.

MOUNTAIN ASH.—During the last two months a series of four orchestral concerts has been given by the Aberpenner Orchestral Society, for the benefit of the distress fund of the area. The programmes included the slow movements of Beethoven's fifth and seventh Symphonies, Schubert's 'Unfinished,' the Overtures to 'Egmont' and 'The Magic Flute,' and many other works. Mountain Ash has, fortunately, a huge Pavilion, and the audiences numbered about eight thousand at each concert. The prices of admission were 1*d.*, 2*d.*, 3*d.*, and a very substantial sum was handed over to the fund. This orchestra has given several concerts in various towns in South Wales during the strike period.

Music in Ireland

BELFAST.—At a general meeting of the Larne Musical Festival Association, presided over by the Earl of Antrim, on September 17, it was announced that the first year's working, with an income of over £500, wound up with a credit balance of £180.——Mr. Peter Dawson, with Miss Edith de Pauley and Miss Cathleen Wright, gave an attractive concert at Ulster Hall, on September 18. Mr. Jack McKeown did efficient work as accompanist.——The fourth annual band contest at Newry, on September 18, was a great success. The Senior Brass was won by 55th Old Boys' Silver, Belfast, and the Junior Brass and Reed fell to Grosvenor Hall, Belfast. Mr. J. Brady, Liverpool, was adjudicator.——At Londonderry Philharmonic Society's annual meeting, on September 18, under the presidency of Mr. D. S. Irvine, the annual report showed that the finances were in a sounder condition than for some time past. At present there were three hundred and thirty members, and it was hoped to increase that number to four hundred.——Bangor Harmonic Society, on September 21, re-elected Mr. Robert Jones as conductor, with Mrs. F. A. Sloss as accompanist.——On September 22, at the Belfast Station, Sir Ivor Atkins, organist of Worcester Cathedral, conducted the Station Orchestra, giving fine readings of 'In the Cotswolds' (Brent-Smith), Handel's Overture in D minor, and Elgar's 'Enigma' Variations. Songs were contributed by Mr. Harold Williams.——Mr. A. J. Cunningham has been appointed conductor of Derry Philharmonic Society.——A general meeting of the Ulster Society of Professional Musicians was held on September 24, in the Carlton Restaurant, under the presidency of Capt. C. J. Brennan, when important addresses were given by the chairman, Dr. Walker, and Mr. James Dann.——Miss Marjorie Gullan's Verse-Speaking Choir—on the initiative of Mr. James Stewart—gave a fine performance at the Assembly Buildings on October 2, and displayed to an appreciative audience the methods of this remarkable amateur combination. Miss Gullan also gave three lectures (under the auspices of the Belfast Musical Competitions Committee), explaining her aims and ideals, on October 4, 5, and 6. It is proposed to found a Belfast school for verse-speaking.——The last of the Sunday open-air concerts took place on October 3, at Pirrie Park, in the presence of a vast concourse. Choice selections were given by the Queen's Island Band, under Mr. George Dean.——In the programme for the forthcoming Philharmonic season, the names of Mesdames Winifred Brady, Dorothy Silk, Olga Haley, and May Foster, and Messrs. A. M'Credie, Dale Smith, and Pouishnov, appear.

DUBLIN.—A concert in aid of the Central Catholic Library was given at La Scala Cinema on September 26. Miss Mamie Dingle, Mr. Denis Cox, and Mr. Arthur Darley contributed many agreeable items, and the band of the Garda Siochana (Civic Guard) discoursed a pleasing programme.——A delightful song recital was given at the Abbey Theatre on October 6, by Miss Elizabeth Graves, Mr. W. F. Watt, and Mr. Denis Cox, assisted by the Nancie Lord String Quartet, with Miss Eileen Buckley at the pianoforte.——On October 11, Dr. Esposito commenced a series of pianoforte recitals devoted to Beethoven, in anticipation of the Beethoven centenary. These recitals were continued on October 18 and 25.——Miss Annie Lord and Miss Nancie Lord have been elected members of the R.I.A.M.——Quite gratifying was the annual report of the Feis Ceoil at the annual meeting, held on October 11, under the presidency of Dr. J. T. Larchet. Both in the number of entries and in the financial department 1926 was a record year. There were 1,003 entries, and the profit for the year was £435, which, added to the last year's balance, made a credit balance of £1,607. Dr. Larchet pointed out that, though the report was most satisfactory, they had to deplore the shortage of choirs, and he hoped an effort would be made to revive choral singing at Dublin.——The Army Band No. 1, under Col. Fritz Brase, had a most successful tour in the South-Eastern counties from October 7 to 14, and presented admirably selected programmes ranging from Handel to Weingartner and Debussy.

WATERFORD.—At the annual general meeting of the Waterford Instrumental Society, on October 1, Mr. Mercer was elected band president, with Mr. W. H. Murray as conductor.——Mr. A. Begas, a Belgian, has been appointed musical director of the Wallace Grand Opera Society.

Musical Notes from Abroad

GERMANY

A BACH FESTIVAL AT BERLIN

The beginning of the musical season was marked by the festival, at Berlin, of the Neue Bachgesellschaft of Leipsic, the choice of venue being due to the inauguration in the capital, twenty-five years ago, of the first Festival of the Society. Five choral concerts and several other musical events comprised the Festival week.

Berlin cannot complain of having too little of Bach. Under the leadership of Siegfried Ochs, the Philharmonic Choir—it is now known as the Hochschulchor—has for many years worthily honoured John Sebastian. The greater works, more particularly the cantatas, have been performed so many times that, concerning them, no gap was felt. Meanwhile, many scholars have devoted their studies to Bach's predecessors, not the least benefit flowing from these researches being the new light thrown upon one who, although he predeceased Bach by some four-score years, yet may be said to have influenced his great successor. For it was Heinrich Schütz, the German musician of the 17th century, who, during his stay in Italy—especially at Venice—had learned to use double choirs, a knowledge which he employed in such fashion as very markedly to affect the evolution of German music. However much we may have advanced the descriptive power of music, or progressed in the development of harmony and counterpoint, or in the employment of colour, yet the works of Heinrich Schütz are a revelation even to those who feel the highest respect for Bach. Bach's chromaticism and his enormously expressive faculty may have foreshadowed the future of music, but Schütz, this musician standing alone in his country, has fulfilled a no less important task. The Festival afforded opportunity for hearing some of his works for double-choir, and even more complex compositions. In 'Saul, was verfolgst du mich,' or 'Es erhub sich en Streit,' one could feel the great distance separating the exultant magnificence of Schütz and the more chromatic sonorities of Bach.

It was interesting to observe the growth of the cantata towards the point to which it was carried by Bach; or, rather, it would have been interesting if the conductor, Carl Theil, with his madrigal choir, had possessed the faculty of animating the dry bones of those things that demanded personal suggestive qualities on the part of the modern artist. The outstanding names in this group of composers were those of Dietrich Buxtehude, Johann Krieger, and Friedrich Zachow, Handel's master. These represented the evolution of the form. Then, under Georg Schumann as conductor, the choir of the Singakademie repeated what it had already sung several times before. There were also orchestral and chamber concerts, among them one which threw some light on Wilhelm Friedemann Bach, that son of John Sebastian who deserves more attention than he has yet received outside the circle of musicologues.

On the whole, it must be said that this Bach Festival, taking place in a city which just now shows a dangerous inclination for music of very low level, has not had the resounding success that it would have met with in the country. The principal lesson to be drawn would be for modern composers who think that it is possible to reproduce Bach's methods in present-day compositions. They could have seen that it was not so much Bach's technical devices as it was the spirit animating his works that decided his greatness. Whether this spirit can be recaptured and developed according to our modern thought and feeling is the problem to be solved.

OPERATIC FUSIONS

Opera in Germany at this moment deserves the highest attention. It is undergoing new experiences, *e.g.*, that of the State monopoly that seeks to include the greater part of the opera-houses once belonging to municipalities. So far as Berlin is concerned, an alliance between the State Opera and the Municipal Opera-house at Charlottenburg is planned. What matters, however, are not so much institutions as personalities. Berlin is so fortunate as to attract the greatest personalities among conductors, and to employ them in the institutions existing in that city. The near future will bring, beside Bruno Walter—who, of course, is the leading spirit in the operatic life of Berlin—Otto Klemperer (former general-music-director at Wiesbaden) and Erich Kleiber, now general-music-director of the State Opera, where Leo Blech is doing his work. The question is, How may all these united forces be led to serve one aim?—and for this task a new general-intendant, Heinz Tietjen, has been chosen. For the moment the great State Opera-house, Unter den Linden, must be omitted, because of some important structural alterations that cannot be finished before 1927. In the meantime the State Opera will have to content itself with very limited space in the house of Kroll, where just now (October 9) the first performance of Prokofiev's 'Love of the three Oranges' is being performed.

A wonderful presentation of 'Fidelio,' in the Municipal Opera House, under Bruno Walter, marked the celebration of the conductor's fiftieth birthday. The occasion was suffused with the Mahlerian spirit; that is to say, the single singer did not dominate the evening, but success was spread over the company. Preceding Beethoven came Handel's 'Otto and Theophano,' which, in spite of the excellent singing of Grete Stückgold, and the careful conducting of Fritz Zweig, was, in performance, nothing more than a tribute paid to the new Handel cult. This movement may have some wholesome effect on the general level of singing, though of no considerable duration.

Adolf Weissmann.

HOLLAND

In view of the fact that the Beethoven centenary will be here before the beginning of next season, two of the closing concerts of the summer season at Scheveningen were devoted to the ninth Symphony, which was repeated to crowded houses. Schnéevoigt had no new ideas on this work to give us, but the way in which the traditional reading was presented was magnificent. I have not heard the Residentie Orchestra play better; and the vocal parts, both choral and solo, were admirably done. It is announced that both Schnéevoigt and Neumark will come back next season. The opening items of the winter season at Amsterdam and The Hague have been the delightful little works presented by the Berlin Musikalische Kammerspiele, with Claire Jache, Ruth Jalinke, Carl Fischer, and Herbert Neustadt in the leading rôles.

Co-Opera-tie started its season with 'Herodiade,' 'Lohengrin,' and 'Thaïs,' in which the soloists and orchestra distinguished themselves, the chorus and the mounting being unsatisfactory. A new experiment is shortly to be made with 'Orpheus,' in which the chorus will not be visible. It is freely suggested that if this meets with any success it might be applied to as many works as possible. In any case, however, the direction of the chorus should be placed in the hands of some one who will and can insist on reasonable posture and gesture. In 'Lohengrin' the singing was adequate, but in dress and awkwardness the chorus remained an eyesore. The general standard of performance in this work showed that Albert van Raalte is far ahead of either of his assistants as an opera conductor, and the manner in which the characterisation of the music was achieved, as well as that in which the voices were allowed to carry through the heaviest instrumentation, was altogether admirable.

Of new works already produced on the concert-platform the two principal are Sigtenhorst Meyer's Introduction, Theme, and Variations for violin alone, and Willem Pijper's second Violoncello Sonata, which confirm, without greatly increasing, the reputation of their respective composers. A new Symphony by Pijper is announced to be produced at one of the Concertgebouw concerts during November.

That Dutch organ music is also making progress was exemplified by a recital given in the New Church at Amsterdam, of which the programme consisted entirely of native works. The composers were Philip Loots, Simon Kroon, Hubert Cuypers (who has just been publicly congratulated on thirty-five years' work at Amsterdam), Cor Kint, and the recitalist himself, A. W. Ryp.

A movement is on foot for restoring the old Dutch folk-dances, and a preliminary demonstration aroused much interest. The outstanding feature of the dances is that they are performed to vocal music, either sung by the dancers themselves or by groups of singers standing near to them.

A real event in the musical life of Holland is the appearance of the first number of *De Musiek*, a new monthly under the editorship of Paul F. Sanders and Willem Pijper, published by Seyffardt, at Amsterdam. The first number consists of sixty pages of excellent matter bound in an artistic cover that makes it a joy to preserve. There are no editorials, though Pijper contributes a long and thought-provoking article on 'Tonality Problems,' and Sanders a shorter one on 'Stage Music.' Other contributors are J. G. Prod'homme, on 'Robin des Bois' and 'Der Freischütz'; Dr. A. Sandberger, on Orlando di Lasso and the Cultural Tendencies of his time'; and Matthijs Vermeulen, on 'Ernst Levy.' Contributions for future numbers are promised by M.-D. Calvocoressi, Guido M. Gatti; G. Jean-Aubry, Charles van den Borren, Aloys Haba, Dr. Eaglefield Hull, Lionel de la Laurencie, A. Salazar, Adolf Weissmann, and many others. The financial success of the undertaking is assured by the fact that the new magazine is the organ of the Federatie van Nerderlandsche Toonkunsteraarsvereenigingen, which comprises practically all the leading professional societies in the country, while lay societies outside the Federation have expressed their sympathy with the aims of the committee in founding the periodical.

Herbert Antcliffe.

Obituary

Louis Wolff, whose death on October 10 is reported from America, was born at Amsterdam on May 15, 1865. As a youth of ten years old he had great success in Germany, but was withdrawn from public life and sent to school at The Hague. Later he was a pupil successively of Gillag, Massard, Leonard, and Marsick, and played second violin in a quartet with Sivori as leader. Among his various appointments were those of leader of the Concerthaus Orchestra at Berlin, and of the Concertgebouw Orchestra at Amsterdam, joint Principal of a Music School at Belfast, and professor of the violin at Rotterdam Conservatoire. With A. B. H. Verhey and Isaac Mossel he started the Rotterdam Trio, and was associated with Verhey in promoting and giving concerts in Holland and other countries. On the outbreak of the war he went to America, and was professor of the violin at the Minneapolis Conservatoire, and leader of the Minneapolis Symphony Orchestra.

Carlo Albanesi, on September 29, at his London residence. He was born in 1857, at Naples, and received his early training in Italy. In 1878 he went to Paris as a recitalist. Four years later he was settled in London, and in 1893 he was appointed professor of the pianoforte at the Royal Academy of Music in the place of the late Thomas Wingham. He won wide recognition as a pianist and teacher of outstanding quality. He was also a successful composer for his instrument. Among other numerous positions he held was that of pianoforte examiner at the Dublin Royal Academy of Music, and his distinctions included the order of Chevalier of the Crown of Italy. His widow is Madame Albanesi, the well-known novelist, and one of his two daughters was the gifted young actress, Meggie Albanesi, who died in 1923.

Harry Warner Hollis, at Hampstead, on September 19. He was born on May 1, 1862, and his musical career began at St. Paul's Cathedral, where he was a choir-boy during Stainer's régime. As one of the original members of the London Symphony Orchestra, he was a familiar figure to concert audiences; and he also held the post of flautist to the Sovereign since his appointment to that position by Queen Victoria in 1897. He was a highly-esteemed teacher, being professor of his instrument at Westminster and Mill Hill Schools. His last professional appearance was at the recent Worcester Festival.

Hans Wessely, at Innsbruck, aged sixty-three. Born at Vienna, on December 23, 1862, he began his study of the violin when nine years old, and shortly afterwards entered the Vienna Conservatorium, making a successful début in his native city at the age of twenty-one. After touring Europe he settled in England in 1888, being appointed to the teaching staff of the Royal Academy of Music in 1889, and later holding until his death the post of chief professor of the violin. He was a distinguished chamber music leader, and the quartet that bore his name was of high repute.

Mathilde Bauermeister, at Herne Bay, aged seventy-seven. Though born at Hamburg, she spent most of her life in this country. She was for about forty years a familiar and popular figure in grand opera, touring the United States sixteen times. Her farewell appearance was at Covent Garden, in 1905, at a matinée organized by Dame Nellie Melba, who was a close friend.

William Mann Dyson, at Worcester. He was born at Huddersfield, and was appointed principal tenor at Worcester Cathedral in 1865. Although he had reached the great age of eighty-five, Mr. Dyson was remarkably active, and carrying out his duties until a few months ago, when he met with an accident.

Miscellaneous

We are sorry to hear that the Chamber Music Club is having a struggle, owing (presumably) to wireless and other counter-attractions. The Club meets at Lindsey Hall, The Mall, Notting Hill Gate, on alternate Tuesday evenings, from November 2. There are eight meetings, and among the performers are the Withers Pianoforte Quartet, the Grimson String Quartet, the Spencer Dyke Quartet, and a fine array of soloists. The works down for performance include Quintets by Elgar, Glazounov, Stanford, Frank Bridge, Quartets by Beethoven, Dvorák, Debussy, Elgar, Frank Bridge, &c. There will also be played the Beethoven and Schubert Septets, and the latter's Octet. More members are needed. Particulars from the president and hon. secretary, Mr. Paget Bowman, 46, Elm Park Road, Chelsea, S.W.3.

At the recent celebrations at Assisi commemorating the sept-centenary of St. Francis (il poverello), one of the outstanding features—from a musical point of view—was the performance, by a picked choir of two hundred, of an oratorio composed by the gifted cleric-composer, Dom Licineo Refice, professor in the Pontifical School of Music, Rome, whose previous oratorios, 'Maria Maddalene' (1917), and 'Sant' Agnese' (1919), met with considerable success. His new oratorio is based on the life of St. Francis, and is a work of rare charm. It was performed for three nights in the Cathedral of San Rufino, and was vociferously received by the Italian press and public.

The problems of our present-day music are problems of tonality. There is no essential difference between the melody of Schönberg and that of the official Wagner epigones; the melodic passages of Hans Sommer are more expressive than those of the composer of the 'Gurrelieder,' but it is a gradual difference. Equally there is little essential difference between the structure of Stravinsky's 'Le Sacre du Printemps' and the 'Coppélia' Ballet of Délibes. And who would dare maintain that Honegger, in his 'Pacific 231,' goes further rhythmically than the seventh of Beethoven?—(Willem Pijper, in 'Tonality Problems,' in *De Muziek*, October, 1926.)

The fifty-third session of the Musical Association will open on November 2 with a paper by Mr. Arthur A. Pearson on 'European Balladry,' with illustrations. Anyone interested should write to Mr. J. Percy Baker, 12, Longley Road, S.W.17, who will also furnish particulars of the other arrangements, which include papers on 'Broadcasting,' by Captain Eckersley and Mr. P. A. Scholes; on 'Sir Charles Stanford,' by Mr. Thomas F. Dunhill; on 'The Eton MS.,' by Dom Anselm Hughes; and on 'Beethoven, 1827-1927,' by Mr. A. Brent-Smith.

Answers to Correspondents

T. H. C.—(1.) It is difficult to explain without demonstration what is meant by 'covering' the voice. The term is used to describe a readjustment of the apparatus (or change of register, or method of production) at a certain point in the singer's compass. With basses or baritones this would occur at about top C; with tenors about a fourth higher. Sometimes the voice so produced is called the 'mixed voice,' the word 'mixed' being used because some teachers hold that the result is a mixture of two registers—the lower and upper. A familiar analogy is the break in a boy's voice, and a similar change (though less pronounced) is found in women's voices. If you are a bass or a tenor, and have not yet learned to produce the top notes in this way, you should do so. The 'open tone' for high notes is not only ugly and inexpressive; it is also a strain on the vocal organs. (2.) You ask if there is any 'known liquid which would help in producing a clear voice.' There isn't; but (such is human gullibility) from time to time nostrums of this kind are advertised. In our issue of January, 1925, a contributor discussed 'Vocalax,' which claimed to impart a 'feeling of lightness in the middle'—in the middle of the voice, we hasten to add. And in her book, 'The Singer's Pilgrimage,' Madame Blanche Marchesi tells of various quack compounds, among them 'Italian Water, at five shillings a bottle,' the theory being that 'in Italy the voices are good because the water is good; so if you drink Italian water . . .' Well, there you are! 'Vocalax,' by the way, also came from Italy, and, like the water, was five shillings per bottle. Perhaps it was the same liquid, only the label being fresh.

G. H.—(1.) You ask (in fear and trembling, lest your question be thought 'too feeble') to be told the difference between a nocturne and a symphony. You don't understate the feebleness of the inquiry! But here goes: A nocturne is literally a 'night piece,' or serenade, and is therefore of an emotional character. It belongs to the shorter, lyrical forms of music. The symphony, on the other hand, is the biggest of the musical forms. It is usually written for a full orchestra (we say usually, because the term is sometimes used to describe important works for organ, or for smaller collections of instruments), and consists of at least three movements, or more often four—the first long and quick (sometimes preceded by a short, slow introduction); the second quick and light, usually called a scherzo (literally a 'jest'); the third slow, quiet, and expressive; the fourth quick, and often as long as the first, but usually lighter in style. Sometimes the order of the two middle movements is reversed. Having told you what a symphony is, we recommend you to go and hear one. (2.) The obtaining of organ practice is always a difficult problem. You had better inquire of a few friendly organists in the districts you name. We know of no public hall thereabouts with an organ.

False Relation.—Neither of the diplomas for which you contemplate sitting has much value. Like several other correspondents, you remark that these Colleges are not advertised in our journal, and you ask the reason. The answer is, that we do not believe them to be satisfactory (we use as mild a term as possible). You, and other readers who have written to us lately on this subject, should obtain a copy of 'Musical Examinations,' published a few years ago by the *Musical News* office. (It is apparently out of print, but a copy might be borrowed.)

G. M. B.—(1.) We have not heard of anyone so bold as to write a history of music from 1880 to 1920. Histories of music generally begin at the beginning with speculations as to the songs the Sirens sang, or at latest with Hucbald, and by the time space is exhausted, have arrived at the period at which the interest of the modern reader begins. We think you will find out all you wish to know from the 'Dictionary of Modern Music and Musicians,' edited by Eaglefield Hull (Dent). This book was a step in the right direction, inasmuch as it refrained from repeating a mass of information that was easily accessible, and concentrated on a period from about 1880 to the present day. (2.) For the history of English folk-song you cannot do better than consult 'English Folk-Song, Some Conclusions,' by Cecil Sharp (Barnicott & Pearce, Taunton; to be had from Novello).

J. E. B.—(1.) We do not, as you say, undertake to criticise compositions in this column. On the other hand, we don't say we won't, so we tell you that of the two hymn-tunes we very much prefer the common metre specimen. It is not particularly original, but it is straightforward and wholesome. The longer tune suffers from an over-use of the with which it begins. If the tune be sung to a long hymn, the insistence on this would become maddening—even to the composer, we hope. There are one or two weak progressions, but technically the writing in both tunes is good. (2.) We advise you to have no dealings with a firm of publishers making such conditions as those you mention. (3.) A book that would suit you in your present stage would be Kitson's 'Harmony' (Oxford University Press).

C. H. T.—The Fugue about which you inquire is one by Bach, from Book 3, Novello edition. It is a double fugue, or rather a fugue on two subjects, both borrowed from a Fugue of Corelli. Corelli's Fugue is thirty-nine bars long; Bach's is just over a hundred. It is evidently a fairly early work. The key is B minor, not C minor, as given in your quotation, and you are not quite correct as to the form of the lower of the two subjects.

'CARRY-ON.'—Elgar's 'Carillon' is published by Elkin, Beak Street, W. It may be had in the following forms: Orchestra with recitation (parts on hire only); orchestra without recitation; pianoforte with recitation; pianoforte without recitation; and in an organ arrangement.

TUNING (Notts.).—Good books on pianoforte and organ tuning are 'Repairing the Pianoforte' (*Musical Opinion* office) and 'Organs and Tuning,' Elliston (Weekes). No doubt these books will provide answers to your other questions.

C. K. LE F.—We do not know a Dorset version of the folk-song 'Sheep Shearing.' No doubt Mr. John Goss, whom you have heard sing it, will tell you where a copy can be obtained.

AMATEUR PIANIST.—'Pianoforte Accompaniment,' Welton Hickin (Novello). See also the series of articles by Hubert J. Foss, in the *Musical Times* for November and December, 1924.

Too late, or held over till next month: 'Spohr,' 'W. E.,' 'Supertonic Seventh,' 'Notation,' 'D. H. A.,' 'R. H.,' and 'Ambitious.'

SPECIAL NOTICE.

To insure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

FRIDAY, NOVEMBER 19 (FIRST POST).

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Trio in C minor, *J. S. Bach*. (Novello, Book 12, page 108; Augener, page 1173; Peters, Old Edition, Vol. 9, No. 7; New Edition, Vol. 9, No. 9).

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LIVERPOOL CATHEDRAL ORGAN

The Musical Times

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GUSTAV HOLST: NOTES FOR A BIOGRAPHY (I.)

BY RICHARD CAPELL

Gustavus Theodore von Holst was born at 4, Pittville Terrace, Cheltenham, on September 21, 1874. He was of Swedish extraction on his father's side; English on his mother's.

The Holst family had migrated from Sweden to the Russian Baltic provinces early in the 18th century; and at Riga, about 1769, was born Matthias von Holst, great-grandfather of our composer. He was a musician. In 1807 he came to prosecute his calling in England, in consequence probably of liberal opinions that were discouraged in that part of the world. He died at Hampstead, in 1854.

Gustav Holst's grandfather, Gustavus Valentine, was born at Riga in 1799. He was a pianist, harpist, and composer. Before 1840 he was teaching music at Cheltenham. His wife was Honoria Goodrich, of Norwich—the first English forbear of Gustav Holst. He wrote copiously in a light, fashionable manner, and there is the widest dissimilarity between his works at the British Museum and those of his grandson. A brother, Theodore, was a painter, whose work was praised by Rossetti.

Our composer's father, Adolph, was born in London, in 1846, and he too, as was natural in this family, was brought up to be a musician. The most brilliant member of this generation was an elder brother, Matthias, a pianist, who was born in 1833, and died in Scotland in 1874. A sister, Benigna, was also a musician.

Adolph von Holst settled at Cheltenham, where for thirty years he was organist of All Saints'. He married Clara Lediard, of Cirencester. Gustav was his eldest son; Emil was the next. Emil made his career in America. Serving in the Canadian Army, he was severely wounded in the war. There were also two sons of Adolph von Holst's second marriage. Matthias became a professional violoncellist in London. Thorley, the second, went to the United States, and made a legal career. The father died in 1901.

For our purpose, the salient fact of Gustav's young years was that he grew up with music always about him: it was the family language, and he had this advantage, for which there is in later life no equivalent, of using it from the first like any other. Indifferent health threw a shadow over his childhood. He had more than his fair share of ailments. The sheltered climate of Cheltenham never agreed with him, and he retained no particularly joyous memories of his school-days. But at home, so far from any starvation of musical longing, it was assumed he would follow his father's calling. Holst is in the company of the majority of eminent musicians in that music came to him like his mother-tongue, and had not to be wrestled with, like the foreignness of Latin.

The young Holst learnt early to play the pianoforte, organ, and violin. At twelve his father set him to work at the trombone, which suggested itself as a preventive of the boy's attacks of asthma. The asthma was overcome, but the trombone was not dropped, and it played an important part in Holst's life and art.

The musicianship of the earlier generations of Holsts was exempt from adventurousness, and no very disturbing forms of the art reached the Cheltenham household. There was no undue austerity, and Sullivan was delighted in. It came naturally to the boy to compose almost as soon as he could write. At eleven he was engaged in setting to music Macaulay's 'Lays of Ancient Rome.' Later in his teens he abounded with cantatas, operettas, chamber music, and what not.

At sixteen Holst spent six months at Oxford, at counterpoint, working under George Frederick Sims, organist at Merton. This experience marked the end of his unregretted boyhood, and gave him a more sanguine view of the world. He worked exercises for eight or ten hours a day, and felt braced.

Before he was eighteen he became organist and choirmaster at Wyck Rissington, in the Cotswolds. Hereabouts he taught several choirs, and with the Choral and Orchestral Society of Bourton-on-the Water had his first experience of conducting. (Farmer's 'Christ and His Soldiers,' at Bourton, in 1892, was an undertaking that no doubt had quite an adventurous charm for the youth in charge.)

'Here,' says Dr. Vaughan Williams, 'he laid the foundations of his knowledge of choral effect, and of his powers as a teacher; for Holst is a great teacher as well as a great composer.'*

In 1892 he enjoyed an excursion from the Cotswolds to Covent Garden, which gave him a hearing of 'The Twilight of the Gods,' under Mahler. The young country organist, fresh from his courses of scholastic counterpoint, was tremendously disturbed by such undreamt-of chromaticism. He had another year on the hills before he went up to the Royal College of Music.

At that period he used to attend the Three Choirs Festival as critic for a Cheltenham newspaper, and at the 1893 Worcester Festival he had his first impression, a powerful one, of the B minor Mass. He received, that year, as honorarium, a copy of Grove's 'Dictionary.'

At the Royal College he studied under Stanford (composition), Frederick Sharpe (pianoforte), George Case (trombone), Stevenson Hoyte

* 'Dictionary of Modern Music and Musicians.' (Dent.)

(organ), and Rockstro (theory). Stanford did not, as time went on, see eye to eye with Holst, any more than with others in the galaxy of his pupils. But later, to his own pupils, Holst freely acknowledged Stanford as a great teacher, and thanked him for inspiring him with a delight in good workmanship. Rockstro may have been an insecure theorist, but he fired the young man by the almost religious fervour of his teaching.

Young Holst's College friends were Fritz Hart (born at Brockley, 1874), the composer and later Director of the Melbourne Conservatory of Music; Evlyn Howard-Jones (born in London, 1877) the pianist; and most particularly, Ralph Vaughan Williams (born near Cirencester, 1872). Vaughan Williams and Holst were to be, through all the important years to come, more than brothers in their common artistic endeavour, as in most other sympathies of their lives.

In 1895, Holst won a composition scholarship. He took part in that year in a students' performance at the Lyceum Theatre, of Purcell's 'Dido and Æneas'—the beginning of his predilection for Purcell, which was to have a considerable sequel.

In those student days money was scarce, and Holst would spend part of his holiday walking from London to his home in Gloucestershire. He celebrated his twenty-first birthday by completing his first walk of ninety-five miles. He also played his trombone in seaside bands, and fellow-students remember how, at a réunion in the autumn term for the discussion of holiday experiences, one having been to Bayreuth, another to the Three Choirs, and so on, the most useful contribution was Holst's account of the special technics of the trombone playing required on the Folkestone Front.

In 1895 he felt attracted by the romantic social ideals of William Morris, and joined the Hammersmith Socialist Society, at whose meetings, at Kelmscott House, he made the acquaintance of his future wife. He then conducted the Hammersmith Socialist Choir, on whose programmes the names of Morley, Purcell, and Pearsall began to figure.

> The tawdriness of London, its unfriendliness, the sordidness both of its riches and poverty were overwhelming to an enthusiastic and sensitive youth; and to him the ideals of Morris, the insistence on beauty in every detail of human life and work, were a revelation. No wonder, then, that the poetic socialism of the Kelmscott Club became the natural medium of his aspirations; to Morris and his followers 'comradeship' was no pose, but an absolute necessity of life. And though as years go on Holst has grown out of the weak points in Morris's teaching, yet his ideal of thoroughness, of beauty, and above all of comradeship have remained and grown stronger.*

When he left the College in 1898 his compositions had reached Op. 6, but of these only one or two songs have been published. Years before, he had finished ambitious scores, such as a choral setting of Kingsley's 'Ode to the North-East Wind.' In 1891 his name began to appear on the programmes of Cheltenham concerts, as the composer of an Orchestral Scherzo, an Intermezzo, and so on. In 1893 there was produced at Cheltenham his operetta (one of a number of youthful pieces of the sort) 'Lansdown Castle; or, The Sorcerer of Tewkesbury,' composed, so the Gloucestershire Press alleged, under the influence of Sullivan.

Under Stanford he mostly wrote chamber music, as he was later glad to remember, telling his pupils that it focussed one on the essentials of art. In view of rather common assertions that the unusual metres and the daring of the rhythms of Holst's mature music are due to this or that exotic influence, it is interesting that already in a String Trio of 1894 there is a Scherzo in 7-4 time. Under Stanford, too, were written operas, 'The Revoke' (1895), in one Act, on a text by Fritz Hart, being, although unpublished and never performed, Holst's acknowledged Op. 1.

At the time of his leaving the College, neuritis —which was to become Holst's worst enemy— manifested itself, and rendered it plain that he could not make a career as pianist or organist. Trombone playing afforded the readiest means of a livelihood. During the next few years he was hard at this work here, there, and everywhere, from the Scottish Orchestra to the *bas-fonds* of musical comedy. He first joined the Carl Rosa Opera Company at Southport. He acted as *répétiteur* for them, and did various odd jobs. He played the trombone in operettas, in the music-hall, and on the pier.

He nevertheless wrote actively. The Overture, Op. 7, 'Walt Whitman' (1899), was an early tribute to a poet in whom Holst, like Delius, Vaughan Williams, Charles Wood, and Hamilton Harty, all at much the same time, found texts apt for music. He scored part of his 'Cotswolds' Symphony, Op. 8, on the sands at Skegness, in the intervals of the performances of the band. The slow movement was an elegy for William Morris. The Overture was never heard. The Symphony was performed at Bournemouth under Dan Godfrey, in 1902, and not again. But another work of 1899-1900, the Ballet Suite in E flat, Op. 10, was one of the compositions chosen to be played at the first of the Ernest Palmer 'Patron's Fund' concerts, 'for the encouragement of young British composers and executive artists,' in 1904. It was revived in 1911 at a Patron's Fund concert, in which were gathered the best successes of the seven years, and it was the first of Holst's orchestral works to be published.*

Some of the part-songs of 1899-1900 have been published. They include the eight-part 'Ave Maria' for women's voices, which is perhaps the first of his pieces allowed by his admirers to be beyond doubt 'real Holst.' His name had first appeared on a West-End programme in 1897, when the Magpie Madrigal Society sang his six-

* R. Vaughan Williams in *Music and Letters*, July, 1920

* Novello, 1911.

part 'Light leaves whisper,' at St. James's Hall. The same Society sang the 'Ave Maria' in 1901, under Lionel Benson. Since then it has become known far and wide (it was, for example, a test-piece at the 1920 Blackpool Festival).

In 1901 (the year of his father's death) Holst married Isobel Harrison. A daughter was born to them, Imogen Holst. Holst's marriage incited him to turn to a different means for a livelihood. He threw up his orchestral work, and for the next twenty years he was busy teaching and, in the intervals of teaching, composing, in London.

(To be concluded.)

SOME NOTES ON 'MY LADYE NEVELLS BOOKE'

By Charles van den Borren

The recent edition, by Miss Hilda Andrewes, of 'My Ladye Nevells Booke'* enables us to develop our estimate of William Byrd as composer for the clavier—an estimate so far based on his pieces in the 'Fitzwilliam Virginal Book' and in 'Parthenia.'

Of the forty-two pieces in 'My Ladye Nevells Booke,' however, there are but seventeen hitherto unpublished.† With few exceptions these seventeen are all of superior quality, and their interest is enhanced by their early date; indeed, it is known that 'My Ladye Nevells Booke' was compiled as early as 1591. Thus it is proved beyond doubt that William Byrd was the pioneer of virginal music, and that he had raised it to a great height well before the end of the 16th century. As Miss Andrewes so justly notes in her remarkable 'Introduction,' this is an astonishing feat to the master's credit, if one remembers that between these refined pieces and the essays (singularly advanced for the period, yet still very simple) of a Hugh Aston, at the beginning of the 16th century, there is a break, which the repertory of 'Mulliner's Book' (devoted more especially to the organ, and unequal in quality) fails to bridge.

It is reasonable to suppose that the music composed for the virginals in the intermediate period (from about 1510 to 1580) was not written down, or else that the existing manuscripts were lost, and that, consequently, Byrd only developed a method common at the time of his youth. Nevertheless, the fact remains that at a given moment the master did synthetic work in this branch of composition, as in that of the vocal madrigal, and summed up in a vast ensemble all the detail of his predecessors.

From the standpoint of the psychology of invention, William Byrd is incontestably one of the most interesting figures in musical history. Indeed, a more harmonious union of naïveté and audacity cannot be conceived. Byrd it is, among musicians of all time, who above all gives us an impression of the childlike and ingenuous. But that child who plays with such spontaneous joy, and with so candid a smile, is, at the same time, a grave and contemplative soul, who surrenders himself most willingly to dreaming, and to rapture. His dream is all blue, of that immaterial blue of distant horizons, where heaven and earth seem to melt together. A mystic dream, crossed by visions of haloed angels; a dream of which the sweetness penetrates and soothes one in an atmosphere of infinite blessedness. An earthly dream, however, because that child of heaven never loses contact with his fellows, his brothers, whose songs of joy and of sadness he lovingly gathers, to vary them, to adorn them, and to figure them in such a way as to bring out all their freshness, all their wild, bitter perfume.

There are moments of languid ecstasy, endlessly prolonged, which would give birth to lassitude were one not conquered, in spite of oneself, by so much sweetness and serenity. In this respect the Voluntaries Nos. 26, 29, and 42, of 'My Ladye Nevells Booke,' are particularly characteristic. In reality, they are *ricercari* with several themes, more or less freely developed; but contrary to the Continental *ricercari*, which appear, for the most part, as pieces severely built in the manner of the Motet that they imitate, these Voluntaries are distinguished by a dreamy freedom, notwithstanding the scholastic proceedings which govern their composition. Is it the peculiar quality of the thematic material, or the manner in which that material is used, which creates this impression of technical freedom and of expressive spontaneity? It is impossible to say, for indeed there is here something quite indefinable, that genius alone can explain.

This child who plays, dreams, and so willingly abandons himself to rapture is, nevertheless, a great technician. He knows his counterpoint better than anyone. But, like all true geniuses, he has no prejudices. And when the question arises of endowing the clavier with a repertory all its own, he hesitates not one instant to imagine a new idiom which responds at once to the material demands of the instrument and to the poetic effects he hopes to draw from it. If, in order to accomplish this, it becomes necessary to transgress the rules, he will transgress them: hence that intentionally ambiguous harmony, those unexpected modulations, those strange false relations, those successive or simultaneous contrasts between binary and ternary times; hence those spondees, those iambics, those pointed figures, or those scrolls in triplets, the subtle tracery of which evokes rounds danced by sylphs in an Eden-like landscape.

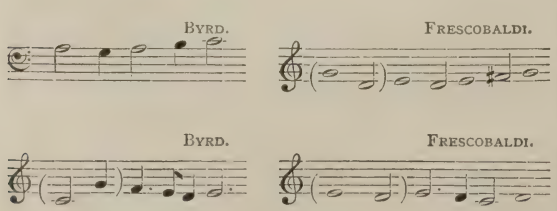
All these particulars are to be found in diverse degrees, but always used with an exquisite sense of poetry, in the majority of the new pieces in 'My Ladye Nevells Booke,' whether in those in the form of Grounds,* in the delightful 'Medley'

* 'My Ladye Nevells Booke.' William Byrd. Edited, with an Introduction and Notes, by Hilda Andrewes; with a Preface by Sir Richard Terry. (Curwen.)

† All the others are to be found in the 'Fitzwilliam Virginal Book,' save 'The Galliard for the Victorie,' which has been edited by Madame Farrenc, after a manuscript which belongs to the Conservatoire of Paris.

* No. 1, 'My Ladye Nevells Grownde'; No. 2, 'Qui passe'; No. 3, 'The Second Grownde.'

bearing the title, 'The Barelye Breake' (No. 6), in the audacious 'Fancie' (No. 41), where Byrd makes such original use of homophony, or in the series of Pavans and Galliards which occupy the middle of the collection. Among the last, there is one which surpasses in extent all the others, viz., 'The fifth Pavian' (No. 18), followed by 'The Galliarde of the fifth Pavian' (No. 19). Written in the key of C minor, to which numerous anomalies confer a colour altogether apart, the 'Pavian' is the finished prototype of that sort of composition which was to come into favour at the beginning of the 17th century, under the name of 'Lachrymæ,' or 'Tears.' The rhythm and form of the Pavan serve here only as pretexts for superior stylization, thanks to which the nobility and the gravity proper to that stately dance are enriched by an element of sensibility, half dramatic, half contemplative, in which, up to a certain point, the origin of the *lamenti* of the Italian opera, and of the instrumental *Tombeaux* of the 17th and 18th centuries can be seen.*

One of the most interesting pieces in 'My Ladye Nevells Booke' is the fourth number of the collection, 'The Battell.' Assuredly it is not the most significant from a purely æsthetic standpoint. Certainly there is something essentially puerile in the attempt to represent in music the different phases of a battle. On the whole, the constantly descriptive character of so long a suite of pieces becomes rather monotonous. Yet the minute realism of the work—quite the opposite of the rather conventional and limited side of the instrumental battles of the Continent—constitutes an invaluable document concerning the popular life of the time. Those flourishes, those march themes, those airs characteristic of fife and bagpipe, all take us back to Shakespeare's time, and give us a very suggestive and probably a very exact idea of the music that accompanied the warlike evocations of his plays. Certain of these little pieces, moreover, rise above the level of of simple local and casual productions; thus 'The Bagpipe and the Drone' offers us, under an extremely primitive form, the model for all the 'pastorals' for organ and for clavier, of the 17th and 18th centuries, beginning with the 'Capriccio Pastorale per Organo' of Frescobaldi,† the thematic material of which is clearly related to that of Byrd's piece, as may be seen from the following citations:

* The existence before Byrd, and even from the 14th century, of polyphonic lamentations on the death of illustrious personages is, however, to be noted. Byrd himself, and several of his younger contemporaries, composed vocal or vocal-instrumental pieces of the kind.

† *See* Torchi, 'L'Arte Musicale in Italia,' vol. iii., p. 223.

In the same manner, 'The Flute and the Drone' foreshadows, more than a century distant, the 'Musettes' of Couperin le Grand,* if not in the detail of the motives, at least in the atmosphere, which, more rugged in Byrd, has not yet attained that *gentillesse* which Couperin was to put into it as a matter of course in the century of shepherds *à la* Watteau.

Thus William Byrd appears more than ever, after the publication of 'My Ladye Nevells Booke,' as a great precursor in the domain of musical expression and form. His art has the inestimable freshness proper to all innovations realised for the first time by a consummate genius, who, though profiting by his predecessors' inventions, uses them only that he may the better spread his wings, and so express the depths of his soul with greater truth and intensity.† His soul, as we have seen, is essentially that of a poet-child, of a dreamer, full of faith and rapture. Could one, indeed, imagine anything more exquisite than music capable of communicating to us, through the centuries—and with what power of persuasion!—all that is purest and sweetest in a man's heart?

* *See* Livre iii., of the 'Pièces de Clavecin,' 15e Ordre (Musettes de Choisy et de Taverny).

† In order to be in perfect accordance with the psychological reality, one must, of course, make allowance for the 'subconscious' in those creative proceedings.

MUSIC WITH TEARS

By Frank Howes

It has been said of old that music can soothe the savage breast, and it has lately been shown in these columns that it can wet the cheeks even of the strong and silent critic. How, and why? The only hopeful way to find an answer has already been indicated in the scientific spirit of 'Feste.' The phenomena have been collected—not exhaustively, of course, that must be done each for himself, and every man must become his own psychologist; but we have been shown how to arrange our data. Can we now begin to frame a few hypotheses? If so, we can proceed to test them. Let us conjecture an hypothesis to account for tears, to which we are only moved by certain passages, not by all music. When the stream of emotion evoked by particular passages is swollen with a sudden accession of feeling—as, for example, in Sachs's monologue, when to the pensive mood engendered by the night and the elder scent is added the wistful human poignancy of what might have been, the overflow of feeling becomes a physical stream.

Some fundamental instinct has been touched, our ordinary channels of emotion have been filling by sympathy, and there comes a point when the sudden extra spate of feeling is more than they can carry off. The physical discharge provides an outlet for the psychical flood. This interaction of mind and matter as the result of an experience having 'meaning' for us is one of the strongest arguments, if any such to-day were

needed, against a material interpretation of life. This commonly observed psycho-physical mechanism is extremely mysterious.

Now, take an actual case and watch the mystery happening. One of the things that made me cry was Act 2 of 'Die Rosenkavalier.' There was a kind of frozen immobility of perfection in which the whole world stood still; and yet the laws of life were not broken so completely as that. The situation changed slowly, and its loveliness became more intense thereby, until, as the young squire advanced towards Sophie, I could bear no more. Now there was nothing sad in this at all; the moving thing was its sheer loveliness. I have an idea (it is no more than a hazy speculation) that this kind of ravishing beauty (*cf.* much of Brahms's chamber music, Bach's chorale, 'Jesu, Joy of man's desiring,' 'Comfort sweet,' the slow movement of the D minor Concerto for two violins, the Quintet in 'Die Meistersinger') gets its poignancy from the fact that it is a hopeless challenge to Time. Here is a moment of the most intense experience, during which we are more alive than we are in going about the world, and we wish to retain it unchanged; we are deluded for a little into feeling that Time is standing still for us, yet we know that it and the vision are slipping away from us. Music, unlike a picture, passes before we can take our fill of it. It is an intolerable thought that that sublime quintet should ever stop; but we feel—nay, we know—it will. The conflict between success and failure in having and holding this piece of more abundant life intensifies our emotion to breaking point.

Now, if we cry at a passage such as the one in 'Hiawatha,' our tears come more readily and their source is sadness—a different emotion, but having at bottom the same cause. Our strongest instinct is that for life itself (self-preservation, ego instinct, self-regarding sentiment, call it what you like according to the school of psychology you most favour); one day that instinct will be thwarted for ever. Hiawatha's single word 'Farewell' brings us face to face with that biggest fact, though not in any self-regarding way, for it is the sorrow of parting from another. The immediate response to the emotion of sorrow from our earliest years has been tears. But the interesting thing about this passage is that it is a little jammy chromatic harmony which adds the last touch of poignancy to the cup. Bitter words have been spoken (not without provocation) about the moral quality of chromaticism, but by a mysterious symbolism poignancy expresses itself in music by semitones. It just does, there is no arguing about it; and whether it is good or bad depends on the sincerity and the sensibility of the user. Prof. Dent has recently said (in 'Terpander') that 'sincerity is a virtue with which art has no concern'; as great an untruth surely (may he forgive my presumption!) as ever fell from the lips of a wise man. Young Coleridge-Taylor had not spent half a lifetime working on feigned emotions from an organ-loft. He went straight to the point, and spoke his real feelings in the idiom that came immediately to him. Professors of composition advise you (very wisely) nowadays to avoid the use of diminished sevenths, yet Bach used them, and they do not sound reprehensible, and I have no doubt that if Dr. Vaughan Williams wanted to say something with a diminished seventh he could do so, and we should wonder what new chord he had discovered. Sincerity is all-important in these matters, for in music very fortunately no deceit is possible. If you write music you show your soul to the world. You may deceive some people some of the time, but it will not be for ever. A publisher told me the other day that a decent composer couldn't write a bad ballad even with his tongue in his cheek, and that a composer who had written many bad ballads, finding the market now dried up, could not for all his musical skill write anything else. Be sure your music will find you out. We may, therefore, take comfort that we shall not in the long run be called upon to share with composers experiences that they have not had. I have argued elsewhere that music is a form of communication, and the examination in these columns of the listener's as opposed to the composer's or performer's emotions seems to me to confirm that general proposition: the composer imparts his experience to us, and causes in us analogous reactions to his own.

Analogous, but not necessarily identical reactions. Let me describe another of my own responses. I can listen to hardly anything of Liszt's without seething with anger. A few bars and I am throwing my body about, and towards the end of whatever it is I want to stamp and cause a riot. Being a well-behaved person I withdraw from concert halls when pianists reach the Liszt stage. I have occasionally, however, been trapped by an orchestra playing one of the Hungarian Rhapsodies. The sheer vulgarity of these works has sometimes made me laugh, not good-humouredly, but in the same sort of way as indecency causes laughter. In vulgarity there is always vitality, and the titillation of our vital centres provokes laughter instead of tears. But there is no more humour in laughter of that sort than there is anguish in tears of joy. What makes me angry, I think, is the blatant exhibitionism of the man. Up to a point our reaction to indecency is to be amused, but beyond that point amusement turns without any willing from us into disgust. Liszt, however, did not write his pianoforte pieces and his Rhapsodies as an out come of experiencing anger, vulgarity, and disgust. He and I, communicator and communicant, share an experience, but react to it with different, though related emotion. What makes him swell makes me wilt. His unrestrained inflation deflates me until I begin to rebel; my feeling of humiliation turns to contempt, then to disgust, and finally to anger.

Besides tears and violence, there are yet other bodily reactions which need to be catalogued in the instructive way which has lately been employed

in these pages. In my own case I notice myself smiling at beautiful phrasing. Those who are 'absolutists' in music should find this particularly instructive, as it is the nearest isolatable phenomenon which has a bearing on 'purely musical emotion.' Would it be possible to collect answers from auditors as to their reaction to Miss Jelly d'Aranyi's playing of Bach? Another discharge of pleasurable emotion is to incline the head, slightly sway the body, or open the hand. In dramatic music I have known at a crisis a tingling to begin in my trunk and extend to my extremities, and take at least thirty seconds to do it. But this is almost always in opera, and in computing general laws, individual emotions of this kind would have to be discounted by bearing in mind that except for opera I rarely go to the theatre, and do not as a rule read more than half a dozen novels in the course of a year. So that dramatically I am in the position of the person who comes to Liszt without sophistication, and is taken in by his sheer effectiveness.

The emotions of the listener form a different avenue of approach to the general problem of emotion in music from those of the performer or the composer. In the case of the performer there is always the element of construction. All these will have to be correlated. It is a big inquiry of which the fringes are only now being touched (*e.g.*, by Vernon Lee, as I happen to know). This must be my excuse for boldly exposing my own mind to the public gaze. The points I have tried to suggest without adequate elaboration are: (1.) Tears are the outcome of several emotions, and they come at different stages in different emotions. Tears of sorrow ('Hiawatha') are more easily produced than tears of joy ('Rosenkavalier'), and tears of joy are easier than tears of anger; it would take more than Liszt to make me cry with rage. (2.) Emotion is the point of contact between music and life. It is therefore improper to separate rigidly moral from æsthetic judgments. Even purists speak of *bold* melodies, *erotic* motifs, *disgraceful* diminished sevenths (*cf.* Eric Blom), *vigorous* rhythms, *sympathetic* interpretations, and so on. (3.) Results no less instructive than those given by weeping might be obtained from investigating other bodily reactions.

WIRELESS AND THE CONCERT-GOER

By Thomas Armstrong

It will certainly be what the *Evening Standard* calls a 'London Music Sensation,' and a very unpleasant one, if the glorious march of civilization turns Beethoven out of Queen's Hall to make a home for newer deities. The prospect of losing that familiar atmosphere brings home sharply enough the strength of its hold on our affections; and most of us who have never been over-sympathetic with talk about the 'dear old St. James's Hall days' will soon, apparently, be boring others with our own tale of woe about the 'dear old Queen's Hall times.' But the shock tactics of the evening Press presented too gloomy a view of the prospect, and a fuller consideration of the question leaves one in a more sanguine state of mind.

Indispensable as the Langham Place hall seems to have become in London musical life, there is no reason whatever to suppose that its place could not in time be filled. The question will not turn on that. More serious is the subsequent statement that the hold of Broadcasting is going to throttle other enterprise, and make orchestral concert-giving a clear impossibility for all private concerns. The obvious and tremendous advantage that the B.B.C. has over other companies makes this seem at first sight a likely development, and it is worth while to consider it.

This is no place to enter into any controversy about the possibilities of wireless transmission, which must always be dominated by the optimistic forecasts of the professionally interested. It is safe to say, however, that the time is not yet at hand when wireless will produce results entirely satisfactory to the musician or the musical concert-goer—even if this can ever come to pass. To begin with, mere physical results, apparently, can never be the same. We shall never have from a small microphone and a trumpet the actual, first-hand waves of sound, the highly complicated scheme of harmonics and overtones, which fill the atmosphere of a concert-hall and surround and play upon our ears and our whole sensitive being. It is impossible to exaggerate the importance of this physical effect of sound, which must depend not only upon, as it were, surface qualities, but upon volume, texture, and solidity. Not a hundred scientists, swearing by their various Baals, will convince a musician that the sound of a violin can be made or reproduced by anything but a violin—a thing of resonant wood, strings, and a bow. We get, at present, surprisingly good reproduction, and we shall get better: but it is doubtful whether it will ever be anything more satisfactory as a substitute than the reproduction that a mirror gives of a human face—an image with neither warmth nor solidity, as intangible as it is dead and cold, as really unlike as it is mockingly similar. One cannot help marvelling at it. Only the merest nothing is lost; but that little is everything that matters. It is the life of the thing.

Moreover, broadcasting means the loss of all that personal side of music which has hitherto meant so much. The possibility of hearing music that will be free from distracting influences is an attractive one; but in reality it is no advantage to be shut out from the human side of a concert, deprived of all 'sense of occasion,' and out of touch with those who are actually making the music. Theoretically, perhaps, it ought not to matter. In fact, it matters a great deal, for everything that tends to dehumanize music tends to devitalize it, and there is little doubt that this purely personal side of the art is one of the channels through which its most profound influences exert themselves. Nobody who

has examined his sensations on a big 'Phil.' night, or at any other time, can fail to appreciate the importance of this atmosphere, and the B.B.C. perfectly realises it. The Company has tried in various ways to remedy the lack of it, and freely admits that only at an actual concert is the full effect obtainable. But at present broadcasting cannot reproduce atmosphere, and it is difficult to see how this can ever adequately be done. Television may, in time, become a common installation, but even this will be powerless to provide the mere physical human contact which seems to be the essential thing. It is a primitive element in music, but none the less to be reckoned with; it is vital and deep-seated, and will prove itself so as soon as we lose it. Highly significant at the present moment is the return which we are told is being made to choral societies. Broadcasting at first affected them severely—but its hold on that class of listener is less potent than it was. In many cases singers return to their organizations because they feel the need of that human side which has been spoken of above, and because real lovers of music demand some personal expression, some effort of their own, and are not satisfied by a mere feeble receptiveness.

One's firm ground for optimism, therefore, is faith in music itself. Broadcasting throws its net very wide; apart from the millions who watch only for motoring talks and children's hours, it attracts superficially a large number of those whose interests are not vitally musical. Mere desire to get perfect mechanical results holds many who have no real enthusiasm for the art, but, like hunters, despise all except the gamest quarry. Speeches and jazz they can get well enough, but to some extent great music still eludes them. Then there are the thousands who palely like music, who never used to go to concerts in the old days, and who now will not 'trouble to go out at night' for a concert they can partly enjoy by their own firesides. All these make an enormous wireless public opinion. But it is not they who will ultimately count. The decisions will be made by those who have the root of the matter in them, and are fully responsive to the undoubted educational potentialities of wireless. As soon as these listeners are made genuinely keen and critical, and have the thirst for music created in them, wireless will cease to satisfy them, and they will want the real thing. The demand will be created, and unless the B.B.C. satisfies it by good concerts, in an acoustically satisfactory hall and at reasonable prices, other enterprise will again become possible. This means that if broadcasting does, in fact, kill other concerts, it will have to provide alternatives of its own. The material influence of such a development on the lot of orchestral musicians cannot be dealt with here. Musically the results might not be entirely bad. Weekly symphony concerts, with a permanent orchestra, no deputies, a regular conductor and occasional guest-conductors, might produce playing better than we are accustomed to hear in London. If the concerts were more frequent, and perhaps regular, at three a week, we should, in a long season, be compensated for the loss of a short season of nightly concerts. It is assumed that these concerts, which would be broadcast to the provinces, would be open to the general public, on payment, as ordinary concerts now are. The loss, if they were to go, of such institutions as the Royal Philharmonic concerts, with their background of fine traditions and irreplaceable atmosphere, would be a serious one. Sentimentally to lots of musicians it would be a tremendous blow; but actually, and in course of time, if wireless creates the demand it claims to be creating, it does not seem as if Londoners would be much the poorer. In course of time, that is: at first they would be seriously so.

Another likely result of the difficulty of orchestral enterprise would undoubtedly be felt in the sphere of composition itself. It has, indeed, been already felt. There is a marked tendency for musicians to write for the small orchestra, or for combinations of single instruments which, in a body, are beyond the scope of chamber music, and with skilful handling would be adequate to a fairly large hall. Performance of the 'Siegfried Idyll,' for instance, with its original force of seventeen instruments, gives a new and delightful sensation to ears which have become accustomed to an ensemble of at least twice that number, inevitably coarsening the sound and altering the proportions. 'Pierrot Lunaire' is another example, Bliss's 'Rout' a third, and the possibilities are clearly tremendous. It may be thought that small combinations of instruments will be found unsuitable for the expression of really big ideas; but even if this be true, which is highly improbable, one could argue that it is so only because our ears have become insensitive and coarse, owing to frequent subjection to improper treatment in recent years. Many sensitive listeners find themselves seriously tried and irritated by the exceedingly loud noises of the modern orchestral style, even when the material is good. When the material is weak the noise is unbearable. Many of us would welcome quieter expression, be the emotion as intense as it will; and it is likely that with the changed conditions we should get a great deal of subtle and keen pleasure. The Schönberg Sextet, quite apart from its musical import, was severely criticised as being beyond the range of chamber music, and too orchestral in intention and effect; and one may perhaps see in this work the beginnings of a new technique. In the new genre it would no longer be judged as a chamber work, and might be found more satisfactory. A big readjustment of our attitude and tuning-up of our perceptions would be demanded, but there is little doubt that in time we should find that big spiritual effects are sometimes best obtained with small material ones; and I suppose the re-scoring for small orchestra of many great works—a welcome reversal of the present Elgar process—would follow as a matter of course.

Quite likely, moreover, if things came to the worst as regards orchestral concerts, would be a revival of real chamber-music, a development which would bring a tremendous range of new beauty into the experience of many keen listeners who have never had adequate opportunity to acquire this fine taste. Again, there would be an inevitable effect of cleaning and fining-up our palates, and forcing us to get our satisfaction from smaller perfections and the more rarefied sensations of form and line, rather than from the heavy colouring of a large orchestra. It would be a wholesome revival, which, even if it did not altogether compensate us for the loss of a good deal of fine music, would bring us great gain in other directions, and call our attention to a large field of neglected experience.

It seems, however, that the position is not so gloomy as it appeared at first, when these startling announcements were made; and that until the progress of broadcasting reaches achievements which now seem impossible, there will still be orchestral concerts for those who want them. Whether they are provided by a Broadcasting Company or by private enterprise matters little, so long as the concerts are good. If broadcasting does achieve the impossible and learn to transmit in such a way as to satisfy the real needs of keen musicians, we shall all be its grateful, devoted followers. And even if large orchestras entirely cease to exist, we shall not be without substantial compensations, however much we may lose by that development.

It should be pointed out that the present article, which is written from the point of view of a Londoner who is able to attend concerts when he wants to do so, is in no way an attack on broadcasting; nor is the writer ignorant of all that can be said in its favour. It is merely an attempt to indicate some of its possible influences on music and musicians, and to inquire what steps we must take to make room in our world for a late-comer who is obviously here on a very long visit.

THEORETICAL TEACHING: SOME SUGGESTIONS FOR REFORM

By Cyril Bradley Rootham

Mr. Julius Harrison's article on 'Pedantry in Examinations' incites me to follow his lead. May I suggest some reforms in theoretical teaching? As University lecturer in harmony and counterpoint, and examiner for degrees at Cambridge, I have had to define for myself what counterpoint and harmony mean in examination papers. I decided that counterpoint means practice in 16th- and early 17th-century methods of writing, and that harmony implies the various musical styles which have flourished since (say) the time of Purcell onwards. All examinations should, as I think, involve scholarship, *i.e.*, knowledge of the great works of the past. In this connection I exclude contemporary composition, since contemporary methods are nearly always a matter of controversy. Musical degrees, if they are to be of any value, are primarily concerned with scholarship, and not with original contemporary composition: although Cambridge welcomes originality in the two composition papers in the final Mus.B. examination, in the Exercise for Mus.M., and in the compositions that have to be submitted for the degree of Mus.D. (Incidentally it would be well if all singers and instrumentalists, as well as composers, conductors, and critics, had more scholarship, in addition to their purely technical training.)

I always teach from scores of great composers, and not from text-books, and even the shortest exercise in notes written by a student must be musical; that is, the writer should be anxious that other people should take some pleasure in hearing it performed. If any exercise fails in this test, then it is of little value. If a vocal melody is set for three- or four-part writing, then the student is expected to study a Mass or a madrigal, a chorale of Bach, or a chorus from Purcell or Handel, according to the style of the question, before a note be written down. If a violin or viola or violoncello part be set, then similarly a dance movement from, say, Purcell's 'Fairy Queen,' or a movement from a Beethoven quartet, must first be studied. If no training has been undergone at school, then a start must be made to write in *one* part—*i.e.*, melodies; for thus, as it seems to me, should all music-writing begin. It is obviously useless to write musical notes on paper, unless one hears what one is writing *as a whole*, and a continuous whole. No one can begin to write in four parts if he or she be unable to think and write one part—*i.e.*, a melody. The next stage is to put that melody in the bass and add another part to it. This is a big step, and requires thinking in two parts at once. How few people can hear two parts at once I have demonstrated by testing so-called musical audiences (teachers included) with our National Anthem in the left hand and a gay tune in the right hand above it. Very few among my audiences have recognised the tune in the left hand. How then expect beginners (children or adults) to think in and to write four parts at once?

After two-part writing will come three-part writing. Once the student can hear and write three parts at once, the rest is comparatively easy. But only after three-part contrapuntal writing has been achieved should block harmony, *i.e.*, chords, be studied. The reverse method spells mathematical puzzles, not musical thinking: the beginner writes chords without connecting their different parts in his mind melodically; he thinks in chords, not phrases (words, not sentences). Such a method also induces other faults, such as inability to follow good part-writing, poor sight-reading, failure to follow the use of accidentals through a bar, or the different lengths of notes in the various parts

that make up the polyphony of any reasonably good composition.

All serious musical students then should approach the art of writing music on paper by the historical method—tunes first, then the *gradual* addition of more parts. The style of each little piece of music written should be determined beforehand: moreover, it should be written always for a definite medium, *i.e.*, voices, or strings, or pianoforte, or organ, &c.; and, as I have written above, some examples by great masters of the past should first be played and examined by the eye carefully before any attempt is made to write, whether it be a tune or intricate polyphony. It is perhaps hardly necessary nowadays to insist on the advantages of learning to write first in the style of the great vocal writers of the 16th and early 17th centuries. Just as the study of Latin is a living thing, if one would understand the great literature of the Romans and realise the foundations of much of our own English language and literature, so is the close study of the pure diatonic vocal school of those great days of our English pre-eminence in music a first necessity in true musical education. Its free rhythm and declamation, founded upon the plain-chant tradition, are perhaps its most valuable object-lessons. The later styles, involving the use of unprepared discords, chromatics, &c., should come afterwards. Figured bass is, in my opinion, for advanced students only. It should be studied historically, as a method of shorthand used by composers of a certain period. By its means these composers indicated to the organ player or harpsichord player who accompanied singers, or choruses and orchestra, the *skeleton outlines* of the piece of music which was being performed. It is obvious, then, that to accompany a singer from a figured bass part written by, say, an 18th century composer, the accompanist will play flowing parts in accordance with the style of the music. He will use passing-notes and figures of accompaniment (which are not, of course, expressed in the figures) to suit the composer's style. What, then, is to be said of the stupid, cramped exercises given so often in examinations to students? In such exercises the students are supposed to follow the figures strictly, the result being a dull succession of chords. Or in other examination papers that I have seen, all the passing-notes are figured as well—the resulting figures looking like a logarithmic table. Do examiners who set these papers realise the absurdity, historically and musically, of such futile puzzles?

In conclusion, it should be remembered that in any style of composition, the possibilities of permutations of chords are comparatively limited, whereas the possibilities of new effects in true polyphony are illimitable.

The Tudor Singers and the Kendall String Sextet will join forces at Æolian Hall on December 3, at 8.15, in a programme of old music, comprising choral works by Byrd, Fayrfax, Aston, Morley, Weelkes, Palestrina, &c., and string sextets by Byrd and Gibbons.

Ad Libitum

By 'FESTE'

Last month I ventured to protest against a remark of Kreisler—a remark which expressed in a few words his policy of confining his activities to the playing of trifles, and the neglect of the concerted masterpieces. It is only fair that I should take the earliest possible opportunity for giving him credit of being better than his word: during the past month he played superbly the Brahms and Elgar Concertos at Queen's Hall, with the London Symphony Orchestra, and so did much to remove a long-standing reproach. Incidentally, the occasion showed that musical critics, after all, have their uses. There is hardly one of those writing for the London press who has not expressed himself frankly concerning Kreisler's choice of programme during the past two or three seasons, and it is evident that (1) they said what the genuinely musical public thought, and (2) they did not say it in vain. A great artist needs to be reminded from time to time that although *hoi polloi* will sit at his feet and rapturously acclaim his performance of trifles, a very large proportion of this same crowd will join with musicians in appreciation of the big standard works. A half-arrived performer may be excused for playing the safety game, whereas a Kreisler holds both publics so securely in the hollow of his hand that he risks nothing in catering for both. On the other hand, if he takes the easy line of merely fiddling to the crowd, he risks his reputation as an artist.

Mr. St. John Ervine has lately released some characteristic denunciations of the hysterical flappers who spoil the enjoyment of the general public at theatrical first nights. I wish musical critics would deal as faithfully with the unbalanced enthusiasts at the Gilbert and Sullivan operas and the Russian Ballet. There must be a good many folk who avoid the former annual revivals simply because of the lengths to which the applauding and encoring fiends have been allowed to go. No doubt the management takes the view that as the theatre is always crowded, everything is as it should be. It appears to forget that a more stringent line in the matter of encores would not keep one rabid enthusiast away, whereas it would improve the performances by allowing of greater continuity, and so would attract people who can manage to be enthusiastic without temporarily taking leave of their senses. The run of the 'Beggar's Opera' was spoilt by similar excesses. On the occasion of my one visit practically every song was encored, and the process became almost entirely mechanical. The result was, of course, a constant holding up of the story, and the lengthening of the show by the better part of an hour. We heard of some devotees attending anything from ten to fifty performances, but no statistics are available concerning those who, like myself, made their first visit also their last, merely because of the senseless and indiscriminate encoring.

Yet the public that prefers a 'straight-through' performance of a dramatic work ought to be considered, small and unvociferous though it may be. I gather that Dr. Sargent has somewhat improved things at the Gilbert and Sullivan revival. Let us hope that he will eventually nduce the Savoy audience to listen to the interludes and other bits of purely instrumental music. It is an anomaly that to-day, when Sullivan's genius seems at last to be fully appreciated, his works are being performed to an audience that is apparently the least musical in London.

As for the Russian Ballet, the hysteria of the attendant flappers of both sexes is perhaps best reflected in a notice of the opening performance that appeared in the *Evening News* of November 15. The writer (not the journal's excellent music critic, by the way) dithyrambs his way down nearly a whole column of the paper—which is quite six times as much space as would be allowed for a first-class concert, and far more than double the amount given to the first performance of a new opera or play.

He begins on a note of high ecstasy:

> Young men and maidens, when they have fallen deeply in love, often wonder what they thought and talked of before the revelation came that changed the whole world for them. It is surely so with us true lovers of the Russian Ballet: we cannot imagine how we existed in, say, the Augustan Age (meaning the era of Sir Augustus Harris), when stage dancing was a matter of mechanical evolutions and meaningless display, and M. Diaghilev's ideal of a newer and more intimate art, able to express the whole chiaroscuro of life, was by us undreamed of!

Sir Augustus died thirty years ago, and it is hard to believe that a writer youthful enough to regard anything so exotic and artificial as the Russian Ballet as being 'able to express the whole chiaroscuro of life' was born at so savage and remote a date.

And only the young and unsophisticated can see in the Ballet what the *E. N.* devotee sees:

> To-day, thanks to M. Diaghilev and his incomparable company, all of them immortal if only for a moment, we have been endowed with a new synthesis of the arts as significant as Wagner's, and more far-reaching, I believe, in its artistic consequences.

The artistic synthesis known as music-drama may not be all that Wagner thought it to be, but the one element of speech alone gives it a range and definiteness which must always be denied the ballet, captivating though the latter may be.

The writer goes on:

> But are we as grateful for this glorious gift as we ought to be? Do we show our gratitude as we ought? Indeed, I don't think so; a fury of applause and a frenzy of flowers are not sufficient.

However, he does not suggest what *is* sufficient. Perhaps, after all, he would be at a loss to say what is left beyond noisy fury and floral frenzy. Why not try a little eloquent silence? When we are in the presence of immortals (even though they be immortal 'only for a moment') our feelings might well be too deep for words and flowers.

> The Lyceum was packed, from the floor up and up to the dizzy gallery, and never before had this historic theatre—in which dwell the echoes of old ovations to Henry Irving and Ellen Terry, like the sound of the sea in a sea-shell—been shaken by such air-quakes of acclamation.

Well, the old Irving-Terry days were not without packed houses and 'air-quakes of acclamation,' but in order to be sure that the quakes of a given day excelled all previous cataclysms one would need to have been present at them all. I can see some old playgoers, with the great days of the Irving régime in mind, smiling at the writer's easy dogmatism on this point.

The emotional climax of the article is reached in the following:

> It was proved . . . that the Diaghilev Ballet appeals to the heart of the people. I had the feeling that it was really a lover's meeting after too long a parting. So sincere and single-hearted was the passionate applause that it brought tears to one's eyes. There was a spirit of fraternisation in the audience, all sorts and conditions of men and women being made one and indivisible by the sense of a great and glorious triumph. The heart of London was heard beating [not to say palpitating].

To make a long and foolish story short, here are a few more flowers of speech culled almost at random: 'land of modish faery'; 'white-kirtled girls, faintly passionate in nocturnes of silver and grey, or of blue and palest gold'; 'dances of young athletes and stripped flirtations and merry pranks of an irresponsible, irrepressible young set'; 'dancing that owes nothing to costume [tut!], scenery purged of colour, music without melodious prettiness. I always liked Francis Poulenc's explosive plangencies [you *would!*] despite the preaching of the musical critics'; 'Vera Petrova, in her blue velvet jumper and little more [tut-*tut!*] was loveliness without lendings, and the Rag Mazurka would have set Chopin laughing so heartily as to bring on a bronchial attack'—assuming Chopin to have been as easily amused as Master and Miss 1926. 'At the end we all went mad'—and sat down to write about it without waiting for a lucid interval. How M. Diaghilev must smile behind his hand when the press-cuttings reach him!

'Kill-joy!' says a reader. Not a bit of it. I get as much pleasure out of 'Petrouchka' as any average man. I have written the above because uncritical gush is the worst enemy of art. Can we imagine this gathering of fervid 'fans' exercising an atom of the critical discrimination that is the breath of life to all true artists? We can not. Concert audiences may not be ideal in this respect, but musicians may (and probably do) thank heaven that such excesses as those of the 'Beggar's Opera,' Savoy, and Russian Ballet worshippers are almost unknown in the concert-hall. When the 'heart of London is heard beating' at a Queen's Hall Symphony concert as it is alleged to have beaten at the Lyceum, and when our musical critics join the audience in going mad—and apparently staying there—we may write 'Ichabod.' For when Hysteria comes in, Art goes out.

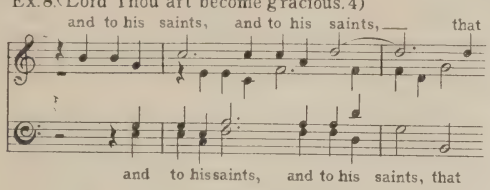
DR. BLOW'S CHURCH MUSIC AND ITS DEFORMITIES

By HEATHCOTE D. STATHAM

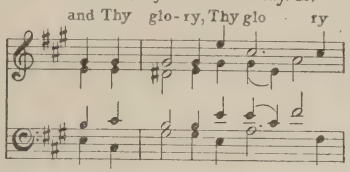
(*Concluded from November Number, page 990*)

Burney in his comments on Blow's music draws attention to the treatment of sevenths. The dropping of the suspended seventh to the fifth with a rise immediately afterwards to the octave is quite common :

Ex. 8. (Lord Thou art become gracious. 4)

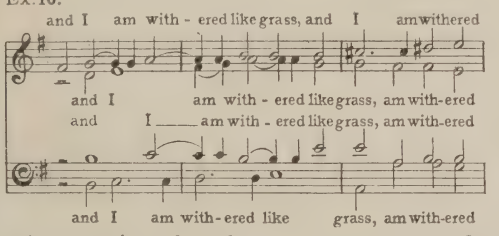


Ex. 9. (O God, my heart is ready. 12)

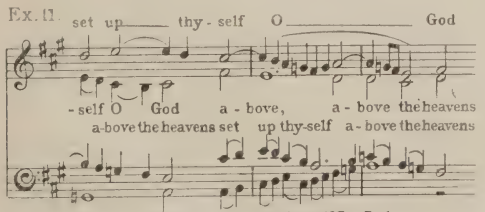


Ex. 16, to be quoted further on, shows the suspended seventh rising to the third of the chord. In Ex. 10, the seventh rises, and here again, consecutive octaves are only just missed :

Ex. 10.

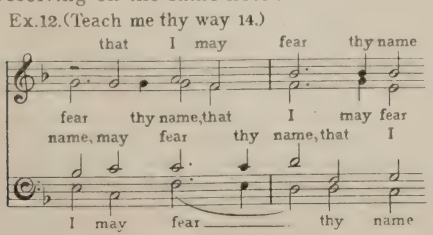

and I am with - ered like grass, and I am withered
and I am with - ered like grass, am with-ered
and I am with - ered like grass, am with-ered
and I am with-ered like grass, am with-ered

This quotation also shows the use, and a very effective use, of consecutive seconds on the word 'withered.'

Examples both of consecutive fifths and consecutive fourths used in an unusual way are to be found in the following quotation from Anthem No. 12 :

set up thy - self O God
- self O God a - bove, a - bove the heavens
a-bove the heavens set up thy-self a - bove the heavens
O God, set up thy-self O God

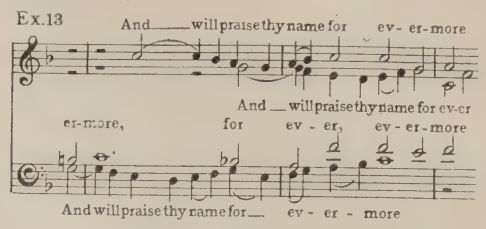
while, to revert to the subject of suspensions, the following quotation gives a rather barbarous example of a suspended ninth and its accompanying third, both resolving on the same note :

Ex. 12. (Teach me thy way 14.)



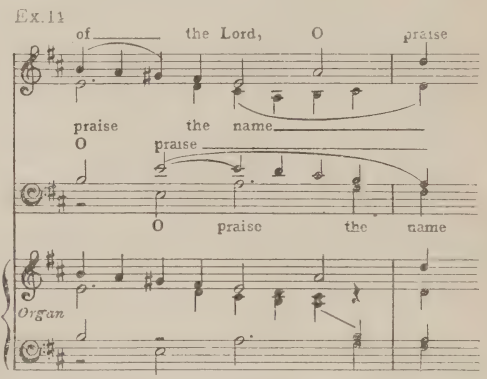
Blow's free way of using the voices in contrapuntal passages is remarkable, and almost any bar taken at random from one of his fugal choruses will bear witness to this. The following is from the end of Anthem No. 14 :

Ex. 13


And will praise thy name for ev - er - more
And will praise thy name for ev-er
er-more, for ev - er, ev - er - more
And will praise thy name for ev - er - more

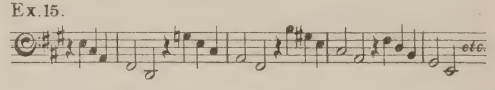
and Ex. 14, from 'Praise the Lord, ye servants' (10), shows the alto and tenor disagreeing. The organ part adds to the clashing effect of the passage by doubling the tenor in thirds :

Ex. 11



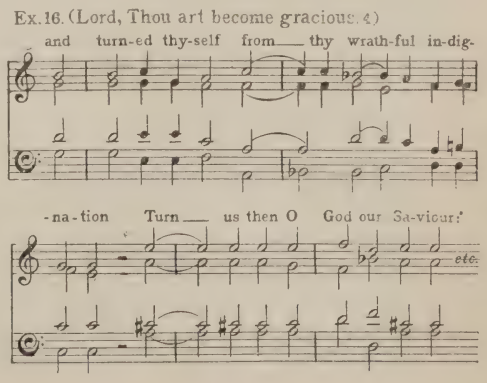
In these fugal choruses in the major a little jostling of the voice parts is a matter of no moment. Each voice gets a good tune to sing, and that is the thing that counts. Sometimes the melodic outline is remarkably bold and unconventional. The following is a bass passage that occurs in the final chorus of 'I will praise the Name of God' (5), to the words 'That men may dwell there,' repeated four times :

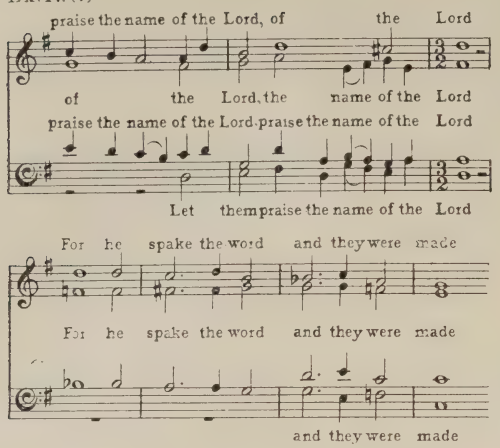
Ex. 15.



So far only Blow's counterpoint has been noticed. His modulations and his harmonies deserve a few words. Boyce commends him for 'his success in cultivating an uncommon talent for modulation,' and rightly, for he can, when he has caught the inspiration of the words, make a sudden change of key which is brilliantly effective :

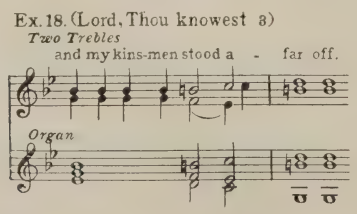
Ex. 16. (Lord, Thou art become gracious. 4)



Ex. 17. (7)

praise the name of the Lord, of the Lord
of the Lord, the name of the Lord
praise the name of the Lord, praise the name of the Lord
Let them praise the name of the Lord
For he spake the word and they were made
For he spake the word and they were made
and they were made

But in his fugal choruses, or in choruses of a jubilant character in the major key, such as the first chorus in 'Praise the Lord' (1) his methods of modulation are not always quite comfortable. He has a habit, then, of side-stepping from one key to another instead of taking the usual route, so that the listener finds himself suddenly and rather surprisingly in a new key without any very clear understanding of how he got there. An example of this, which is too long to quote, can be found in the concluding chorus of 'O God, my heart is ready,' where, after four bars of fugal entry in A major the key is changed in the fifth bar very quickly, so that at the beginning of the sixth bar there is a distinct feeling that the key of G has been reached and the tonality shifted down a tone. In most of the fugal choruses Blow's touch is somewhat tentative and uncertain; it is in such choruses that his inspiration seems to fail him. These choruses are often written to words which are not particularly inspiring; and this lack of inspiration in the words results in a similar lack in the music. Blow was very susceptible to the influence of words: to words which express some appeal for pity or mercy, or have in them some element of sadness, he responded with music which has the unmistakable ring of sincerity; so he did to words which express plainly and simply some fundamental fact such as the majesty of the Creator; but it is in his settings of the tag-ends of sentences as final choruses that his unconventionalities become irritating, and appear as slipshod workmanship. In common with other composers of the Restoration, he was always quick to seize an opportunity to illustrate a single word or a pictorial phrase in his music. Words like 'groaning,' or 'height,' and phrases like 'My strength hath failed me' and 'Thy hand presseth me sore' are neatly touched in the music. The idea of distance is admirably portrayed in the spacing of the organ chord (which appears thus in the original organ books) in the following example:

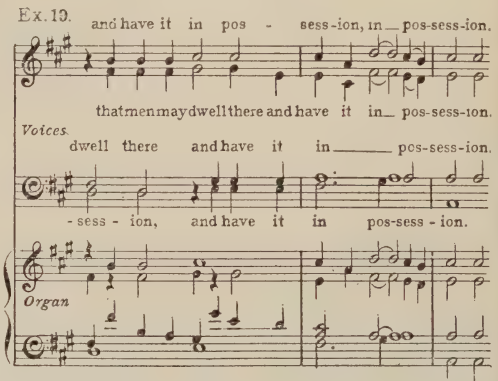
Ex. 18. (Lord, Thou knowest 8)



Some mention must be made of the organ parts before this summary of Blow's style is concluded. Though a good many full Anthems by Blow (as by other composers of the period) can be sung without accompaniment, there is little doubt that they were intended to be sung with it.

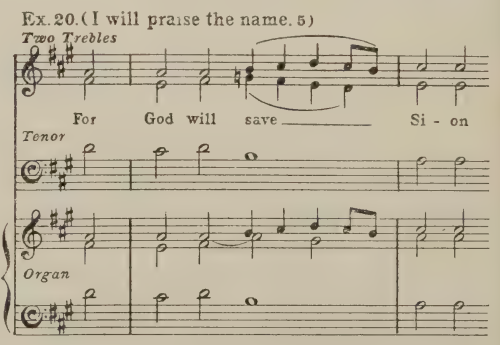
In the organ part to every one of the Anthems by Blow that the writer has studied there are places, sometimes only a chord or two, where the organ does more than just double the voice parts. A frequent touch is the adding in the organ part of a sixth, when the voices are singing a common chord. Sometimes the organ supplies the tonic bass when the voices are singing a 6-4 chord. A certain freedom usually appears in the organ part at the end of a fugal chorus. A good example of this can be found at the end of 'I will praise the Name':

Ex. 19.


and have it in pos - sess-ion, in pos-sess-ion.
that men may dwell there and have it in pos-sess-ion.
Voices.
dwell there and have it in pos-sess-ion.
- sess - ion, and have it in pos-sess - ion.
Organ

The flowing inner part here might well be played in the treble where it would be more effective. In playing the organ parts to these old Anthems, an organist may reasonably allow himself some licence in going beyond the actual written notes. The original organ parts are, of course, sketchy; except where they depart from doubling the voices only the treble and bass are given, figures indicating the harmonies. They may well be taken as a framework on which a more elaborate organ part can be built by an organist of artistic capabilities. (The writer, in editing some of Blow's Anthems, has reproduced as far as possible the original organ parts, adding the full harmonies where the organ part doubles the voice parts.) One really charming use of a free organ part must be quoted:

Ex. 20. (I will praise the name. 5)



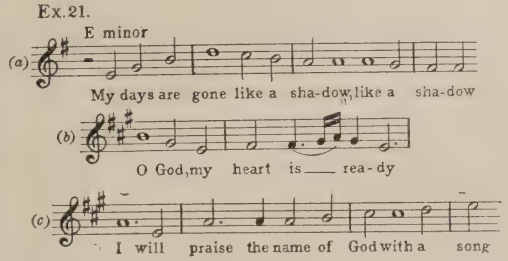
This is very slight, but very neat.

It is probable that editors of the last century (at least of the early part of it) did not pay sufficient attention to organ parts. 'With an organ part by ——' is common reading in many old scores. But the fact is that all these old Anthems have their organ books, and whoever ignores them does so at the risk of missing some subtle touch like that in Ex. 20. The late Mr. Husk, for instance, splendid

though his work for Blow's Church music was, made the error of omitting any reference to the organ parts in many of the full Anthems.

Whatever opinion one may hold about the 'deformities' in Blow's Church music, there is one test which can be applied to all Church music (one might say to all vocal music), and this test his music passes triumphantly. This is, whether the words and music move together so that they are felt to be inseparable; or, to phrase it differently, whether the music enhances the meaning of the words. No one expects every piece of Church music to be a work of genius; but in all Church music two things seem essential—dignity in the rhythm, and a melodic outline on which the words lie naturally and beautifully. Apply this test to Purcell's Church music, or to Wesley's, and it will pass it again and again. So, to take a modern instance at random, will Geoffrey Shaw's 'Worship.' Apply it to some of the florid and vulgar settings of the Canticles, and they fail to pass it. It is only necessary to glance at the openings of some of Blow's Anthems to see how beautifully music and words fit, and to feel at once the sincerity of the composer:

Ex. 21.



It would be ridiculous to place Blow among the three or four really great English composers. He could not soar on eagle's wings like Byrd, or like Elgar. He was essentially, as were all the men of his period, including Purcell, a composer who worked on a small scale. (Purcell was big in spite of this.) But granting his limitations, he is far from being a small figure. There is breadth, dignity, and sincerity about the best of his Church music which will ensure its being sung as long as Church music is sung at all. And it is beautifully singable; in the flowing grace of his interweaving melodies he can meet, and sometimes beat, the Elizabethans on their own ground. Above all he was an experimenter; and so he wins that lurking affection which goes out to those who treat conventions in a cavalier fashion. He combines the characteristics of a Church musician (his massive, serious face framed in its full-bottomed wig is just such a face as one feels an Abbey organist should have) with a gay bravado which compels him to 'throw his notes about at random,' and this makes him rather an attractive figure.

It is interesting to wonder what the course of English music might have been if some composer of genius had followed Blow and taken up his unconventional methods and carried them further. Would the reign of consecutive fifths have come two hundred years ago? Undoubtedly Blow was feeling his way away from academic methods of harmony and counterpoint; but he was destructive rather than constructive. It is at least amusing to imagine that something approximating to modern music, or some phases of it, might have grown from Blow's music if the right man had been forthcoming. But only the solid and respectable Greene and Boyce were to follow him (Croft died some twenty years after Blow); and even while Blow was still alive there was a young man at Hamburg writing operas, whose easy genius was before very long to crush all individuality out of English Church music for a generation or more.

Points from Lectures

At mid-November the tidal wave of lectures is at the highest point. The wave reaches inland and into the remotest places. Sir Walford Davies said at Gresham College that he had just been lecturing to miners, their wives and babies, in a Welsh valley. He was asked by telephone to come earlier, as the place was crowded. The silent, tense interest far exceeded that of town audiences. As admission was free, he wondered how he was to receive any fee, and found that the coal-owners paid for these Welsh treats, while the men refused to work.

Greater variety and interest are to be noticed in lecture subjects this season compared with recent years. To group them is impossible, and any selection must cut out notices of many lectures.

A beginning may be made with the Gresham lecture incidentally referred to. The Professor said it was the first time he had touched upon choral music. It came into his lengthy series having the general title, 'The Nature and Practice of Music.' The manner of it was quite Sir Walford's own, which is to say that it was that of one of the most distinguished of lecturers on music. The listener is part of the lecture, either as illustrator or mental commentator. The characteristic, often discursive, style rouses even the sleepy elderly 'student' when he or she is called upon for the exercise or the chorus, and the professional helpers are also put through their facings. The four practical points of choir-training, said Sir Walford, were Energy, Unity, Tone, and Tune—not his own selection, but those thrashed out in a discussion in the conductors' class at the Royal College of Music. Much of this introductory lecture, which was followed by others on Choral Melody, Choral Rhythm, and Choral Chords, dealt with the choralists' twofold task, 'the perpetual difficulty of relating the physical and mental elements to each other, and then of relating the individual effort to the whole.' These main thoughts led the large audience into many bypaths, there to linger while being assisted in the 'physical and mental discernment of beauty.'

Choir-training was also Dr. Bairstow's subject at the meeting of the Liverpool Organists' and Choirmasters' Association. To be successful, he said, the choir-trainer must be a good musician with a nicely discriminating taste, with a knowledge of human nature, and, naturally, of the voice. He should be able to appreciate words and poetry. Above all, he must rule his choir by love, and not by fear. Dr. Bairstow emphasised the importance of developing correct breathing, resonance, diction, and purity of phrasing.

Lady Mary Trefusis was one of the chief speakers at the Norwich meeting of the Church-Music Society. Her subject was 'Nationality in Hymn-Tunes.' Why should the old books have been more than half full of foreign tunes? Presumably because they were more accessible. But, beautiful as were many of the German chorales, they were not really at all suited to the English temperament, besides being no finer than our national tunes. Our penchant for singing 'Austria' and 'Nun danket' would be understandable if we had no beautiful hymn-tunes of our own.

The Clan MacLeod Society at Edinburgh heard a lecture on Folk-Song, by Robert Macleod of that ilk. Professional musicians were being stimulated by going back to the fountain-head of melody, said the lecturer, but at the 'Mod,' and at musical festivals, he found that not one per cent. of the competitors caught the spirit of the tunes. They had spent their time endeavouring to catch the essence of the words, and in doing so had lost the elusive, spiritual quality of the melody. There were no pauses in the melodic land. It was rather a pity that a good deal more thought had not been given to this spiritual value in tunes, because the songs of the North had it in an extraordinary degree. No doubt there was a great deal of trash in the folk-songs of our country; that was inevitable. Great songs, like great poetry, came from great minds.

Speaking on 'Melody,' at Sheffield, Sir Henry Hadow said that the appreciation of music wanted three essentials. The first of these was a pair of ears; the primary object of music was to be heard. Some people did not hear much more than the top or bottom lines, the inner parts being nothing but a blur. The second essential was a clean, wholesome emotion, which liked honest, human feeling. The third was commonsense. We had to apply to music the same standard of reasonableness that we applied to things that we read about and looked at. Music had meaning just as much as literature. The best music always carried its own significance. There was one other qualification—some knowledge and understanding of musical history. There was the big element in music. One might say there were six general heads under which beauty of tune could be considered, viz., line, rhythm, colour, climax, organization, and sentiment.

Rotarians at Taunton were told by Mr. Gibson Young that at the second of his concerts in the churchyard of St. Martin-in-the-Fields, Lord Beaverbrook just 'happened in,' and was so struck with the idea that he decided to inaugurate a campaign for community singing.

Giving 'The Story of the Pianoforte and its Literature,' at Leicester, Mr. A. M. Henderson, of Glasgow, commented on Bach's preference for the clavichord rather than the harpsichord. Some of Mr. Henderson's illustrations were taken from the Virginall-Booke in the Fitzwilliam collection. He remarked that Queen Elizabeth was a noted performer on the virginals, but if she could play a quarter of the pieces in her book, she must have played uncommonly well.

Lecturing on the Player-Piano at Bradford, Mr. Percy Scholes said that in America the 'Duo-Art' had superseded the 'Pianola' for several reasons. First, the American was rolling in wealth, and whatever his neighbour got he must have also. Then, he did not care to work out his own interpretation on the 'Pianola'; he would rather sit in an arm-chair and let a master play for him on the 'Duo-Art,' without any necessity for providing expression himself. In his determination to go ahead, he didn't always go the way that was best for him. Mr. Scholes would be sorry to see the 'Pianola' superseded in this country. This instrument did not cut out the human element, and a large measure of individual expression was possible. The 'Duo-Art' or the 'Pianola' grew with one, so to speak, and could not be outgrown.

Although the subject of his lecture at Grantham was 'First Steps in Musical Appreciation,' Mr. Geoffrey Shaw had some hard things to say of the title. Who gave it that name he did not know, but whichever godfather the child had he very wisely remained anonymous. He had inspected schools where he was told that they 'did' appreciation. What he heard was a not very good piece of music not very well played to a class of children not at all interested. At the end of the playing the teacher asked, 'Now, children, of what does that remind you?' 'Waves on the seashore?'—No. 'Wind rustling the leaves of the trees?'—No. 'Fairies dancing by moonlight?'—'Quite right, dear.' He knew nothing more flabby and more woolly-minded than that way of teaching. We had to build on the liking for music, but to that we had to add love for music and understanding. Quoting Blake's lines, Mr. Shaw said there were many ways to 'Heaven's gate,' and music was one of them.

Dr. Markham Lee's final remark at a lecture on Mozart at West Hartlepool is noteworthy. Commenting on the fact that many people spoke of Mozart's music as being too simple and straightforward, he said that those who drank cocktails didn't enjoy ginger-beer; yet the sooner they got back to ginger-beer the better.

International as an interpreter, Mr. Edward Mitchell broadened the sympathies of his audience at Belfast when he spoke upon, and played, modern pianoforte music. His programme represented ten countries. When studying the music of any period, he said it was unwise to ignore the relations between musical art and other spheres of human activity. The character of modern music had been formed to a considerable extent by outside influences, and it had also been influenced by science. There was also the influence of the extreme nationalism which had arisen in so many countries during the last hundred years. Mr. Mitchell referred to the progress of British music, and said that British composers had now that absolute pre-eminence which was formerly held by Germany and later by Russia. The tendency of the present day amongst British composers was towards extreme diversity of style.

Jazz, in the opinion of Mr. Appleby Matthews, when speaking at Birmingham, was no more music, the greatest of the arts, than a circus was music. It could have no bearing upon the future of music. His regretful opinion was that the outlook for English orchestras was desperate, in spite of the fact that English players were the finest in the world. Was there no end to the destruction to be wrought in the ranks of public music by mechanical reproduction? No machine could give that intimacy of performance which was part of the very art of music.

The embodiment of the arts was compared in this simple way by Mr. Walter Yeomans, when addressing Halifax Rotarians: A painter painted a picture, and said, 'This is my picture'; an architect erected a building, and said, 'This is my building'; but a composer had to rely on another party to give audible expression to his ideas, and often a composer was extremely badly served by his interpreter.

Sir Henry Coward, speaking at Mexborough, favoured the definition of 'What is Art?' as being 'Art is the well-doing of what has to be done.' This applied more especially to the fine arts, which implied the possession of a soul, and the using of it to create some object or impression of beauty. Music was in that class. Its manifestation of soul redeemed the commonplace, fired the imagination, and aroused or subdued the passions. J. G.

RAVEL'S PIANOFORTE TECHNIQUE

By Henri Gil-Marchex

It was in 1902 that Demets, a far-sighted publisher, brought out 'Jeux d'eau.' This work proved to be the beginning of a new pianoforte technique which was destined to restore to virtuosity all the éclat it had lost and to revivify many ingenious combinations which had become only monotonous. The austere and despotic influence of César Franck and of Brahms—as embarrassing in the domain of chamber music as was the influence of Wagner in that of theatrical music—had practically done away with all subtle refinement in musical composition. One was content to utilise Mendelssohn's adroit processes, though these were already outworn, or Beethoven's *maladresses*, which did not always bear the stamp of genius. Any skill of a somewhat audacious order seemed put out of court, and all invention was an object of suspicion. One had to continue in servile fashion to put up with the old methods, and the pianoforte itself was no more than an almost useless instrument, on the down grade, which composers mainly used as the best substitute they could find for the orchestra. The marvellous discoveries of Liszt and Chopin were either neglected or despised. Music had become a means of philosophising, and the pianoforte had ceased to be the instrument of secret avowals, the interpreter of the most intimate sensations.

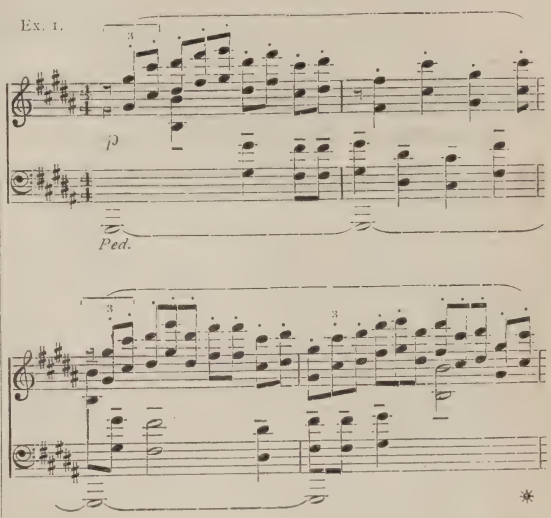
With that delightful symbolical line of Henri de Régnier, 'Dieu fluvial riant de l'eau qui le chatouille,' as exergue, 'Jeux d'eau' made its appearance.

Debussy was quite the first to perceive the coming of a new pianistic orchestration; he saw a whole universe of sound to be explored, far removed from the burlesque musical digressions or the so-called 'salon' *morceaux*—occasionally charming, and then greatly in the fashion—of Grieg and Massenet: modest works which have endured longer than lucubrations with more pompous claims.

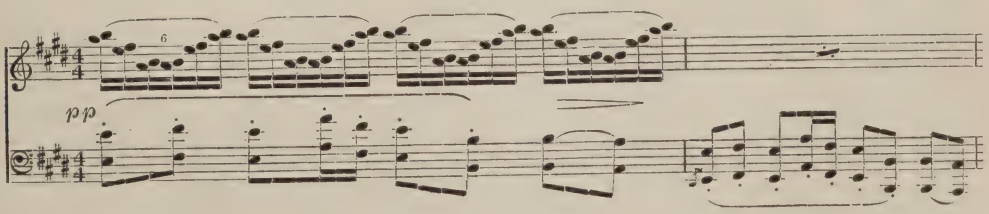
Adapting his subtle genius to the discoveries of Ravel, Debussy immediately turned them to good account, as we see in the case of the three 'Estampes,' composed in 1903. We need but compare them with the Suite 'Pour le piano,' written two years previously—a charming work, assuredly, though quite conventional in style—to have a proof of the influence of 'Jeux d'eau.'

In 'Pagodes,' the first of the 'Estampes,' the theme is given by the left hand in octaves, against a delicate counter-theme played by the right hand, whilst the pedal, kept long pressed down, creates a delightful harmonic atmosphere, drowning all the notes which nevertheless do not blend into one another, by reason of the registers in which they are placed:

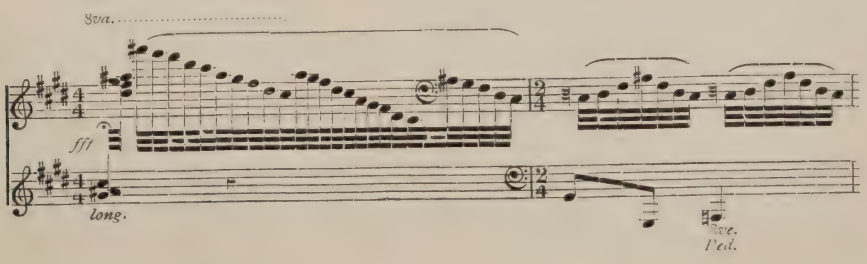
Ex. 1.



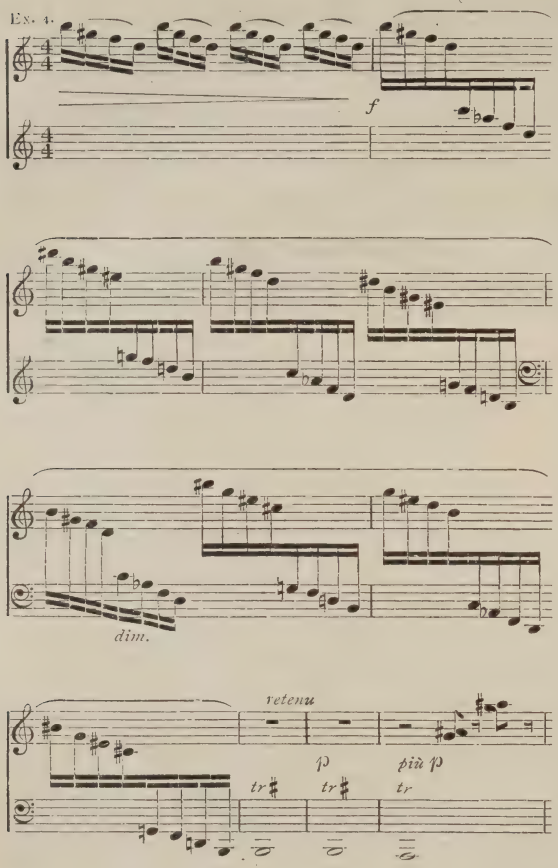
In order to express daintily the theme in octaves, it should be played by slightly pressing the keys with a very pronounced movement of the forearm from below upwards, keeping the wrist extremely supple, thus causing the hand to leave the keyboard with a gesture somewhat resembling the graceful attitude of a harpist striking a harp string. Is not this method a direct outcome of the following passage from 'Jeux d'eau'?:

Ex. 2.

In both instances, the technical means to be used are the same. And that *glissando* culminating in an amazing A natural, also in 'Jeux d'eau':

Ex. 3.

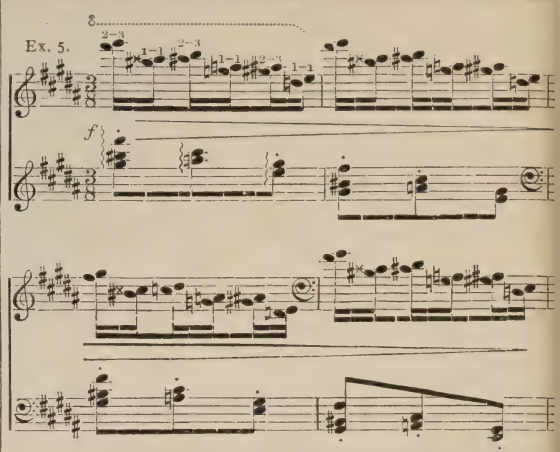


There is the same striking effect in 'Jardins sous la pluie':

Ex. 4.

The technique of 'Jeux d'eau' came direct from Liszt, but the necessity for a clearness and evenness of tone as precise as on the clavecin, the balance of skilful pedalling, which should inevitably vary with each instrument and combine with the constant variety of attack, the absence of any vehement or sentimental *laisser-aller*—all this, along with many another peculiarity, demands of the performer a very different preparation from that which was used in solving the pianistic problems of romantic music. It is rather with the clavecinists, and particularly Scarlatti, that Ravel may be compared as regards fingering; for subtlety of touch, the Chopin of the 'Etudes' and the 'Preludes' is an excellent guide; the mode of phrasing frequently resembles that of Chabrier.

Had he wished, Ravel, like Saint-Saëns, could have been a very fine *virtuoso*, but he contented himself—for he never practised—with being a tolerably efficient pianist whose hands are perhaps 'the tyrants of musical creation,' as Weber wrote with reference to himself. He takes an amazingly low seat at the keyboard, a peculiarity which is perhaps one of the reasons why he never utilises octave strokes; his long, agile fingers and slender hand attached to an extremely supple wrist seem to be those of a sleight-of-hand conjurer; his thumb comes back to the palm of the hand with incredible facility, which enables him easily to strike several notes together. It is this thumb which explains the seconds in 'Scarbo':

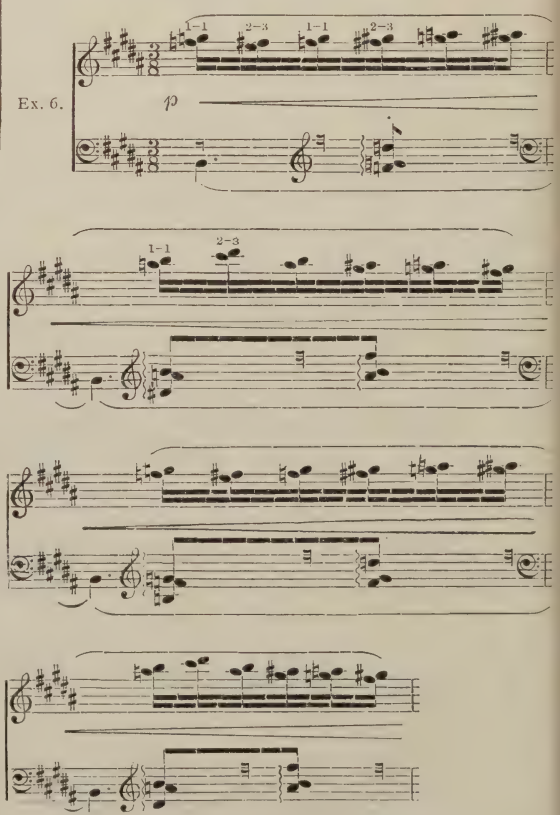
Ex. 5.



It is impossible to overcome this difficulty otherwise than by this fingering, aided by a violent balancing of the hand: a new habit for pianists to adopt. Articulation is useless, the play of the fingers upon the keys being subordinated to the movement of the wrist which controls the oscillation of the first and second fingers, forming a compact mass and moving in a piece, as does the thumb.

Another passage, a few bars earlier, seems to present a difficulty of the same kind:

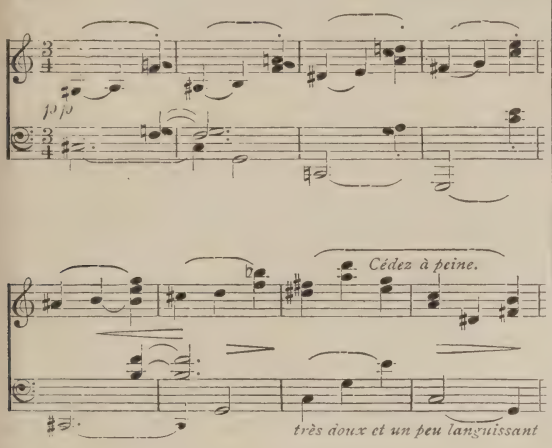
Ex. 6.



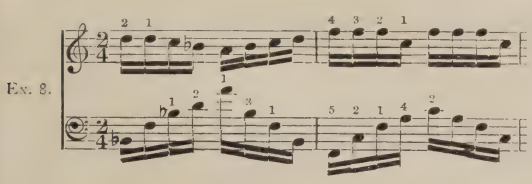
Here, however, the wrist simply facilitates the activity of the fingers which have the chief part to play and must attack the notes with very clear articulation, though more or less emphasised according as they have to reach black keys or white ones. The inconvenience created at the outset by these seconds is not easy to overcome, and the endless

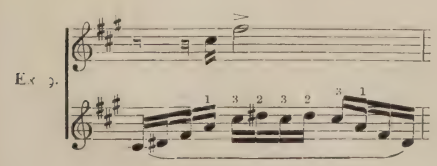
exercises written to explain how to play double notes are scarcely of the slightest use.

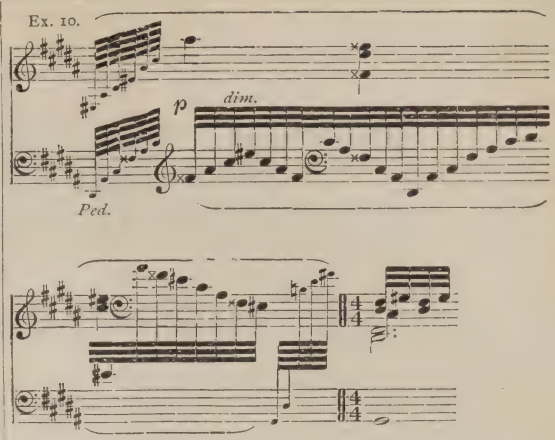
Another instance of a thumb effect, absolutely different in character, may be seen in the sixth of the 'Valses nobles et sentimentales':

Ex. 7.

Here again the wrist is the principal factor; the thumb, if it is to be expressive, glides from the bottom of the black key to the edge of the white one; to aid this movement, the hand must be continuously rotating.

Extremely rapid thumb passings are very frequent, and are often combined with repeated notes, in a way that bears a striking resemblance to that of Scarlatti. This may be seen in all Ravel's works as well as in the latest 'Tzigane,' where, although the pianoforte plays only the part of accompaniment, the composer insisted on writing the fingering himself:

Ex. 8.

This feature, while being an imitation of the Hungarian cembalo, is nevertheless extremely Ravelian in its technique, and it is interesting to note how it is connected with the following extract from the Finale of the 'Sonatine':

Ex. 9.

To conclude the special thumb gymnastics, I mention also the dainty arpeggios, placed outside the bars, which they must not slow down; this we have seen in the 'Pavane pour une Infante Défunte,' and again in 'Une Barque sur l'Océan,' but more particularly in 'Ondine':

Ex. 10.

This kind of very light arpeggio gives the impression of a *glissando*, and compels the articulation of fingers and wrist to be reduced to a minimum. Still, the clearness of the performance should be as pronounced as for a brilliant arpeggio; it calls for exactness in moving the hand somewhat as on a string instrument when the position is changed; a pedal *vibrato* ensures an airy and vaporous sound effect.

As a rule, the pedal is not difficult to manage, but as it frequently happens that it has to remain pressed down for a lengthy period, considerable variety of attack is necessary if the various harmonies are not to be confused. The pianist must have at his disposal a 'sound palette' whose colours it is impossible to enumerate, so different are they, and so unlike anything hitherto supplied by pianoforte music. The keys should be struck or gently stroked, now right at the edge, now in the middle, now almost against the keyboard cover, with a well-thought-out manipulation of the different weights of fingers, hand, forearm, and entire arm.

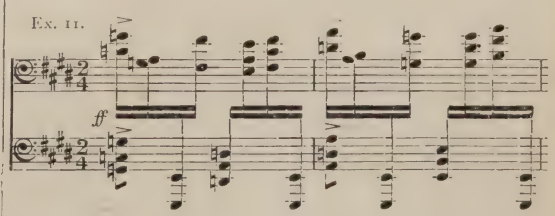
Sometimes it is the finger alone that has to play very loudly, sometimes the entire arm is needed to obtain the requisite quality of *pianissimo*.

Each interpreter, according to his physical powers, will create for himself a whole system of varied sounds, the rules and regulations of which will doubtless one day be standardised in some handbook or other.

I have calculated that in the 'Gibet' it is necessary to use twenty-seven different methods of touch. It would take too long to demonstrate them here.

I should like, however, to point again to the combined movements for both hands in producing certain effects; as, for instance, in the sparkling peroration of the 'Toccata' in the 'Tombeau de Couperin':

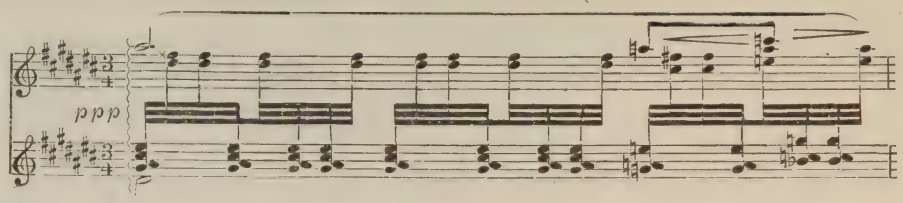
Ex. 11.



necessitating independence in the arms—a technique which has to be acquired, even after having worked up Liszt's 'Etudes transcendantes.' The same

difficulty—for *pianissimo*—is found in 'Ondine,' though here it calls for articulation of the wrist alone because of the nuance:

Ex. 12.



Thus Ravel made it possible for the pianoforte to play in music an important rôle which, ever since the time of Liszt, it seemed to have lost. I have pointed out no more than a few technical curiosities characteristic of his manner; a volume might be filled with exercises to meet the new difficulties of this pianistic style. Fortunately Ravel's composition is always admirably clear, each sign having its own exact importance. The magical formulæ are ready prepared, with almost meticulous precision; the player has but to read the text scrupulously and no doubt is possible as to the pianistic interpretation. On the other hand, the poetical interpretation is extremely subtle; the effort of imagination needed to express the thought of Ravel goes far beyond the powers of an ordinary player. In the music of Chopin, Schumann, or Beethoven, feelings are encountered in the rough; whether we are dealing with love or hate, tenderness or anger, the interpreter may make them his own by utilising his powers of sensibility in every way and without the least shame. Ravel's music does not permit of a like *sans-gêne*, his genius being most punctiliously sensitive. His is an art of extraordinarily voluptuous refinement, though one which simulates an almost disconcerting impassiveness amid the keenness of the sensations the composer evokes in all their complexity.

This is music which must be played with the heart, though also with a clear intellect: the latter controlling the possible unruliness of the former. To enter into and assimilate the thought of a composer, in order to pass it on with ever new fervour to an audience that is irregularly attentive and variously impressionable, is, in the case of 'Les Miroirs' and 'Gaspard de la Nuit,' a very delicate task to fulfil worthily. It is a delightful game—full of pleasing surprises—to try to make one's own the thought of Ravel: one can never get altogether lost, for the text is too precise; and yet this music, clear as it is, will not mean the same thing to every one; it will always be coloured by the various susceptibilities of different performers.

This universality of character is the sign of its importance, and pianists should be grateful to the author of 'Jeux d'eau' for having so frequently chosen their own particular instrument to reveal somewhat of the impenetrable mystery which each man bears within himself.

(*Authorised translation by Fred Rothwell.*)

Music in the Foreign Press

THE MUSICAL LORE OF THE EAST

The first issue of *Muzykalnaya Etnographia*, published at Leningrad under the editorship of Prof. Findeisen, contains twenty-five Kirghiz folk-tunes collected by A. Bimboes, songs from the Kostroma district, collected by L. Karunovskaya, an article on musical theory in contemporary Persia by E. Bertels, and an essay on the Jewish tympanon and its music by the Editor. It is to be hoped that this highly instructive publication will continue. Judging by the reports and programmes which it contains, the commission for the study of folk-music, under whose auspices it is issued, is very active at present.

EARLY MEDIÆVAL MUSIC

In the *Zeitschrift für Musikwissenschaft* (October), Peter Wagner investigates the origin of part-singing:

> In the 7th-century Ordo Romanus mention is made of the 'Paraphonistae' and the 'Archiparaphonista,' who sang not at the 'antiphonic' interval of the octave, but at the 'paraphonic' intervals of the fourth or fifth. Hence it is obvious that Roman 'paraphony' preceded the Organum or diaphony by at least two centuries.

In the same issue, Friedrich Gennrich devotes a long and instructive essay to the relation between the Trouvère songs and the earliest known examples of Motets. This is to be continued in the November issue.

CONTEMPORARY CRITICISM OF BEETHOVEN

The October *Musica d Oggi* reminds us of certain criticisms of Beethoven recently quoted by Karl Grunsky:

> Kreutzer, the violinist to whom Beethoven had inscribed a Sonata, urged Habeneck to cease propagating Beethoven's 'barbaric filth.' Spohr said that the opening theme of the fifth Symphony lacked the dignity which should characterise the main theme of a symphony, and that the noisy Finale was unsatisfactory. The Leipsic *Allgemeine Musikalische Zeitung* described the 'Eroica' as teeming with harsh and bizarre effects. Johann Spazier (said to have been an esteemed composer and an influential critic and editor of musical journals) considered the second Symphony as monstrous and repulsive.

THE SECRET OF MOZART'S 'THE VIOLET'

The first instalment (eight printed pages) of an essay on this subject by Dr. Alfred Heuss (November *Zeitschrift für Musik*) constitutes an example of thoroughness which will surely prove hard to beat. The secret is that Mozart has conceived the violet in a twofold aspect—that of the humble floweret as described by Goethe, and that of a proud, full-sized being ('ein Wesen in voller Menschengrösse').

WALDEMAR VON BAUSSERN

In the same issue, Fritz Ohrmann devotes an essay to this composer's music on the occasion of his sixtieth birthday.

ELLA VON SCHULTZ ADAIEWSKY

Also in the November issue is an obituary notice by Erich Kraak on Ella von Schultz Adaiewsky (*d.* July 29, 1926, in her eighty-first year). Her music is little known; her critical essays on Russian music and on the folk-music of various nations are worthy of attention.

A REMARKABLE INVENTION

The *Monde Musical* (September 30) describes the results achieved by the 'Cinetype,' a film camera used for photographing music manuscripts, which can be either shown on the screen or printed. The cost of photographing fifty-two pages is only *3fr.* 10*c.* (or, at the present rate of exchange, less than fivepence), and the weight of a three-hundred-page score thus reproduced is only about two ounces.

A MALTESE MUSICAL PERIODICAL AND A STATEMENT 'MADE IN GERMANY'

The Malta Music Society 'The King's Own' has started the publication of a monthly journal entitled *Filarmonica*, which contains articles in English, Italian, and Maltese.

In the September issue an article, translated from the German of Herbert Johannes Gingler, contains the following startling assertion:

> There are regions . . . which have never produced any composer of rank, nor have they ever tried (*sic*) to leave their imprint on any musician. To these regions belong England, Holland, Switzerland and the Western part of Austria, Tyrol, and Salzburg.

A GRAND SPECIAL NUMBER

The October issue of *Muzyka* (Warsaw) is devoted to a survey of contemporary music in twenty-five European countries and in the United States. It consists of a hundred and ninety-two pages and contains twenty-two portraits of composers. British music is dealt with by L. Dunton Green. The information provided on little-known topics, such as the musical activities of Portugal, Denmark, Latvia, Esthonia, and Lettonia, will prove very useful.

CRITICISM AGAIN

Under the above title R. St. Hoffmann (in the October *Musikbote*) considers a few questions referring to musical criticism:

> The chief one is, 'Who should be a music critic?' It is not easily answered. The best critic, perhaps, is not he whose opinions are most 'right' (for the final test of 'rightness' lies merely in the success or failure of the works criticised), but he whose opinions are most sincerely expressed. Even a Paul Bekker may err in his forecasts, and will be seen to alter his views often enough. Possibly the best critic is he who 'works off,' in his criticism, his own unconscious or suppressed impulse towards artistic creation. In the last resort criticism is art; and to ask who should be a critic is as foolish as to ask who should be an artist.

M.-D. CALVOCORESSI.

A NEGLECTED OPERA: GLUCK'S 'ALCESTE'

BY L. N. C. BARNABY

(President, Oxford University Opera Club)

A short while ago Mr. Ernest Newman, in the *Sunday Times*, remarked that it was a great pity that nobody performed Gluck's 'Alceste' nowadays. So far as I know, it has not been given in this country since it was done privately by the Royal College of Music in 1908. Even after making allowances for the war, 1908 is a long time past, and there must be many musicians and opera-goers who would agree with Mr. Newman and welcome a revival. Fortunately the public will have the opportunity of hearing the work again this month, for the newly-formed Oxford University Opera Club is making its début with performances of 'Alceste,' at Oxford, from December 6 to 11.

Following upon the production of Monteverde's 'Orfeo' last year, the performances will be of unique interest, for Gluck is the next most important figure, after Monteverde, in the historical development of lyrical drama. 'Alceste' is a mature work, written when Gluck was fifty-three years old. It was first performed at Vienna, on December 16, 1767. By this time the composer had abandoned his tedious experiments in the Handelian style, the writing of loosely-knit 'pasticcios,' performances on the 'musical glasses,'* and other follies of his youth. He had formed certain definite theories about the writing of opera, which are set out very clearly in the Preface to 'Alceste.' The following extracts will suffice to bring out his main aims and endeavours:

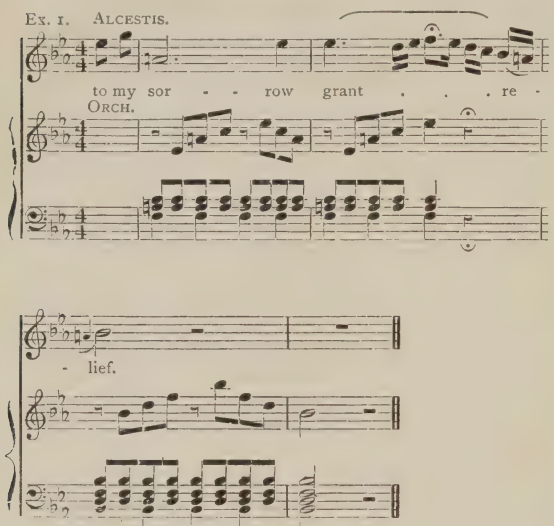
> I resolved to avoid all those abuses which had crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which had rendered it wearisome and ridiculous. . . . I endeavoured to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment, and the interest of the situations, without interrupting the action or weakening it by superfluous ornament. . . . I have therefore been careful never to interrupt a singer in the heat of a dialogue in order to introduce a tedious *ritornello*, nor to stop him in the middle of a piece, either for the purpose of displaying the flexibility of his voice [surely it is usually *her* voice] on some favourable vowel, or that the orchestra might give him time to take breath before a long-sustained note. . . . My idea was that the Overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see: that the instruments ought to be introduced in proportion to the degree of interest and passion in the words. . . . I also thought that my chief endeavour should be to attain a grand simplicity, and consequently I have avoided making a parade of difficulties at the cost of clearness.

I have quoted from this 'Preface' at some length because in the opera itself we may see Gluck consciously putting his theories into practice. Speaking generally, he was trying to find a *via media* between the florid Italian school, where melody and vocal gymnastics predominated to the exclusion of all else, and the arid French school, where the musical interest was entirely subordinated to the formal correctness of the conventional classical drama. So far as most of his contemporaries were concerned Gluck fell between two stools. The ardent champions of each extreme

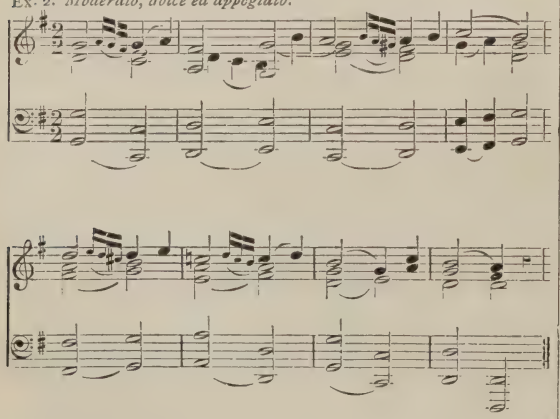
* Gluck made his first appearance in London at the Haymarket Theatre, on April 23, 1746, as a performer on the musical glasses, accompanied by orchestra.

turned and rent him, but he found two supporters of no mean authority in the Abbé Arnaud and J. J. Rousseau.*

In 'Alceste' we note the theorist working out his principles practically. Compare the restraint of the following example† with the exuberant display of Italian opera in the grand manner :

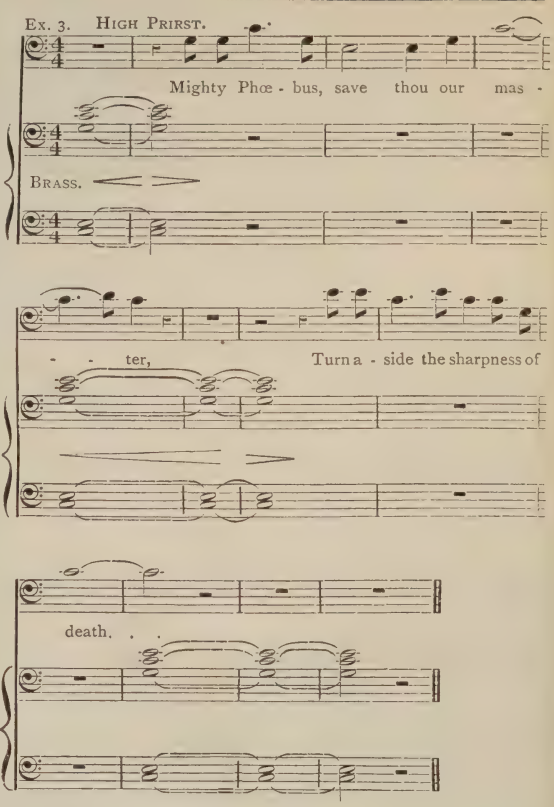
Ex. 1. ALCESTIS.

This is as near as Gluck ever gets to the conventional cadenza. For which relief much thanks ! As an example of the 'grand simplicity' mentioned above, there are two fine passages. One at the entrance of the High Priest and his attendants before the Temple of Apollo :

Ex. 2. *Moderato, dolce ed appoggiato.*



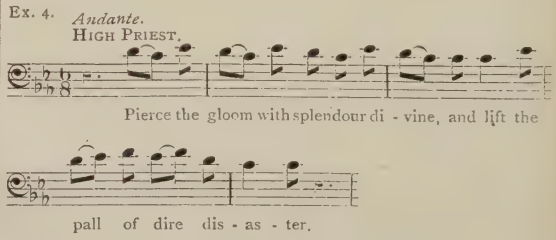
which for simple dignity may be compared with the entrance of Sarastro at the beginning of Act 2 in 'The Magic Flute.' The other, the Priest's opening words, where the orchestral technique employed (if such simplicity deserves the name) reminds one strongly of the Statue in 'Don Giovanni,' and less strongly perhaps of 'Proficiscere anima Christiana' in 'Gerontius' :

Ex. 3. HIGH PRIRST.



In fact, the Priest's part shows a remarkable breadth and dignity all through. Here is an oft-recurring phrase :

Ex. 4. *Andante.*
HIGH PRIEST.



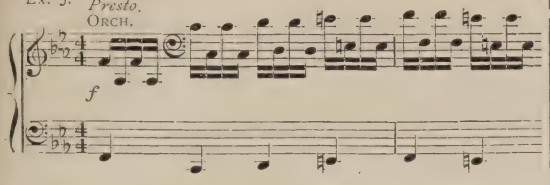
By contrast, the part of Admetus (tenor), though long and important, is weak. But here again we must remember Gluck's principles. Admetus is without doubt the weakest character in the opera, and the one least calculated to excite our sympathy. He is the selfish husband for whom a loving wife sacrifices her life. True, in Gluck's version he is more likeable than in that of Euripides, but his protestations somehow do not ring true. Witness his futile attempts to dissuade Alcestis from death, in Act 3, sc. 4 (Breitkopf, pp. 238 *et seq.*).

The opera as it has come down to us is not the original version as performed at Vienna. In the original, the rescue was eventually effected by Apollo, but in the recension made by the composer Gossec, and the librettist du Roullet, for its performance at Paris (1776), the character of Heracles is introduced, thus making a return to the true Euripidean tradition. Musically, the end of the opera may have suffered somewhat in the recension, but the character of Heracles is in fine contrast with the gloomy spirits of the underworld. Observe his full-blooded entry, greeting Admetus and the world of shadows :

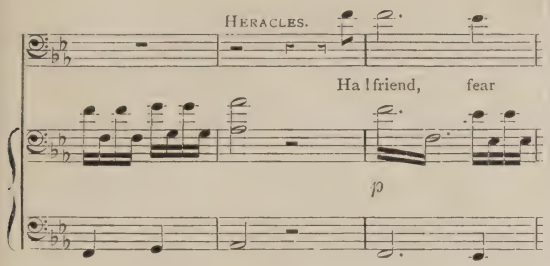
* The latter criticised him adversely in certain details, but agreed with his theory of the drama as a whole.

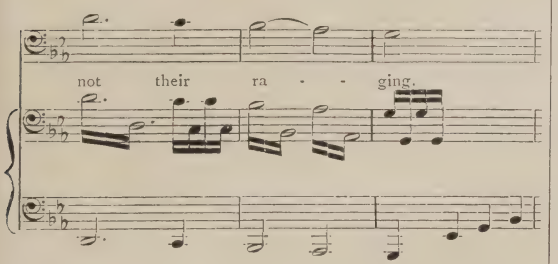
† All these examples are quoted from the Breitkopf & Härtel edition. The translation is by Mr. Claude Aveling.

Ex. 5. *Presto.*
ORCH.



HERACLES.

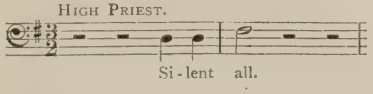




Unfortunately, so near is the sublime to the ridiculous, so frail the barrier between simplicity and bathos, that there are passages in 'Alceste' where tragedy descends suddenly almost to comedy, and musical comedy at that. For example, at the High Priest's solemn announcement :—

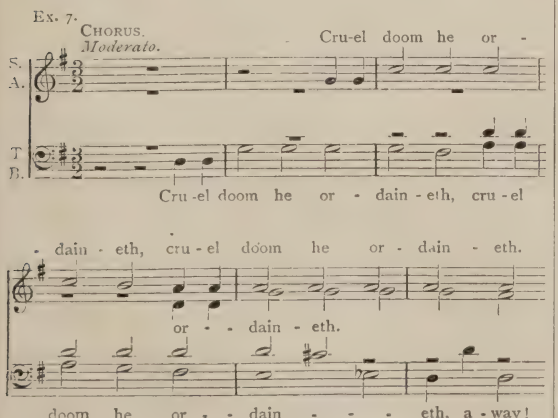
HIGH PRIEST.

Ex. 6.



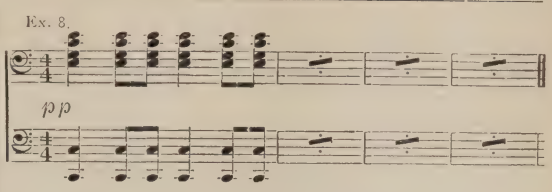
one trembles lest he should go on 'It was the cat'; but, as a fact, the passage is at once redeemed by a chorus of great beauty :

Ex. 7.
CHORUS.
Moderato.



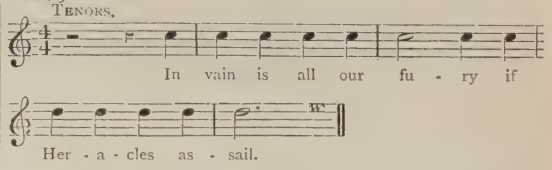
Less fortunate is the following. Suddenly, without warning, in the darkness of Hades the orchestra confronts us with this :

Ex. 8.



But no shade of the Duke of Plaza Toro emerges to explain matters. A chorus of altos, tenors, and basses (sopranos, for some reason, do not appear in Hell) proceeds with a tune which, such as it is, resembles 'the noble Duke of York who had ten thousand men' :

Ex. 9.
TENORS.

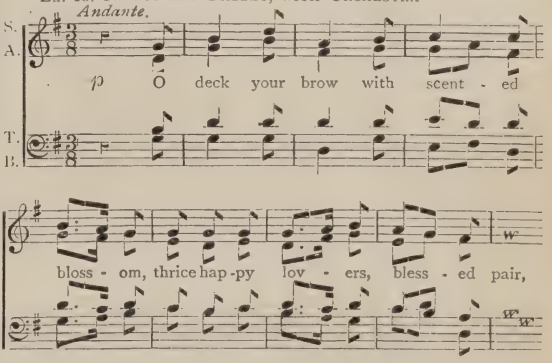


It may be remarked, in extenuation, that this passage is probably the work of Gossec, and not of Gluck.

There remain to be considered the chorus and the ballets. Gluck's management of the chorus is extremely skilful. He has restored it more or less to its classical position as the ideal spectator. It makes the obvious comments without hindering the action of the drama, or degenerating into mere tautology.

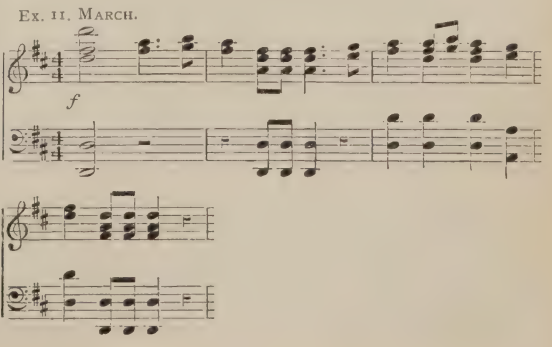
The ballets, of which there are a good many, and which no doubt had to be inserted to please the taste of a Paris audience, are of three kinds. There is first the conventional classical ballet, sometimes with chorus, of which the following is the most engaging :

Ex. 10. CHORUS AND BALLET, WITH ORCHESTRA
Andante.



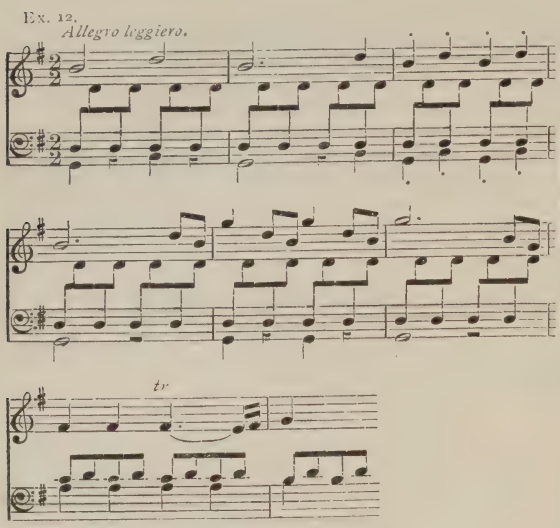
Then there are some which seem to aim deliberately at comic relief, as in this absurd little toy march, which looks like a parody of 'Die Meistersinger :

Ex. 11. MARCH.



And lastly, there are some which are absolutely mimes representing action incidental to the drama. The following is an example of a 'hunting song':

Ex. 12.



Besides these there are formal minuets and gavottes in the 18th-century manner.

'Alceste' is a work of primary importance in the history of opera, and it is surprising that though much quoted among musicians it is so seldom heard. It contains, of course, 'Divinités du Styx'—but enough. Gluck's influence on Mozart in several places has often been noted, chiefly at the climax of the oracle's pronouncement; and the Chorus of Spirits consisting entirely of a repeated F is often cited as one of the boldest innovations ever made in music. Like so much in 'Alceste' it looks trivial and commonplace on paper, but it has the supreme virtue of effect heightened by simplicity. It must be heard to be believed.

PERMANENT BRITISH OPERA IN LONDON

By Mrs. Albert de Belleroche

The British, since the war, by their continual contact with the Latin races, have thrown off something of the barrier of timidity and reserve (by many taken to be coldness), which prevented them from adequately expressing their genius in music and art. The Latins too have gained by the fusion, and are now becoming enthusiastic votaries of outdoor sports. Thus the result of the closer intercourse between the two races has been mutually beneficial; the Latins are now beginning to vie with the British in outdoor games, while the latter are in a position to contest with their Latin neighbours, on equal terms, in the spheres of art and music.

The Americans have taken advantage of this fusion of sympathies between the Anglo-Saxons and the Latins to stimulate Continental interest by means of musical competitions organized in France and Italy by Mrs. Coolidge and other American ladies. Substantial prizes are offered to the young musicians of these two countries, with the result that all the leading American composers are invited to important concerts on the Continent, where their productions are warmly appreciated. They thus return to the United States with established and international reputations, and benefit accordingly. Could not some of our well-known British ladies do the same service for the musicians of this country? I know that we do not possess the financial resources of America, but against this we have the advantage of closer proximity to Continental musical centres, and a musical ancestry of which we may well be proud.

Unfortunately the British still lack confidence in their own musical ability, and entertain an exaggerated respect for that of foreigners. The time has arrived when this timidity should be shaken off, and the true state of affairs realised. We possess distinguished composers, some of whose works may be placed side by side with the finest classics. The Directors of our leading schools of music cannot be reproached with inefficiency, since it has been possible for one of these institutions to produce one of the most difficult of Wagner's operas, in a manner which critics placed in the same rank as those given by well-known German artists at Covent Garden. At such schools it might be possible, by way of contrast, to give us interpretations of some of the earlier classics—Gluck, for instance—produced with equal success. That British artists are excellent may be gauged by this performance. British orchestras have been praised by all foreign conductors (Nikisch among others), while the standard of British musical criticism, in ability and impartiality, is unexcelled.

The foregoing reflections were inspired by a recent visit to France, after an absence of several years. I was surprised to find the Opéra and Opéra-Comique invaded by crowds of British and Americans, and I was told by French artists that the pecuniary success of these institutions was largely due to their Anglo-Saxon adherents. The fact of the latter so extensively patronising opera abroad shows the need for permanent opera in London. The enterprise might involve a sacrifice at first, but even the most confirmed pessimist cannot say that opera, if well managed, might not achieve a great success. Belgium, a much smaller and poorer country, manages to keep its famous opera-house 'La Monnaie' open for ten months during the year, and in spite of limited resources it has served as a training school for great artists of all nations, and has given numerous young composers their first opportunity of making themselves known to the public.

Surely what Brussels has achieved might be emulated with even greater success in London, with its far larger population and wealth. But such a project cannot be successfully realised without numerous objections being raised. One of these will certainly be that the establishment of a permanent opera will cause the opera season, as it exists at present, to lose much of its prestige. But this might be obviated by organizing a series of gala performances, to correspond with the present opera season, when the help of foreign celebrities might be enlisted. Their presence would stimulate British artists, and at the same time an arrangement might be made that, in return for the hospitality extended to those foreigners, British performers should be afforded the opportunity of appearing in the Continental opera-houses.

It should also be arranged that the principal colleges and academies of music should have the opportunity, as is done abroad, of offering, as prizes, engagements at the National Opera to their most successful pupils.

A permanent Opera would offer to the young school of composers, who have now little chance of being

heard in important work, fine opportunities for displaying their talents either in serious or comic opera. Though its establishment might entail serious sacrifices, it is certain that they would be more than repaid by the gain that would accrue to the national school of music.

While looking forward to the development of the modern school, the genius of the past should not be neglected. Would it not be possible to found at one of the schools of music a section in which the works of the old masters might be performed on the instruments for which they were designed?

Obviously, had Dowland, Purcell, Monteverde, Lulli, Rameau, Bach, Gluck, Mozart, and so many others lived in our time, they would of course have availed themselves to the full of the resources afforded by modern instruments, and in doing so they would have created entirely different works.

Surely we owe them a sufficient debt of gratitude to move us to perform their masterpieces as these were actually designed, and so reveal their full beauty to modern ears.

Something in this way has already been achieved by small groups of musicians who, despite numerous difficulties, have already revived the works of many of the older composers, but their efforts deserve supplementing in order that instrumentalists and vocalists may be trained in sufficient numbers to give faultless performances of the great masterpieces of the past, or series of recitals of madrigals of the Elizabethan period. The rationality and beauty of this old music would be a welcome corrective to the atmosphere of jazz and bad taste which at present envelops us, and might well serve as an inspiration for music of refinement and serene power in the future.

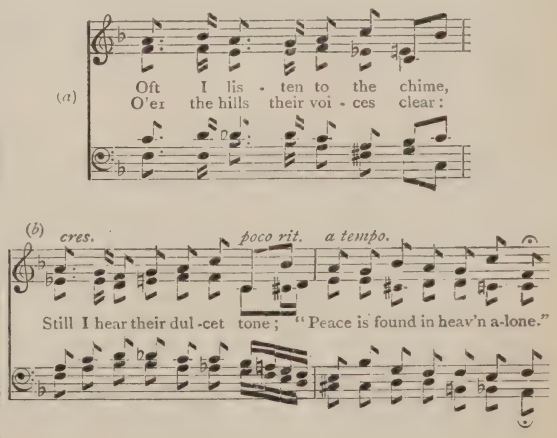
New Music

CAROL AND SONG BOOKS

In 'A Second Book of Carols' (Reid Brothers), Dr. Ralph Dunstan has brought together material from Old English, Tudor, and traditional sources, with some examples from Ireland, Scotland, France, and Germany—about seventy carols in all. The bulk are Old English and traditional, as is fitting. Among the latter are some excellent specimens of the old 'fugueing' tunes—naive and of little musical value on paper, but often surprisingly effective in performance. Dr. Dunstan adds interesting historical and critical notes throughout. He has, perhaps, gone astray in regard to 'The Querister's Song of Yorke,' set to 'Jerusalem, my happy home.' Dr. Dunstan calls it 'a notable melody,' whereas it has every appearance of being, not a melody, but a bass part. Some interesting correspondence on this 'tune' took place in *The Times Literary Supplement* during the spring of 1922, and the whole matter was convincingly summed up by Sir Richard Terry in a letter to the *Musical Times* of March in that year. Sir Richard took the view that the notes originally constituted a bass part, and gave various explanations as to its survival and adoption as a melody. He also reconstructed the tune in the style of the period, with very satisfactory effect. Dr. Dunstan uses the tune as a unison melody, and also as a tenor, but its bass-like character is shown by the difficulty of writing a satisfactory bass part against it in the cadence.

Any domestic circle that contains at least a quartet able to read as well as sing, will find in this collection material for some enjoyable half-hours. (By the way, we are sorry to see on p. 29 that horrid vulgarism 'Xmas'!)

Dr. Dunstan has a hand, as co-Editor with C. E. Bygott, in 'Musical Appreciation through Song' (Schofield & Sims). This volume gives a kind of sketch of song, in sections labelled, Ancient and Eastern Song (Egyptian, Hindoo, Jewish, Greek, and Arab); Music in Western Europe (Ecclesiastical Music, plainsong, early secular songs, keys and modes, bards, minnesingers, &c.); Shakespeare music; Tudor and Elizabethan music; the New Style; Classical songs; Songs with special histories. The songs number a hundred and thirty five, and although the interest in several examples is historical rather than musical, there are many good things. It is perhaps a pity that some of the early examples, *e.g.*, the Egyptian 'Hymn to the Evening Sun' and 'The Lament of Isis,' could not have been left unaccompanied. In the latter, and in other traditional songs, the pianoforte part is made doubly anachronistic by over-elaboration. Dr. Dunstan's note says that the accompaniment of the 'Lament' 'comprises nothing which might not have been played on Egyptian instruments five thousand years ago!' The note of admiration is his, and its fitness is realised when we turn to the song, and find a pianoforte part that might have been written by Mendelssohn, in the key of G minor, without a touch of the modality suggested by the melody.

We wish Dr. Dunstan had cast a sterner eye over some of the folk-song arrangements. There is, for example, a dreadful harmonization of 'The Bells of Aberdovey,' in which that delightful tune is oppressed with diminished sevenths and dominant minor ninths—harmonic richnesses that we refuse to swallow, although they are contributed 'specially for this work' by a 'Mus. Bac., L.R.A.M.' Here is a fault of taste that should be a bar to any musical degree worth the having! Does the reader think we are hypercritical? If so, here are a few bars with which he may test his own sense of fitness in the matter of harmonizing a simple tune:

(a)
Oft I lis - ten to the chime,
O'er the hills their voi - ces clear:
(b)
cres.
poco rit.
a tempo.
Still I hear their dul-cet tone; "Peace is found in heav'n a-lone."

A small collection of songs designed for educational purposes would be damned by writing of this sort, but this volume is saved by its size and scope. Used by teachers able to distinguish its merits from its defects, it could be made a basis for much valuable class work.

H. G.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Alec Rowley, aided and abetted by his sister, has written a two-part fox-trot for children, 'The Policeman.' Haters of the witches' Sabbath that they imagine modern dancing to be may save their fury. This piece is harmless, if not necessary. It is, indeed, a quite agreeable conceit. Edward German's style is always happy. Here it is again in 'It was a lover.' This, like the others in this division, is in two parts (Novello).

A dainty song is W. McNaught's 'Wood Fairy.' *Leggiero* is the indication. Lightly floating off, the thing should be like thistledown. Hilda Milvain's 'Song of the harebell fairy' is nicely aerated and shaded (Cramer).

Clifford Roberts's 'Folly's Song' (Keats) is marked to be played 'with or without pianoforte accompaniment.' I do not think it would be particularly effective without the pianoforte. With it, the song is active; its leaping intervals offer practice in clean, firm attack and release (Williams).

In jocund mood, Martin Shaw's 'May merry-time' hits off the spirit of the words. Several moods, or shades of mood, have to be expressed, and there is *staccato* singing (Oxford University Press).

MALE-VOICE

A Sol-fa edition of Robin Milford's 'Rutterkin' is issued (T. BAR. BASS-BAR., three parts). This, with free rhythm, can be made effective, with its sudden changes from soft to very loud. Gerrard Williams produces three T.B.B. arrangements of tunes collected by Cecil Sharp—'I'm seventeen come Sunday,' 'Henry Martin,' and 'Sweet Kitty.' All are brisk, and capably done, as may well be expected (Oxford University Press).

Quite simple and unadventurous are Bantock's arrangements for T.T.B.B. of 'Here's a health,' 'Drink to me only,' 'Here's to the maiden,' and 'Love will find out the way' (Williams).

As agents for Belaieff, Messrs. Hawkes publish two Gretchaninov pieces, *a cappella*—'Autumn' and 'Sun and Moon' (S.A.T.B., with the parts divided at times). There is a good deal of Russian repetitiveness here, though both songs contain plenty for the singers to do. The latter has a tune very like that of the 'Song of the Haulers on the Volga.'

MIXED-VOICE

Another of Cecil Sharp's collected songs is the Somerset 'Pretty Plough-boy,' set for S.A.T.B. by Gerrard Williams, with some division of parts, and plenty of 'half-closed lips' in its fifteen pages. There is a good deal of family likeness about many of these tunes. Better, before buying new folk-song settings, make sure that you have not already a piece with a tune much like the new one. There are some harmonic twists in Arnold Foster's setting (for S.A.T.B.) of the Coventry Carol. Some of them 'come off,' others only half succeed. This, like the last, is for unaccompanied chorus. Alan Burr gets something of the dignity of the Highland boat-song that includes the famous lines

> From the lone shieling on [?of] the misty island,
> Mountains divide us, and the waste of seas.

The verse is for solo voice, or trebles in unison, and the chorus is for S.S.S.B., the latter part being optional. All from the Oxford University Press.

Two five-part madrigals by Gesualdo (about whom Mr. Heseltine and Mr. Gray have written recently) are edited by Dr. J. B. McEwen. These are 'Resta di darmi noia' ('Cease then to give me sorrow'), and 'Moro lasso al mio duolo' ('Death alone can still my grief'). The harmonic style is impressive and imaginative. In the latter work the running counterpoint is not particularly strong. The dramatic life in the music is its best quality. Neither of these is a really difficult specimen, in spite of the chromatics. (Williams).

A final work, from the Oxford University Press, is in a category of its own. It is a sextet for S.M-S.A.T. BAR.B., by H. E. Randerson, and is sung on vowels, without accompaniment. The vocal tone would soften many of its asperities, but I am not sure that that would be a benefit. There is five shillings' worth of novelty here, but how much value in musical beauty? Those who wish our experimenters well can try it, and form their own opinion. I find some happy effects in the work, and much that seems to me not worth while.

W. R. A.

PIANOFORTE

A writer in *The Times* recently suggested that the modern composer's lot is not a happy one, because if he speaks in an unfamiliar idiom he is suspected of affectation, and if he uses a well-known one his music has no message for present-day listeners. This statement is curiously illustrated in the pianoforte music which comes up for review in the present article. Here is Algernon Ashton's Sonata No. 8, in F (what a strangely familiar sound, that 'No. 8, in F!') together with Bliss's new Suite, from Curwen's, and a Sonata by P. C. Darnton, published by Goodwin & Tabb.

The first of these works, in four movements, is very wisely built on the traditions of the great masters; and, wisely again, no attempt is made to bring the idiom superficially up-to-date by surface tinkering. The music is frankly reminiscent of Brahms, even of Beethoven, in its slow movement; and it unfolds itself with fluent urbanity for the proper length of time, for all the world like a West-End preacher. Its accents, however, are not the impassioned ones of a man with urgent things to say—as are, for all the complexity of his idiom, those of Arthur Bliss.

Bliss's style is still, presumably, modern, and to a good many people, strange; yet the sincerity of what he has to say is felt through everything. This urgency comes out in the present Suite, not only in the Elegy, with its dignity and restrained, yet deep feeling (it contains, by the way, some strikingly beautiful harmonic effects), but also in the Finale, where it has more 'modern' tricks of method to get over before it reaches the listener. Some of these seem overdone: the clash of major and minor thirds, for instance, in the Polonaise, and the unrelieved dissonance of some sections of the Overture, become irritating, despite the rhythmic vitality and strength of texture that are felt in both these numbers. Even so, the handling and design are always strong, and there are many evidences of real impulse, as opposed to mere cleverness, behind it all.

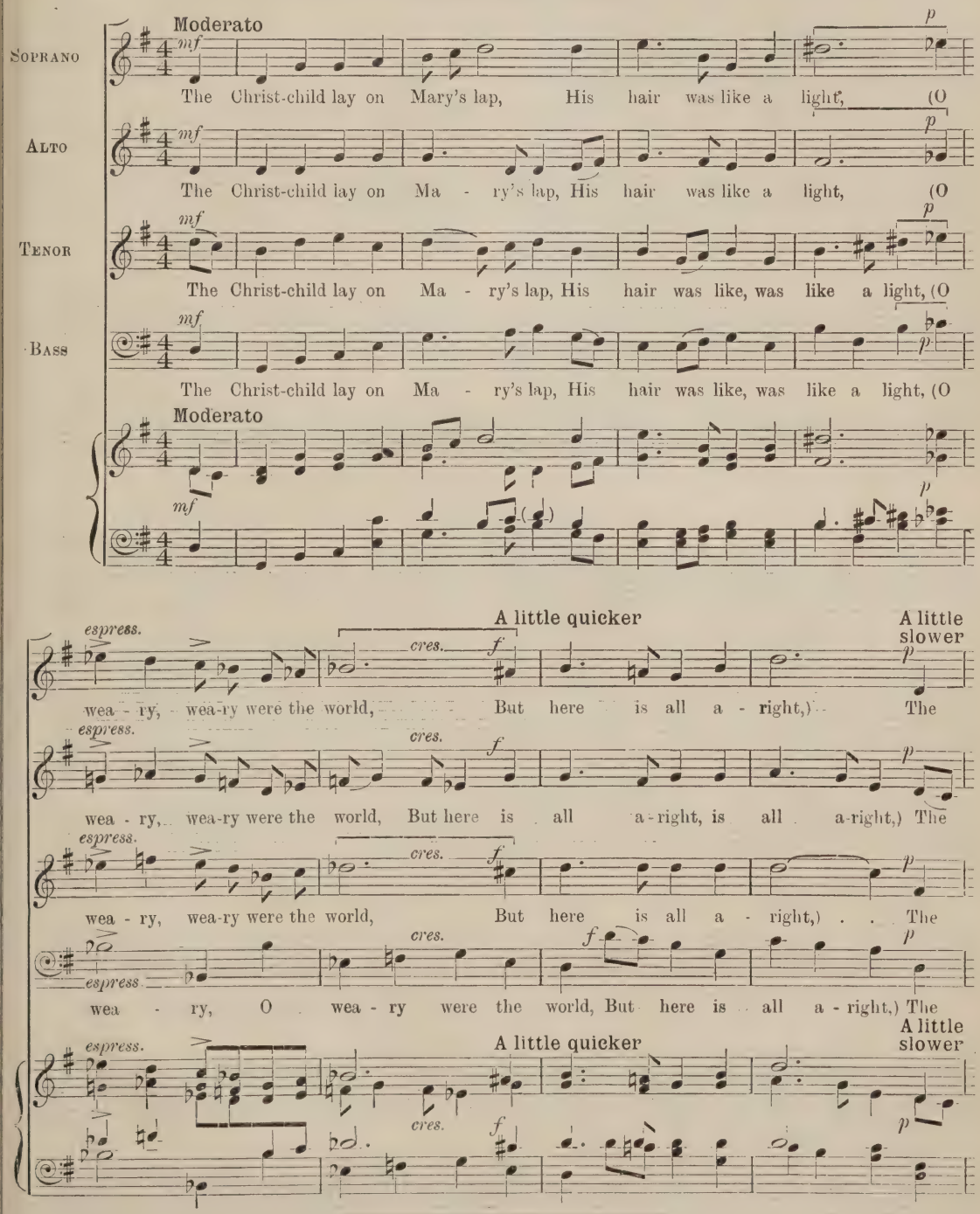
In the case of P. C. Darnton's Sonata, the strangeness of the idiom is a more serious obstacle: the music is intensely difficult both to read and to play, and the difficulty is not lessened by the composer's having temporarily abolished time-

The Musical Times. EXTRA SUPPLEMENT. December 1, 1926.
No. 432 NOVELLO'S CHRISTMAS CAROLS Price (2d.)

The Christ-child

CHRISTMAS CAROL ARRANGED FOR S.A.T.B.

Words by GILBERT CHESTERTON Music by GEORGE RATHBONE

LONDON: NOVELLO AND COMPANY LIMITED NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato
SOPRANO
ALTO
TENOR
BASS
mf
p
The Christ-child lay on Mary's lap, His hair was like a light, (O
The Christ-child lay on Ma - ry's lap, His hair was like a light, (O
The Christ-child lay on Ma - ry's lap, His hair was like, was like a light, (O
The Christ-child lay on Ma - ry's lap, His hair was like, was like a light, (O
espress.
cres.
f
A little quicker
A little slower
wea - ry, wea-ry were the world, But here is all a - right,) The
wea - ry, wea-ry were the world, But here is all a-right, is all a-right,) The
wea - ry, wea-ry were the world, But here is all a - right,) . . The
wea - ry, O wea - ry were the world, But here is all a - right,) The

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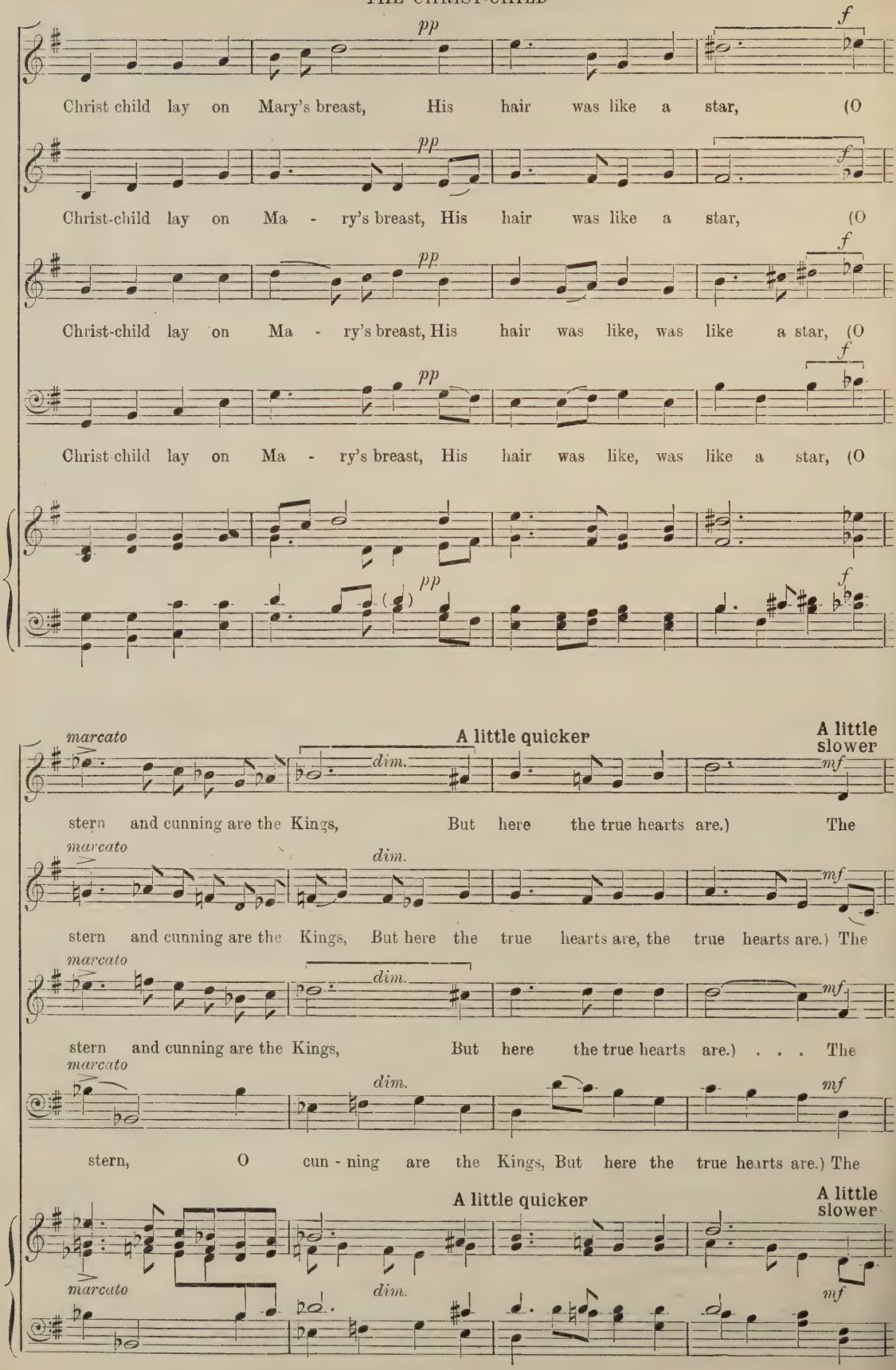
Also published as a Unison Song in THE SCHOOL MUSIC REVIEW, No. 389


pp
f
Christ child lay on Mary's breast, His hair was like a star, (O
Christ-child lay on Ma - ry's breast, His hair was like a star, (O
Christ-child lay on Ma - ry's breast, His hair was like, was like a star, (O
Christ child lay on Ma - ry's breast, His hair was like, was like a star, (O
marcato
A little quicker
A little slower
dim.
mf
stern and cunning are the Kings, But here the true hearts are.) The
stern and cunning are the Kings, But here the true hearts are, the true hearts are.) The
stern and cunning are the Kings, But here the true hearts are.) . . . The
stern, O cun - ning are the Kings, But here the true hearts are.) The

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*7.	Jesu, hail	*J. Stainer*
*8.	Good Christian men	*Old German*
*9.	Sleep, holy Babe	*Dykes*
*10.	Good King Wenceslas	*Traditional*
*11.	When I view the Mother	*J. Barnby*
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29.	God's dear Son	*Traditional*
*30.	See, amid the winter's snow	*Goss*
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32.	In Bethlehem, that noble place	*Ouseley*
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*38.	In terrâ pax	*Dykes*
39.	Dives and Lazarus	*Traditional*
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56.	Christmas Night	*A. H. Brown*
57.	The Christmas Celebration	*E. Prout*
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59.	The Holy Well	Har. by *J. S.*
60.	The Angel and the Shepherds	*E. H. Thorne*
61.	The Coventry Carol	Har. by *J. S.*
62.	The Morning Star	*J. F. Bridge*
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64.	I saw three ships	Har. by *J. S.*
65.	Mountains, bow your heads	*W. H. Cummings*
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98.	Now dies in David's City	*J. Swire*
99.	There dwelt in Old Judea	*R. Jackson*
100.	Good people, give ear	*J. Swire*
101.	Carol for Christmas Day	*J. T. Field*
102.	Ye stars of night	*J. Swire*
103.	Ring out, ye bells	*J. H. Wallis*
104.	Two thousand troubled years	*J. F. Bridge*

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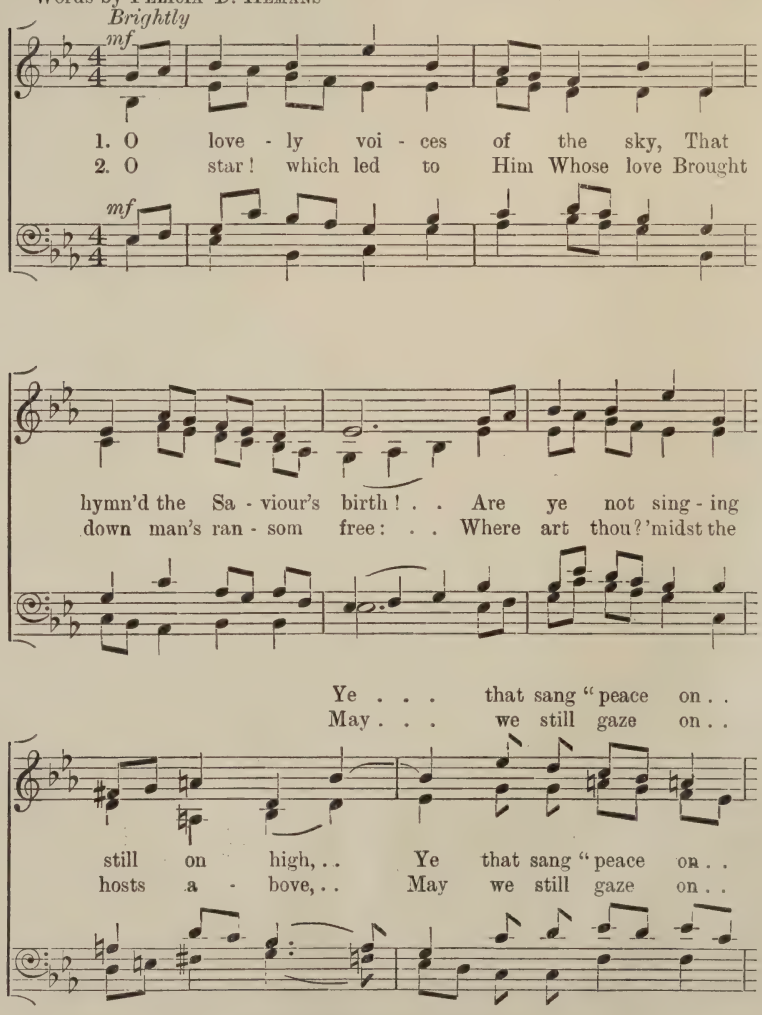
August, 1925. MADE IN ENGLAND

O lovely voices of the sky

CAROL

Words by FELICIA D. HEMANS — Music by H. A. CHAMBERS


Brightly
mf
1. O love - ly voi - ces of the sky, That
2. O star! which led to Him Whose love Brought
hymn'd the Sa - viour's birth! . . Are ye not sing - ing
down man's ran - som free: . . Where art thou? 'midst the
Ye . . . that sang "peace on . .
May . . . we still gaze on . .
still on high, . . Ye that sang "peace on . .
hosts a - bove, . . May we still gaze on . .

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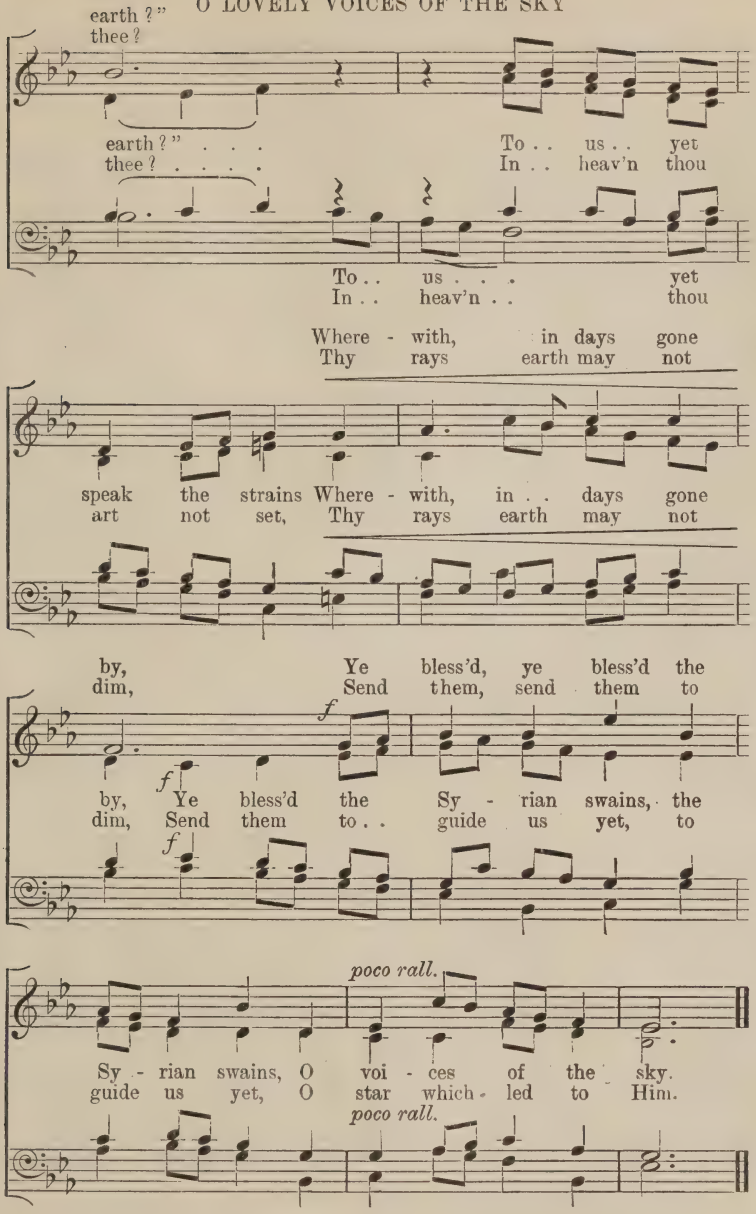
earth ?"
thee ?
earth ?" . . .
thee ? . . . .
To . . us . . yet
In . . heav'n thou
To . . us . . . yet
In . . heav'n . . thou
Where - with, in days gone
Thy rays earth may not
speak the strains Where - with, in . . days gone
art not set, Thy rays earth may not
by, Ye bless'd, ye bless'd the
dim, Send them, send them to
f
by, Ye bless'd the Sy - rian swains, the
dim, Send them to . . guide us yet, to
f
poco rall.
Sy - rian swains, O voi - ces of the sky.
guide us yet, O star which - led to Him.
poco rall.

NOVELLO'S
CHRISTMAS CAROLS.

*198.	O Babe! in manger lying / The Virgin is hushing / What Child is this? / Darkness fell ..	*J. Barnby* (Words only, 4s. per 100.)	2d.
199.	Holy night! peaceful night	*J. Barnby*	3d.
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201.	When Christ was born ..	*J. T. Field*	2d.
202.	What Child is this?.. ..	*J. T. Field*	2d.
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*204.	Legend of Saint Christopher	*Sawyer*	2d.
205.	I hear along our street ..	*E. Silas*	6d.
*206.	In dulci Jubilo	*Pearsall*	4d.
207.	Caput apri defero	*Pearsall*	4d.
*208.	Holly berries, holly berries	*Westbrook*	2d.
209.	A New Year's Carol.. ..	*J. Shaw*	2d.
210.	There was silence (Unison) / The star in the East (Unison)	*J. Stainer* / *H. Leslie*	2d.
211.	A Christmas Carol (Two Parts)	*Reinecke*	3d.
212.	Glad Christmastide.. ..	*J. Barnby*	2d.
213.	All things were in silence ..	*J. Barnby*	2d
214.	This is the month	*Hugh Blair*	2d.
215.	How peaceful was the night	*Hugh Blair*	2d.
216.	There came a little child .	*R. Jackson*	2d.
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219.	The Golden Crown	*J. Stainer*	2d.
220.	Joy fills our inmost heart	*A. C. Mackenzie*	2d.
221.	Who is this	*Myles B. Foster*	2d.
222.	See, the Morning Star ..	*E. G. Monk*	1½d.
223.	Carol, Christians ..	*Victoria Grosvenor*	2d.
*224.	On Christmas Morn	*A. C. Mackenzie*	1½d.
225.	In the ages past ..	*F. A. J. Hervey*	2d.
226.	We sing a song of gladness	*J. Swire*	2d.
227.	The morn, the blessed morn	*Grosvenor*	4d.
228.	Carol, carol, Christians	*Mrs. J. W. Bliss*	4d.
229	O was not Christ our Saviour	*J. Shaw*	2d.
230.	Carol, Christian children ..	*A. Moffatt*	2d.
*231.	There was silence (S.A.T.B.)	*J. Stainer*	2d.
232.	Come, all ye Christian men	*H. Clarke*	2d.
233.	Shepherds in the fields	*Hamilton Clarke*	2d.
234.	Come and sing ..	*J. Varley Roberts*	2d.
235.	The Christmas bells ring loud	„	2d.
236.	Bethlehem	*J. Varley Roberts*	d.
237.	The birth ever new ..	*R. H. Legge*	2d
238.	The old news	*R. H. Legge*	2d.
239.	Christmas Eve ..	*R. H. Legge*	2d.
240.	The Christmas vision	*R. H. Legge*	2d.
241.	The Shepherds' Carol	*R. H. Legge*	2d.
242.	Mary's Cradle Song ..	*R. H. Legge*	2d.
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251.	Christ was born	*A. Herbert Brewer*	2d.
252.	**Christmas Morn ..**	***H. C. Havergal***	**3d.**
253.	The Kings of the East	*H. C. Havergal*	3d.
254.	The Star	*H. C. Havergal*	3d.
255.	The Angels' Song ..	*H. C. Havergal*	3d
256.	The Holy Birth ..	*H. C. Havergal*	3d.
257.	The Humiliation ..	*H. C. Havergal*	3d.
258.	Rejoice, O daughter ..	*C. Macpherson*	2d.
259.	The Virgin and Child	*C. Macpherson*	2d.
*260.	The Annunciation	*Barnby*	2d.
*261.	The Message to the Shepherds	*Barnby*	2(
*262.	Cradle Song of the Blessed Virgin	*Barnby*	2(
*263.	Gloria in Excelsis	*Barnby*	2(
264.	Sing the Holy Child-Christ	*Myles B. Foster*	2(
*265.	Sleep, Baby, sleep	*T. Adams*	2(
*265A.	Sleep, Baby, sleep (2nd setting)	*Adams*	2(
266.	Noël	*A. M. Goodhart*	2
267.	What sudden blaze of song	*C. Harris*	1½
268.	What sudden blaze of song	*J. F. Bridge*	1½
269.	Shepherds, leave your flocks	*J. V. Roberts*	1½
270.	Heavenly music ..	*J. V. Roberts*	1½
271.	Silent night, holiest night	*J. V. Roberts*	1½
272.	Angels singing	*J. H. Mee*	1½
273.	Little children	*J. H. Mee*	1½
274.	Blessed Babe ..	*H. W. Wareing*	1½
275.	Ring the Bells	*Barnby*	2
*276.	Sweeter than songs (Words, 4s. per 100.)	*J. F. Bridge*	2
277.	The night in solemn stillness hung	*Smith*	2
278.	The Son of Mary ..	*Thomas Adams*	1½
279.	Hark! all around	*W. A. C. Cruickshank*	1½
280.	It is the day	*W. A. C. Cruickshank*	1½
281.	Mortals, awake	*W. A. C. Cruickshank*	2
282.	In the field with their flocks	*J. E. West*	2
283.	It came upon the midnight	*B. Haynes*	1½
284.	Royal Bethlehem ..	*W. Montgomery*	2
285.	I hear along our street	*S. H. Nicholson*	1½
286.	The Child Jesus in the garden (2nd Setting)	*J. Stainer*	1½
287.	The Prince of Peace	*A. H. Brewer*	1½
288.	Remember God's goodnesse ..	arr.	2
289.	Christmas Tree Carol	*H. Davan Wetton*	1½
290.	Christmas morn ..	*Thomas Adams*	1½
291.	Child Divine	*Thomas Adams*	1½
292.	A Christmas Song ..	*Thomas Adams*	1½
293.	A lowly Babe	*Alfred Hollins*	2
294.	The Blessed Virgin ..	*E. C. Bairstow*	2
295.	Christ is born.. ..	*E. T. Sweeting*	1
296.	Christian children ..	*E. T. Sweeting*	1
297.	Ring out, wild bells ..	*E. Vine Hall*	1
298.	Christmas bells ..	*W. H. Longhurst*	2
299.	In tuneful voices sing ..	*Ferris Tozer*	1
300.	Shepherds, hear	*Ferris Tozer*	1
301.	Not in courts of regal splendour	*Hall*	1
302.	Many hundred years ago	*G. C. Martin*	1
303.	The Nativity	*Charles Erskine*	1
304.	A Cradle Song ..	*Charles Erskine*	1
305.	As on the Night ..	*B. W. Horner*	2
306.	It fell upon a winter's day	*Sidebotham*	1
307.	The night is dark	*Sidebotham*	1
308.	Carol, carol, Christians ..	*Sidebotham*	1
309.	The loving heart ..	*Charles Erskine*	1
310.	I hear along our street	*T. R. Matthews*	1
311.	In Bethlehem's Ancient City	*J. E. West*	
312.	Can man forget the story	*A. H. Brewer*	1
313.	Who are these from Bozrah	*Goodhart*	1
314.	Morning dawns, the flocks are	*Wetton*	
315.	Sweete was the songe ..	*Percy Pitt*	
316.	Now once again our hearts we raise	Arr.	
*317.	Three kings once lived (S.S.A.)	*Cowen*	
318.	Once in Royal David's City	*H. J. Gauntlett*	1
319.	The Night of Nowell ..	*A. H. Brown*	1
320.	Awake, O earth	*A. H. Brown*	1
321.	Whence comes this light	*A. H. Brewer*	
322.	Glory in Excelsis (In the field)	*Goodhart*	1
323.	The Shepherds' Song	*John E. West*	1
324.	Christ is born	*H. E. Button*	1
325.	The Babe in manger laid	*H. E. Button*	1

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED

(August, 1925.)

No. 434. NOVELLO'S CHRISTMAS CAROLS. *Price* (1½*d.*).

WHILE SHEPHERDS WATCHED

Composed by C. LEE WILLIAMS.

Stainer, John } CAROLS,
Bramley, H. R. } NEW AND OLD.

FIRST SERIES. Three-halfpence each.
Tonic Sol-fa (complete), 1/6.

*1. God rest you merry, gentlemen .. *Traditional*
*2. The Manger Throne .. .. .. *C. Steggall*
3. A Virgin unspotted .. .. .. *Traditional*
*4. Come, ye lofty .. .. *Elvey*
*5. Come, tune your hearts .. .. *Ouseley*
*6. The First Nowell .. .. .. *Traditional*
*7. Jesu, hail .. .. *J. Stainer*
*8. Good Christian men .. .. .. *Old German*
*9. Sleep, holy Babe .. .. *Dykes*
10. Good King Wenceslas .. .. *Traditional*
*11. When I view the Mother .. .. *J. Barnby*
*12 The seven joys of Mary .. .. *Traditional*
*13. On the Birthday of the Lord .. .. *Dykes*
*14. What Child is this? .. .. .. *Old English*
15. Glorious, beauteous .. .. *Maria Tiddeman*
*16. Waken! Christian Children } 1½d. *S.C. Hammerton*
*17. A Child this day is born } .. *Traditional*
*18. Carol for Christmas Eve .. .. *Ouseley*
*19. When Christ was born .. *A. H. Brown*
20. Christmas Morning Hymn .. .. *J. Barnby*

SECOND SERIES. Three-halfpence each.

*21. Carol for Christmas Eve .. .. *Traditional*
22. Jesus in the Manger .. .. .. *H. Smart*
*23. The Holly and the Ivy } 1½d. .. *Old French*
24. The Moon shines bright } .. *Traditional*
*25. The Virgin and Child .. .. *C. Steggall*
26. The Incarnation .. .. .. *Traditional*
*27. Christmas Day .. .. .. *J. Stainer*
28. The Cherry-Tree Carol .. .. *Traditional*
29. God's dear Son .. .. .. *Traditional*
*30. See, amid the winter's snow .. .. *Goss*
31. The Babe of Bethlehem .. .. *Traditional*
32. In Bethlehem, that noble place .. *Ouseley*
*33. A Cradle Song of the Blessed Virgin *J. Barnby*
34. Christmas Song .. .. *Dykes*
35. Jacob's Ladder .. .. .. *Traditional*
36. The Story of the Shepherd .. .. *J. Barnby*
*37. The Wassail Song .. .. .. *Traditional*
*38. In terrâ pax .. .. *Dykes*
39. Dives and Lazarus .. .. .. *Traditional*
*40. From far away .. .. *Dykes*
*41. Carol for Christmas Day .. .. *A. Sullivan*
42. The Child Jesus in the Garden .. *J. Stainer*

THIRD SERIES. Three-halfpence each.

43. What soul-inspiring music .. Har. by *J. S.*
44. In the country nigh to Bethlehem .. *G. Hine*
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46. Emmanuel, God with us .. .. *H. Gadsby*
47. New Prince, new pomp } 1½d. .. *C. Steggall*
48. A Babe is born } Har. by *J. S*
49. Come, let us all sweet Carols sing *F. Champneys*
50. Let music break on this blest morn *J. B. Calkin*
51. Carol for New Year's Day .. *A. H. Brown*
52. The Angel Gabriel .. .. Har. by *J. S.*
53. The Shepherds amazed .. *A. H. Brown*
54. Noël! Noël! .. .. .. Har. by *J. S.*
55. I sing the birth .. .. *G. C. Martin*
56. Christmas Night .. .. *A. H. Brown*
57. The Christmas Celebration .. .. *E. Prout*
58. Arise and hail the Sacred Day *A. H. Brown*
59. The Holy Well .. .. Har. by *J. S.*
60. The Angel and the Shepherds *E. H. Thorne*
61. The Coventry Carol .. .. Har. by *J. S.*
62. The Morning Star .. .. .. *J. F. Bridge*
63. The Shepherds went .. .. *J. F. Barnett*
64. I saw three ships .. .. Har. by *J. S.*
65. Mountains, bow your heads *W. H. Cummings*
66. Luther's Carol .. .. .. *J. Higgs*
67. The Boy's Dream .. .. *W. H. Monk*
68. Legends of the Infancy .. *J. F. Bridge*
69. Let Christians all } 1½d. .. *Traditional*
70. Immortal Babe }

	s.	d.
The above 70 Carols, complete, cloth, gilt	6	0
Library Edition, with Historical Preface Roxburgh binding	11	6
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Words only, complete	0	6
Words, each Series	0	2

Helmore, T. } CAROLS,
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71. Here is joy for every age.
72. Earthly friends will change.
73. Gabriel's message.
74. Christ was born on Christmas Day.
75. Earth to-day rejoices.
76. Good Christian men, rejoice.
77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends. } 1½d. each.

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The above 12 carols, complete	1	6
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Twelve Carols.—Words by S. WENSLEY.
Twopence each.

83. O holy star .. .. *J. Stainer*
84. The shepherds .. .. *Eaton Faning*
85. Hymn of the angels .. .. *G. M. Garrett*
*86. The anthem of peace .. .. .. *J. Barnby*
87. The desert .. .. .. *Emma Mundella*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
92. Christ is born .. .. *J. F. Bridge*
93. Christmas Day .. .. *Battison Haynes*
*94. Sweet Christmas Bells .. .. *J. Stainer*
Complete, 1/6. Tonic Sol-fa, 1/-. Words only, 3d.

Ten Carols. Twopence each.

95. Now join we all with holy mirth .. *J. Stainer*
96. Softly the night .. .. *J. M. Crament*
97. Sleep, Holy Babe .. .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. *J. H. Wallis*
104. Two thousand troubled years *J. F. Bridge*
Complete, 1/6. Tonic Sol-fa, 1/- Words only, 3d.

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

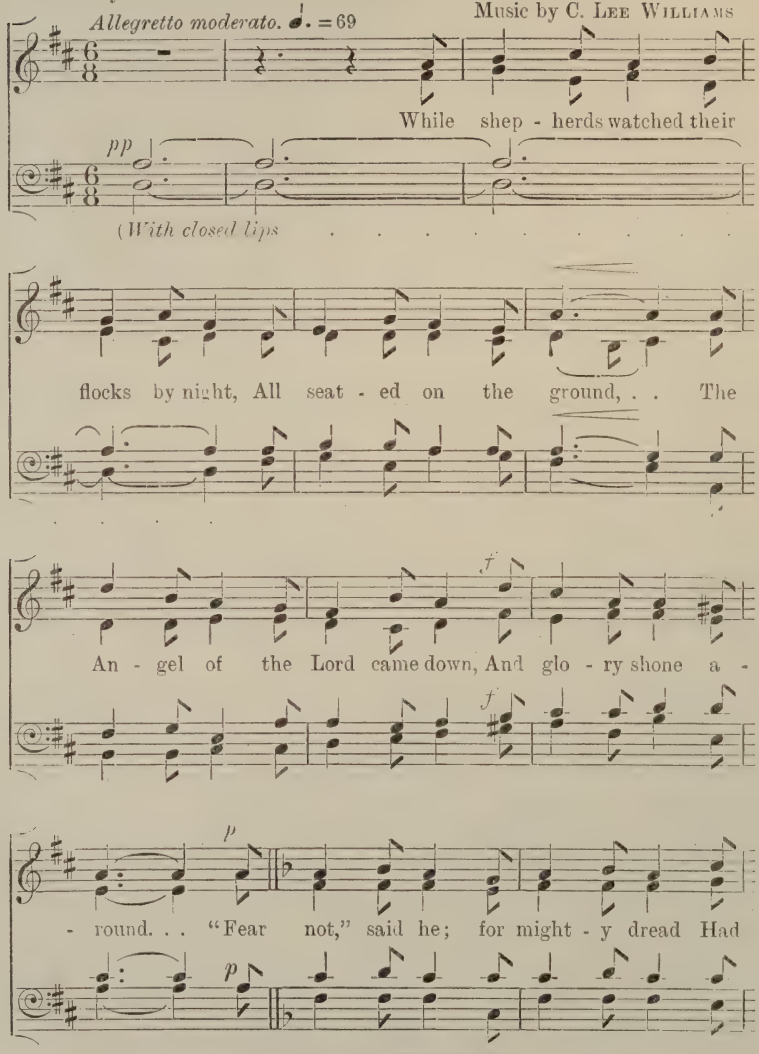
LONDON: NOVELLO AND COMPANY, LIMITED.

(August, 1925.) MADE IN ENGLAND

While shepherds watched their flocks

Words by NAHUM TATE

Music by C. LEE WILLIAMS


Allegretto moderato. ♩. = 69
While shep - herds watched their
pp
(With closed lips
flocks by night, All seat - ed on the ground, . . The
An - gel of the Lord came down, And glo - ry shone a -
f
f
p
- round. . . "Fear not," said he; for might - y dread Had
p

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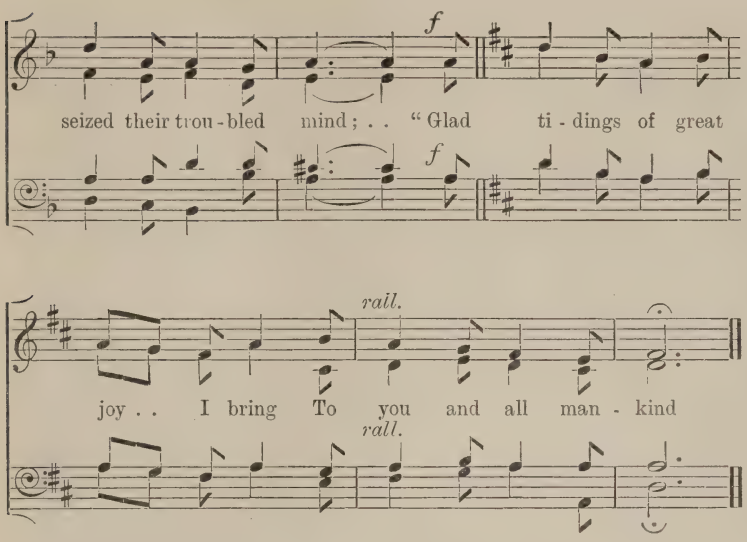


"To you in David's town this day
Is born of David's line
A Saviour, Who is Christ the Lord;
And this shall be the sign:

"The heavenly Babe you there shall find
To human view display'd,
All meanly wrapp'd in swathing bands,
And in a manger laid."

Thus spake the seraph; and forthwith
Appear'd a shining throng
Of Angels praising God, who thus
Address'd their joyful song:

"All glory be to God on high,
And to the earth be peace;
Good-will henceforth from heav'n to men
Begin and never cease."

NOVELLO'S
CHRISTMAS CAROLS.

Stainer, John (Adapted and arranged by).
TWELVE OLD CAROLS. Three-halfpence each.

*105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet! — 1½d.
*111. O night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.

Complete, 1/6. Tonic Sol-fa, 8d. Words only, 1½d.

Martin, G. C. (Harmonised by).—CAROLS.
Three-halfpence each.

PART I. (Old Breton Melodies).

116. Hail! Christmas Bells.
117. O'er her Child the Virgin weeps. / The stars are bright. — 1½d.
118. On this day was born.
119. Glad hymns, with one accord.
120. Outside the city gates.
121. On Asia Minor's sunny shore.
*122. Across the desert sands by night.

Complete, 8d. Words only, 1½d.

PART II. (Old French Melodies).

123. The Shepherds glad.
124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
126. Poising bright on golden wing.
127. Round the Virgin gently sleeping.
128. The Circumcision.
129. In the golden lands afar.
130. A Legend of the Flight.

Complete, 8d. Words only, 1½d.

Stainer, John. / **Bramley, H. R.** CAROLS, NEW AND OLD.
Arranged for Men's Voices.

Complete, 3s.; each, 2d. Words only, complete, 3d.

131. A Virgin unspotted .. .. .. *Traditional*
132. The Manger Throne .. .. *C. Steggall*
133. Sleep, Holy Babe .. .. *Dykes*
134. Good Christian men, rejoice .. *Old German*
135. 'Twas in the winter cold .. .. *J. Barnby*
136. Good King Wenceslas .. *Helmore's Carols*
137. Come! ye lofty .. .. *Elvey*
138. God rest you merry, gentlemen .. *Traditional*
139. Listen, Lordings .. .. .. *Ouseley*
140. The First Nowell .. .. .. *Traditional*
141. When Christ was born .. *Arthur H. Brown*
142. Jesu, hail! O God most holy .. *J. Stainer*
143. The seven joys of Mary .. .. *Traditional*
144. What Child is this? .. .. .. *Old English*
145. The Waits' Song .. .. .. *Traditional*
146. The Virgin and Child .. .. *C. Steggall*
147. The Holly and the Ivy .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
152. Jacob's Ladder .. .. .. *Traditional*
153. Dives and Lazarus .. .. .. *Traditional*
154. The Wassail Song .. .. .. *Traditional*

Stainer, John. / **Bramley, H. R.** CAROLS. NEW AND OLI
Arranged for Two-part. 2d. each.

155. Good King Wenceslas.
156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. I hear along our street. / The Boar's Head Carol. — 2d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.

Complete, 8d. Tonic Sol-fa, 8d. Words onl

Fox, G.—CAROLS. For Little Singers. Ea

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. The moon shone bright. / All you that in this house. — 2d.
179. Clearly in the East it shone.
180. Shepherds at the Grange. / These good people. — 2d.
181. Nuns in frigid cells. / Washerwomen old. — 2d.
182. The Holly and the Ivy.
183. How grand and how bright. / Hosanna to the living Lord. — 2d.
184. Lo! a heavenly form appearing. / The Boar's Head Carol. / In excelsis gloria. — 2d.

Legge, R. H.—TWELVE NEW CAROLS
Unison. Words by A. E. ALSTON. Each,

185. Præludium.
186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christian men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.

Complete, 1/6. Tonic Sol-fa, 1s. Words onl

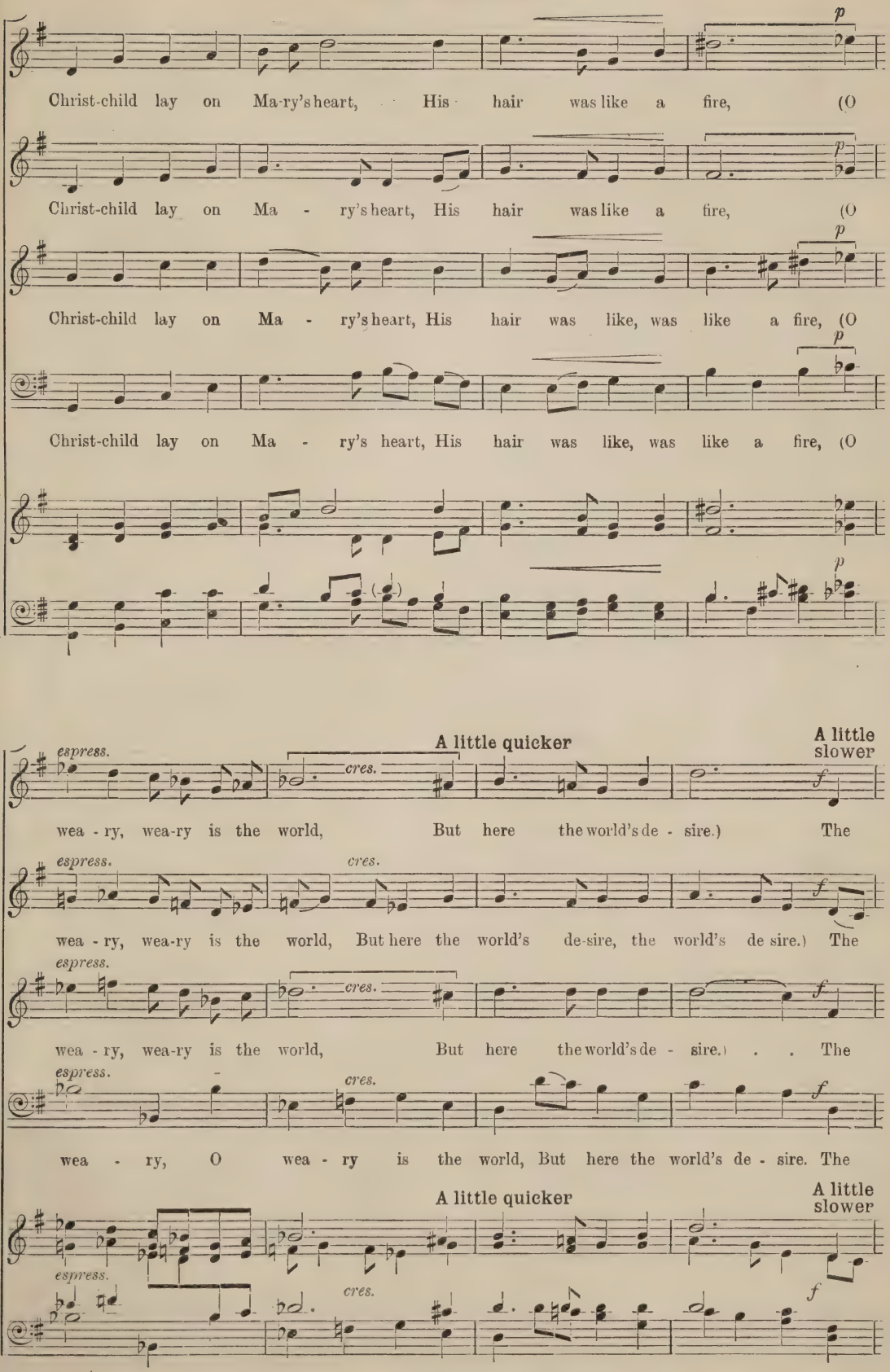
*197. The Anthem of Peace .. *J. Barnby*
On Christmas Morn *A. C. Mackenzie*
Across the desert sands .. *G. C. Martin*
Shepherds! shake off your drowsy sleep .. .. .. *J. Stainer*

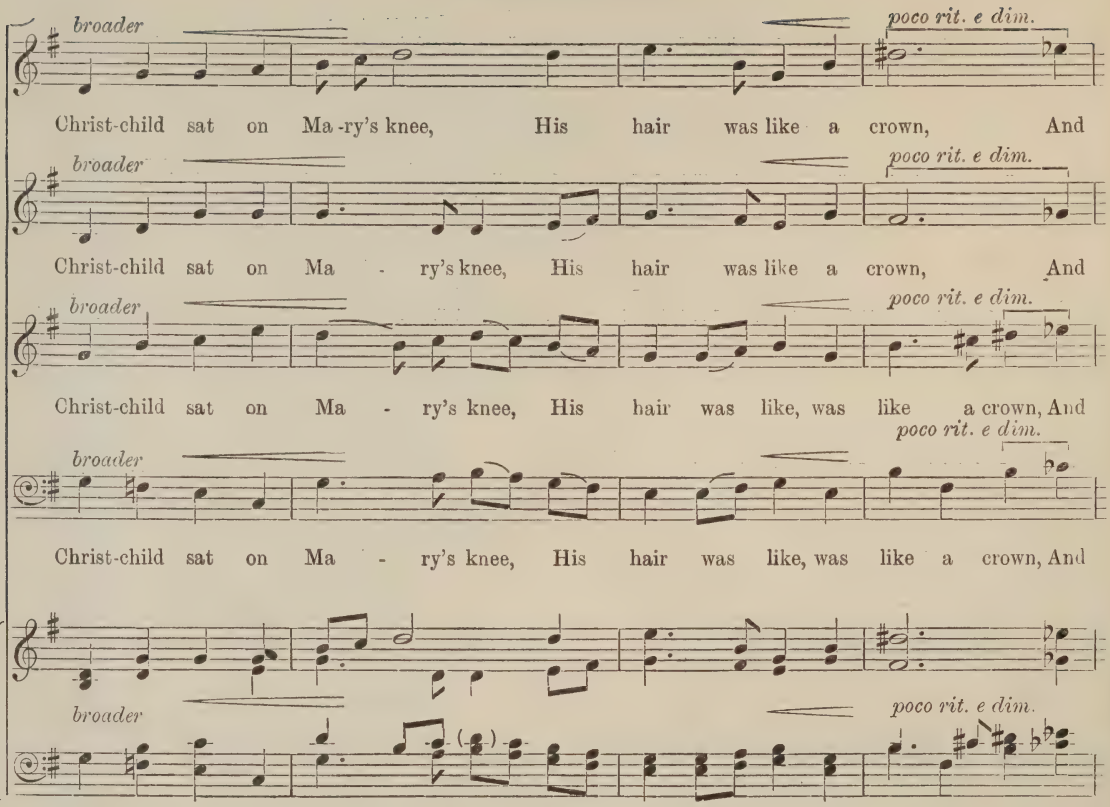
(Words only, 4s. per 100.)

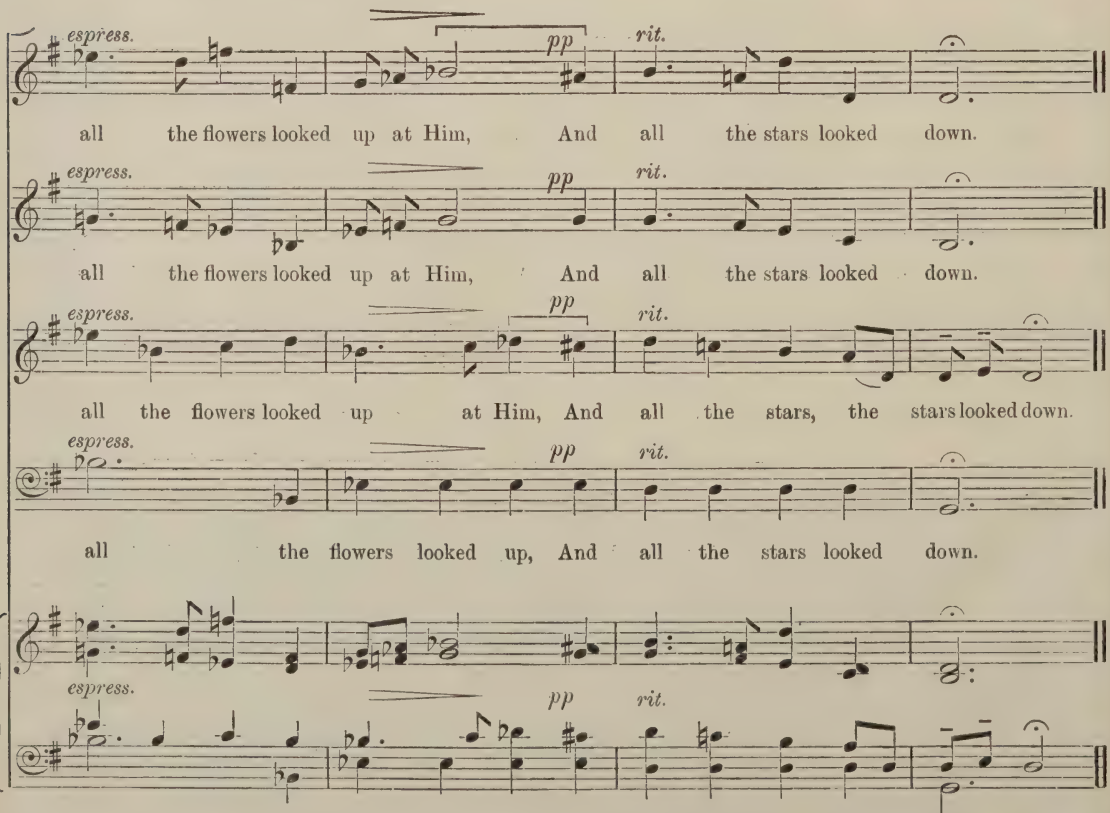
** All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

(August, 1925.)


p
Christ-child lay on Ma-ry's heart, His hair was like a fire, (O
Christ-child lay on Ma - ry's heart, His hair was like a fire, (O
Christ-child lay on Ma - ry's heart, His hair was like, was like a fire, (O
Christ-child lay on Ma - ry's heart, His hair was like, was like a fire, (O
espress.
A little quicker
cres.
A little slower
f
wea - ry, wea-ry is the world, But here the world's de - sire.) The
wea - ry, wea-ry is the world, But here the world's de-sire, the world's de sire.) The
wea - ry, wea-ry is the world, But here the world's de - sire. . . The
wea - ry, O wea - ry is the world, But here the world's de - sire. The


broader
poco rit. e dim.
Christ-child sat on Ma-ry's knee, His hair was like a crown, And
broader
poco rit. e dim.
Christ-child sat on Ma - ry's knee, His hair was like a crown, And
broader
poco rit. e dim.
Christ-child sat on Ma - ry's knee, His hair was like, was like a crown, And
broader
poco rit. e dim.
Christ-child sat on Ma - ry's knee, His hair was like, was like a crown, And
broader
poco rit. e dim.


espress.
pp
rit.
all the flowers looked up at Him, And all the stars looked down.
espress.
pp
rit.
all the flowers looked up at Him, And all the stars looked down.
espress.
pp
rit.
all the flowers looked up at Him, And all the stars, the stars looked down.
espress.
pp
rit.
all the flowers looked up, And all the stars looked down.
espress.
pp
rit.

signatures. The time changes frequently, often with every bar, and one sees that constantly writing new signatures must have become a great nuisance to the composer. Certainly it becomes a great nuisance to the player when he has to stop frequently and count up the number of quavers in a bar. After considerable work on it, the music is still almost meaningless to me, and the constant dissonance is wearying in the extreme. There is rhythmic energy in the theme, however, and some short-lived moments of beauty in the quiet passages on pages 5 and 7. There is contrapuntal writing, too —skill, one might have said, except that where any note may come up against any other without restriction, the combination of numberless themes becomes child's work, and complicated canon merely a question of writing the notes. But there is nothing else. It would be easy to stomach the difficulties and the harshness if any impression of intense feeling emerged. The only intense feeling that emerges for me is boredom, which one can get without so much trouble as this Sonata involves.

What a relief to turn to music that speaks more simply, and is quite sure of what it wants to say! York Bowen's Nocturne (Oxford University Press) is well-written for the instrument, and has a great deal of charm and sensitive beauty. It shows the composer in a restrained and particularly attractive mood.

Charm, too, is the word for Bainton's 'White Hyacinth,' from the same press, which has the feeling of a slow, reflective dance, with real grace of movement and rhythm; and, again, some effective pianoforte writing. Both these pieces are moderately difficult.

Larger in scale and intention is Paul Corder's 'Spanish Waters,' which is based on a quotation from Masefield's poem of the same title, and shows dramatic imagination as well as emotional intensity, and the power to build up a climax rather in the manner of Strauss. The writing, whilst perhaps less essentially pianistic than that of the foregoing pieces, is strong and effective in its own way and for its own purpose; and, unlike some new music, it does not present unnecessary or unprofitable difficulties. This number, again, is from the Oxford University Press.

From Paxton's comes a very attractive little 'Study in the Style of Scarlatti,' by J. Stuart Archer, in which the composer has used the methods of his model not only in pianoforte style, but also in form and general atmosphere. The result is a very entertaining and sprightly little *jeu d'esprit*, and a useful study in that particular branch of technique and interpretation. T. A.

VIOLIN

Only one important work for the violin has reached us this month—Ernst von Dohnányi's Concerto (E. W. Organ, Birmingham), which need not be discussed, since it has been heard on the concert-platform not once, but many times. All that need be said is that the print is clear and the price (16*s*.) high. Joseph Achron's 'Auf Flügen des Gesanges' (same publisher) is a 'free' adaptation of Mendelssohn's Lied (Op. 34, No. 2). The adapter has not made it any less sugary and cloying than is the original, nor has he kept within the range of the amateur, and I very much doubt whether any player skilled enough to do justice technically to this arrangement will care to use his skill on such nauseous, sentimental stuff. The Old French Gavotte and Musette by Issay Barnas (E. W. Organ) is far more pleasing, and easy enough for a player who knows his third position well. Frederick Humphries's Idyll for violin with pianoforte accompaniment (Joseph Williams), simple and straightforward, should find admirers amongst amateurs in search of something 'sweet and low' which does not make too heavy a demand on their technical ability or on their interpretative powers. B. V.

DUETS

Duets for violins are under a cloud at present. There is no duet class in any of our competitive festivals, even though, I imagine, no student is allowed to leave college or academy without having gone through Mazas and Spohr. This is to be regretted, for the string duet represents the first step towards the string quartet. I welcome hence the Five Duets by Bach (E. W. Organ, Birmingham), which provide not only capital practice in ensemble playing, but form also an ideal introduction to Bach. Like the rest of his music, they are admirable not only æsthetically, but also for teaching purposes. He who understands Bach thoroughly need never fear the most cunning rhythmic device of the moderns. Any new departure (so long as it has a real purpose, and is not merely a music-hall turn) must be derived from the basic laws of rhythm, which no one has exemplified better than J. S. Bach.

The Suite for two 'cellos by J. R. Horton (from the same firm) belongs to a different class, for the two players frequently resort to melody and accompaniment, in which one has the lion's share while the other plays second fiddle. They are pleasing enough, if somewhat amorphous. There is no reason why we should not depart from the usual form if we can improve it and enlarge it by doing so. But it may be questioned whether the Scherzo (No. 6) gains in any way by the oddity of its construction.

VIOLA

Some interest attaches to the 'Rêverie' for viola with pianoforte accompaniment which Henry Wieniawski left unfinished at his death, and which is now published, the gap having been filled with some skill by Herr H. Weickmann, to whom the work is dedicated. It is typical Wieniawski — promising beginning, short-breathed phrase, *tremolando* excitement in the middle, all complete. But for all these and other weaknesses Wieniawski had a feeling for the instrument which others ignore to their cost. A. Weickmann's 'Wiegenlied' and 'Gebet' (*anglice* 'Cradle Song' and 'Prayer') reflect a minor poet's thoughts on these homely themes. They are of easy execution, and the 'Prayer' might serve aspiring violists as a practical introduction to the key of D flat.

The 'Practical Method for the Viola,' of Harry Schloming (in two parts), leaves me a little uncertain as to its practicability. The author has condensed all the chief principles of the art of viola playing with judgment, and considerately. But he covers too wide a field. He presupposes no knowledge of any kind in the student, and describes not only the position of the body but of the toes of both feet (with diagram)—so that we are justified in deducting the absence of a teacher. In these circumstances the studies seem far too few. For instance, there is only one page of trill studies. The time has gone

when only incompetent violinists took to the viola. Composers to-day write for the viola music in every way as difficult as for the violin, and it cannot be seriously maintained that while the violinist must work through an elementary school, a preparatory school, classical studies of Kreutzer, Rode, Fiorillo, Gaviniés, and Dont, these two brief volumes will give the unaided student of the viola all that he needs to know. If on the other hand the 'Practical Method' is meant for the use of violinists who want another four strings to their bow, then the studies are too many and not specially indicated for the chief purpose which, under the circumstances, is to familiarise the student with the alto clef.

All these come to us through Edward W. Organ, of Birmingham. B. V.

FOR THE YOUNGSTERS AT CHRISTMAS

Robin Milford's 'The Shoemaker' is a Christmas opera for children, founded on Grimm's fairy-tale. The orchestra used is a string quartet, flute, and pianoforte. A pianoforte-vocal score is published. Both dialogue and music have a fresh and attractive quality rarely found in such works. The performers may be young, but must be musicians (Oxford University Press).

'Teddy Bear' and other songs from 'When we were very young,' is a further joint effort of A. A. Milne, H. Fraser-Simson, and E. H. Shepard, and is well up to the standard of its delightful predecessors. The music is the least distinguished part of the performance, but that is perhaps understandable: the task is the most difficult of the three. Only one real failure has to be noted, however. A pretty little fancy called 'Daffadowndilly' is set stickily and sentimentally. Here we feel the need of the Stanford touch (Methuen). H. G.

CHURCH MUSIC

Two admirable examples of modern English Church music come from the Oxford University Press—Harold E. Darke's setting of the Communion Service in F major and Ernest Bullock's anthem, 'Christ, the fair glory of the Holy Angels' (Hymn 242, 'E. H.'), for St. Michael and All Angels' Day, or for general use. The former is well suited to the needs of the average church choir. The writing for the voices is effective, and always interesting; but neither in this or in the excellent organ part is there any undue elaboration. Many will wish that the composer had included a nine-fold form of the Kyrie. Dr. Bullock's anthem is a strong, diatonic work, features of which are broad, dignified writing for the voices, and some massive, flowing work for the organ. The *pianissimo* ending should be impressive. There are numerous changes of time-signature—5-4 is frequent—and a free and elastic rhythmic treatment is called for.

Also to be recommended are two anthems from Stainer & Bell, by J. A. Sowerbutts. 'Keep, we beseech Thee, O Lord' (Collect for the fifteenth Sunday after Trinity) is an expressive setting for solo treble and four-part chorus. The free organ part is skilfully managed. A Motet, 'If we believe that Jesus died,' is for unaccompanied singing. It is an impressive little work which needs a good choir to do it full justice.

From Paxton's come two carols by Gerrard Williams which are off the beaten track. 'When Christ was born of Mary free' is for four voices unaccompanied. In the second and fourth verses the melody is given to the tenors and basses in unison for the first half, otherwise the setting is the same for each verse. It is in 5-4 time, and the harmonic treatment is interesting. 'From far away' is another setting of the Old English words (modernised), also for unaccompanied singing. The narrative is delivered throughout by a single part through the medium of two phrases repeated for each verse. In the first half the sopranos tell the story, the other voices entering under the prolonged final note of each phrase with a *pianissimo* refrain. In the second half the tenors carry on the narrative, and the refrain is supplied by the basses and the two upper parts (in parallel fifths).

A set of Five New Carols, by Godfrey Sceats, issued by the Junior Work Department, S.P.G., will be found useful. They are well-written, tuneful settings of Arthur Cripps's 'Star Carol,' Frances Chesterton's 'How far is it to Bethlehem?' Eleanor Farjeon's 'The Shepherd and the King,' Margaret Bishop's 'The dim lights,' and Emily Howson Taylor's 'The Waits.' Any of these may also be obtained separately.

Some works from Italy (G. Zanibon, Padova) bear no indication of any English firm through which they are obtainable. A number of Introits, Graduals, &c., for three voices, unaccompanied, under the title 'Proprium Missae,' are by A. Bottazzo. They are feeble things, quite lacking in interest. P. C. Pasini's 'Scendi dal Cielo!' is a melodiously-written Pastorale for two voices. The voices flow easily in thirds and sixths, and a florid organ part supplies work for a soft solo stop. Also for two voices is a Mass by Giocondo Fino. The voice parts here are treated with more independence, though the music is always quite easy. Much in advance of any of the above is a Mass by Oreste Ravanello. It is for four voices (T.T.B.B.), and, both vocally and instrumentally, is an effectively-written work. G. G.

The Musician's Bookshelf

'Terpander; or, Music and the Future.' By Edward J. Dent.

[Kegan Paul, 2*s.* 6*d.*]

Terpander added three strings to the formerly four-stringed Grecian lyre—he was the Emanuel Moor of the ancients, in fact.

Emanuel Moor is not named by Mr. Dent. His little book, indeed, is too chary of proper nouns. No one else in England knows so much about the new men of music, who they are, and what they are up to. It is, therefore, a trifle disappointing to be left in the half-dark with general indications like this:

> Some of the composers of the present day appear to be pursuing adventure in a definitely intellectual spirit comparable almost to that of the mediæval Netherlanders.

This sentence seems to picture a crew of musicians setting sail in a joint enterprise. Dictionaries are compiled in that way, no doubt; but is not musical composition rather the affair of an individual?

Is there 'a spirit' common to a number of composers? One would have thought an artist's spirit to be as difficult to share as his dreams. We are only asking, not arguing; but we wish Mr. Dent would really tell us if the new young composers of Mittel Europa are working as gangs, in shifts.

That would be an interesting indication of the music of the future. Sir Thomas Beecham has already suggested that all known British composers who have failed to write successful operas individually should collaborate, each contributing his mite towards a composite opera.

No doubt currents and influences and Zeitgeists have a great deal to do with the making of music, but what really counts, after all, is the individual composer, is it not? That is why the music of the absolute future is impredictable—and Mr. Dent naturally does not concern himself with it. But there is the relative future—our future, which is Mr. Dent's present. What Salzburg thought in 1922, we may come round to in time.

In brilliant phrases Mr. Dent refers to contemporary movements; but we do not believe much in the art of 'movements.'* The music we have cared for most was the work of clean-cut, separate men, and what this booklet lacks, unless the newer music is indeed a communal effort, is an indication from Mr. Dent—whose judgment weighs so much with all of us—of a few actual men who may, in his opinion, have some interest for the future.

Probably Mr. Dent is cramped by the smallness of his space. On p. 69 he starts a gallant hare:

> The present age revolts from the music of the past century because of its insincerity and pretentiousness.

This should be good fun. But Mr. Dent has not time to play it out. In his haste he does not (may we go so far as to say?) play fair. He airily pretends he has caught his hare in these words:

> By the irony of fate the music of the last century, when it was designed to edify, has become vapid and tedious; what has survived, quaintly artificial though its freshness may be, is the music that was made only for ephemeral entertainment. 'La Belle Hélène' has outlived 'Les Béatitudes.'

The fact remains that 'La Belle Hélène' has *not* survived Verdi's 'Requiem,' and this surely makes hay of the argument.

We fear that a rather too incautious an approach spoils the persuasiveness of the very first page. Here the unintelligibility of new music is confused with the feeling of antipathy towards it. When Wagner, Franck, Debussy, and Stravinsky first came out there were surely persons who grasped the sense but at the same time heartily disliked it. Is to dislike a new music the same thing as to fail to understand it? Are we not to be allowed to feel that while we know what Auric is getting at, it is hardly worth getting?

Needless to say, there are quantities of good things in the book. But it is too summary. Mr. Dent disposes of the 19th century in a way too airy for the English public. No doubt such sayings are a commonplace on the Continent, and the point was not one to be laboured by an elegant writer. But most of us live in Mr. Dent's past, and we should have liked a more patient description of our future.

C.

* They do at Paris. They prefer it. There are French literary movements that consist of nothing but theories and manifestos. And thus the critic Thibaudet: 'Criticism may find itself up against what I will call pure movements, that is to say, literary movements that come in their due time, and mark out a channel for themselves, and allow the critic to wander freely in the world of ideas, without his ever being disturbed by men of genius, whose irrational personality upsets everything.'

'Additional Exercises to Elementary Harmony.' By C. H. Kitson.

[Oxford University Press, 3*s.* 6*d.*]

Those who use Prof. Kitson's handy little 'Elementary Harmony' will be glad to know that a book of additional exercises is now obtainable. Every teacher knows the importance of laying sure foundations in the teaching of harmony. Nothing is more fatal to sound progress than to push on too fast. This book of exercises is intended to be used in conjunction with Part 1 of 'Elementary Harmony.' Particularly welcome is the prominence given to ear-training. Teachers will find here plenty of material for ear-tests and for dictation purposes—melodies, basses, two-part progressions, chords, and chordal progressions in four parts. Each chapter in 'Elementary Harmony' is here provided with a chapter of additional material for practice, and a few pages of miscellaneous exercises are also included.

G. G.

'The Life of Jenny Lind.' By Mrs. Raymond Maude.

[Cassell, 10*s.* 6*d.*]

This is the life of an Eminent Victorian, treated in the Victorian manner and not in that of Strachey or Guedalla.

The narrative, by the great singer's daughter, is short and unassuming, without either flowers of speech or analytical excursions. It is an interesting, if not a dramatic story.

Jenny Lind sang as a small child, and at nine she was admitted into the Royal Theatre School at Stockholm. At twelve she was a brilliant singer, but her training was as much histrionic as musical, and when she was sixteen she was offered a salary of £60 as an actress. She was seventeen (March, 1838) when she first appeared in opera (Agathe in 'Freischütz'). 'I got up that morning one creature,' she said, 'and went to bed another, for I had found my vocation.'

But was opera her vocation? She won great operatic successes, but she never loved the opera house. Her daughter puts this down, in part, to the puritanical traditions of her family. Later on, in England, Jenny Lind abandoned the stage altogether, when she was at the height of her powers. An analytical biographer would have made more of this extraordinary step. One can think of no other case in which such success was scored with so little enthusiasm on the singer's part.

Jenny Lind was a serious, sensible, and devout woman, with a cultivated musical taste and a noble interest in charitable works. But she might have been born to be a parson's wife, so little inclination had she for *cabotinage*. Some ironical fairy must have presented her with the gifts that made critical early-Victorian opera-goers rave about her, while the singer herself was longing for a quiet life where she could carry on good works in obscurity.

It is tantalising that we should have no idea of what Jenny Lind's singing was like. Mrs. Maude has not quoted any really full technical account of her art, such as must, one would have thought, have been available. But perhaps she thought that singing being, after all, indescribable, her mother's wondrous tones were best left to the imagination.

The imagination boggles. No sort of singing we hear to-day excites the rapture that this prim and

rather dowdy little person* caused on her progress. We get a hint in the fact of Stanford's having remembered all his life the impression made on him as a boy of seven, by her singing of the words 'And they were sore afraid,' in 'The Messiah,' in a whisper that went round the whole hall *pianissimo*. Manuel Garcia described her singing of the opening phrase of 'Come unto Me,' as

> . . . so full, so pure, so true in pitch, that the preceding ritornel was made to seem out of tune.

Mrs. Maude says:

> By nature her voice was not flexible; only perseverance and unremitting practice had made it so. Her breathing capacity was also not naturally great, but she renewed her breath so quietly and cleverly that the closest observer could not detect her doing it, and the outside world credited her with abnormal lung capacity.

It is obvious that she was more musical than most of the famous singers of the time. Her singing must have been exquisite. But the mobs that lionised her cannot be credited with the taste to appreciate her fine points, whatever the few may have done. The few delighted in her art; the crowd idolised her as an incarnation of the contemporary ideal of womanhood.

She was a good woman — an eminently and naturally good one. She was earnest by temperament. She naturally disliked frivolity and detested raffishness. She was devout, and she was endlessly generous in the cause of charity. The fact that this paragon of Victorian womanhood sang beautifully was an excuse for the public worship, in her, of the virtues she was known to possess.

Her possession of them was no secret, thanks to the astute Lumley, in England, and, in America, Barnum. Our Powells and Holts could have taught little to those early but dashing impresarios. London was all agog over Jenny Lind before she had sung a note here. The American tour in 1850-52 remains to this day the classic type of such enterprises. It has never been outdone, and the legend of it still goes strong.

Jenny Lind threw up the stage when she was twenty-eight. Her last appearance was as Alice, in Meyerbeer's 'Robert the Devil,' in London, on May 10, 1849. During the American tour she married, at Boston, in 1852, Otto Goldschmidt, who was to found the London Bach Choir. Before this she had parted company with the mighty Barnum, paying him £6,400 to break the contract. The biography puts it thus:

> By this time (May, 1851, after ninety-five concerts) both parties were tired out with the constant exertion and excitement, and were quite ready to end the contract.

Jenny Lind, however, continued the tour on her own account.

The later years were domestic and happy and uneventful. Jenny Lind died at Malvern in 1887:

> She greeted the sunshine which came into her room on the last morning of her life with some bars of Schumann's 'Sonnenschein.'

C.

* 'She never was a good dresser, and selected materials more for their quality than their beauty' (p. 208)

'Concise Technical Studies for Singers.' By Dawson Freer. [Winthrop Rogers, 3*s.* 6*d.*]

'A Short Practical Text-Book on the Singing Voice.' By Bantock Pierpoint. [Ashdown, 2*s.*]

Mr. Dawson Freer has compiled an excellent collection of studies which may be unreservedly commended to the notice of singers. Most of the studies have been transposed into several keys, and so may be used by any voice. Not the least valuable part of the book is the introductory chapter, in which some helpful advice is given. The book does not claim to be a 'method,' but . . .

> . . . is rather a collection of exercises that all singers should find helpful when seeking to acquire a sound technique.

The studies are graded under their respective headings — scales, florid passages, &c. Useful exercises on vowels, diphthongs, and consonants are also included, and a chapter on 'runs' or 'divisions' illustrates by examples from Handel how the study of these may usefully be approached.

Mr. Pierpoint's book is a brief exposition of his own methods with pupils. The author has not allowed himself much space—his motto is 'an ounce of practice is worth a ton of theory'—but he has managed to convey to the reader quite a number of practical hints, supplemented by many exercises. Teachers, of course, do not all think alike. There are many, for example, who strongly disapprove of the use of a spoon, or other mechanical means, in order to keep the tongue down. The book—which is a somewhat slender one for the price—would have gained in practical value had the writer allowed himself a few more pages.

G. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

Purcell's 'Dido and Æneas.' English text with German translation. Pp. 29. Oxford University Press, 1*s.* 6*d.*

Reeves's 'Dictionary of Musicians.' Edited by Edmondstoune Duncan. Pp. 253. William Reeves, 3*s.* 6*d.*

'The "Central Point" in Beautiful Voice-Production.' By H. Travers Adams. Pp. 24. William Reeves, 1*s.*

'Proceedings of the Musical Association.' Fifty-second session, 1925-26. Pp. 124. Leeds: Whitehead & Miller, £1 1*s.*

'Gramophone Tips.' 1927 Edition. By H. T. Barnett. Pp. 46. The Author, 123, High Street, Old Portsmouth, 1*s.*

'A Guide to the Study of Musical History.' By Annette Joelson. Pp. 125. Claude Stacey, 2*s.*

'The Responsive Psalter.' By the Rev. James Eckersley. Pp. 545. Novello, 5*s.*

'Father Smith.' By Andrew Freeman. Pp. 80. *Musical Opinion* Office, 7*s.* 6*d.*

'From a Music-Lover's Armchair.' By R. W. S. Mendl. Pp. 189. Philip Allan, 6*s.*

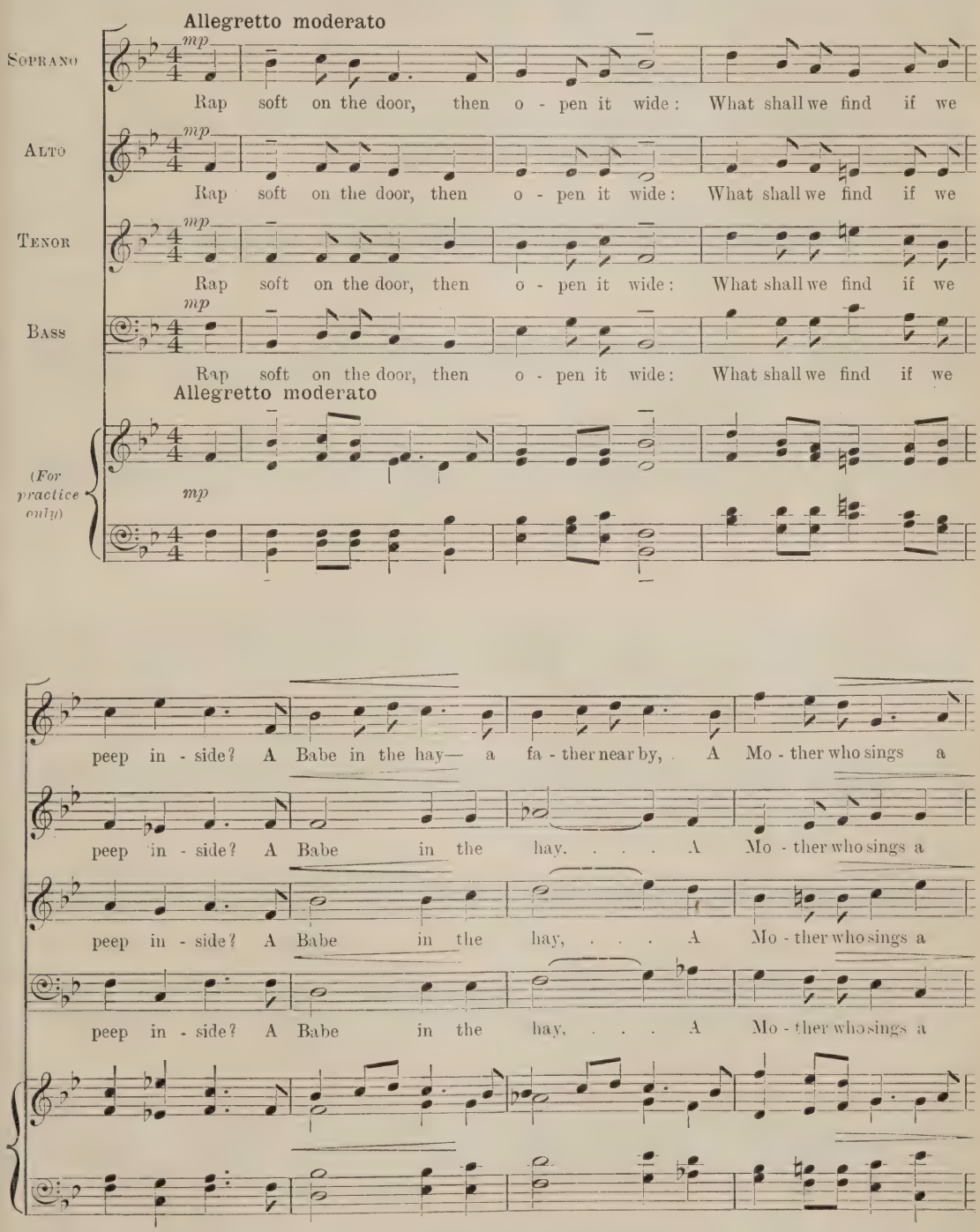
'Receive It So.' By Basil Maine. Pp. 95. Noel Douglas, 5*s.*

'Spoken Poetry in the Schools.' By Marjorie I. M. Gullan. Pp. 116. Methuen, 3*s.* 6*d.*

'Musical Portsmouth.' Edited by F. Pedrick Harvey. With a Foreword by Prof. Granville Bantock. The Author, 5, Alexandra Place, Mutley, Portsmouth, 6*d.*

A Lullaby Carol

Words by Frances Chesterton Music by Geoffrey Shaw

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Allegretto moderato
Soprano
Alto
Tenor
Bass
mp
Rap soft on the door, then o - pen it wide: What shall we find if we
(For practice only)
peep in - side? A Babe in the hay— a fa - ther near by, A Mo - ther who sings a
peep in - side? A Babe in the hay. . . . A Mo - ther who sings a
peep in - side? A Babe in the hay, . . . A Mo - ther who sings a
peep in - side? A Babe in the hay, . . . A Mo - ther who sings a

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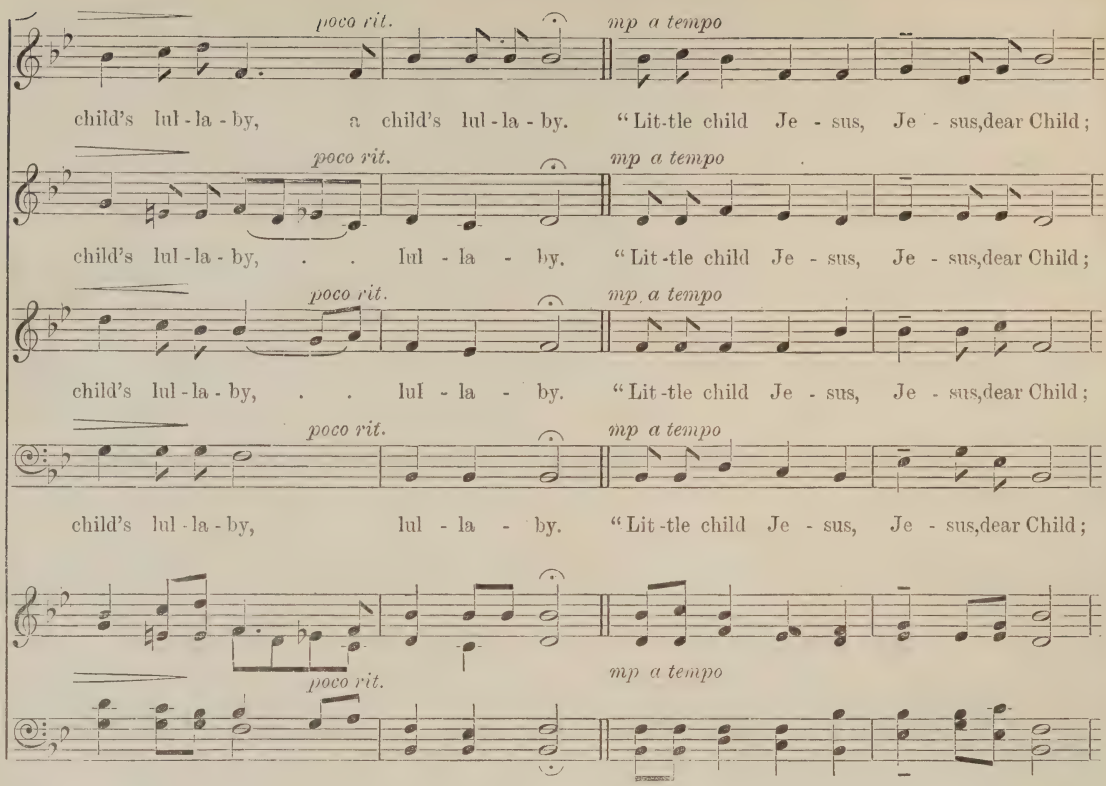
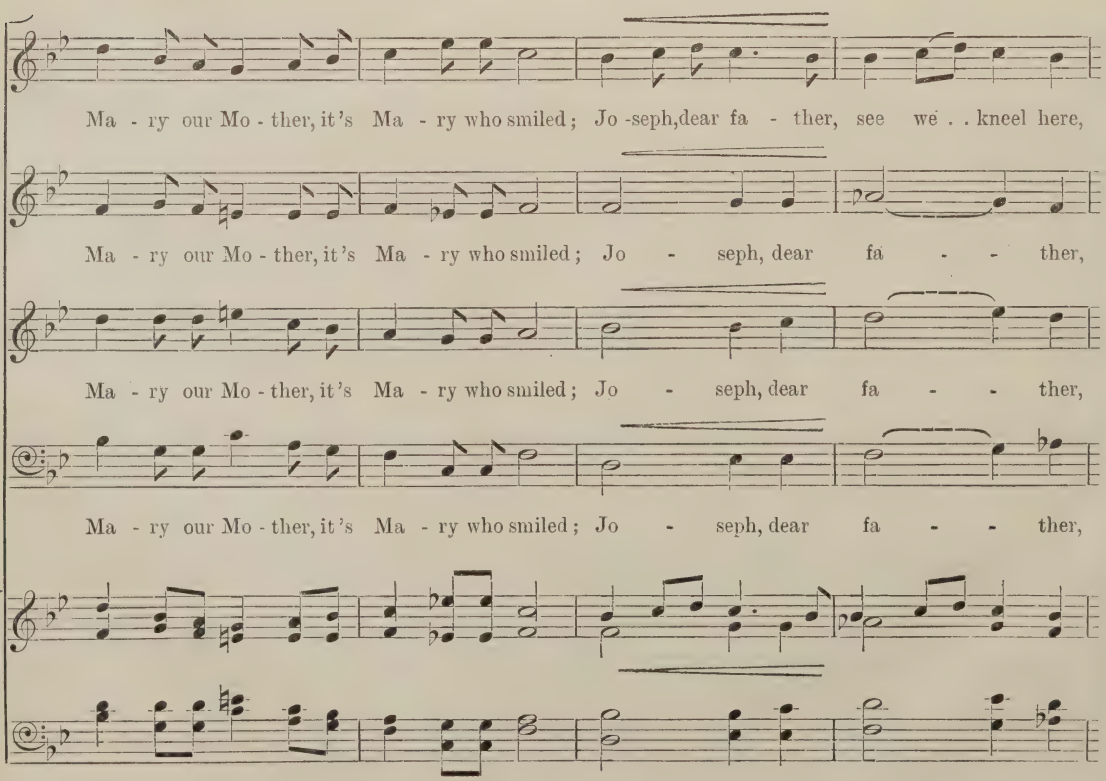
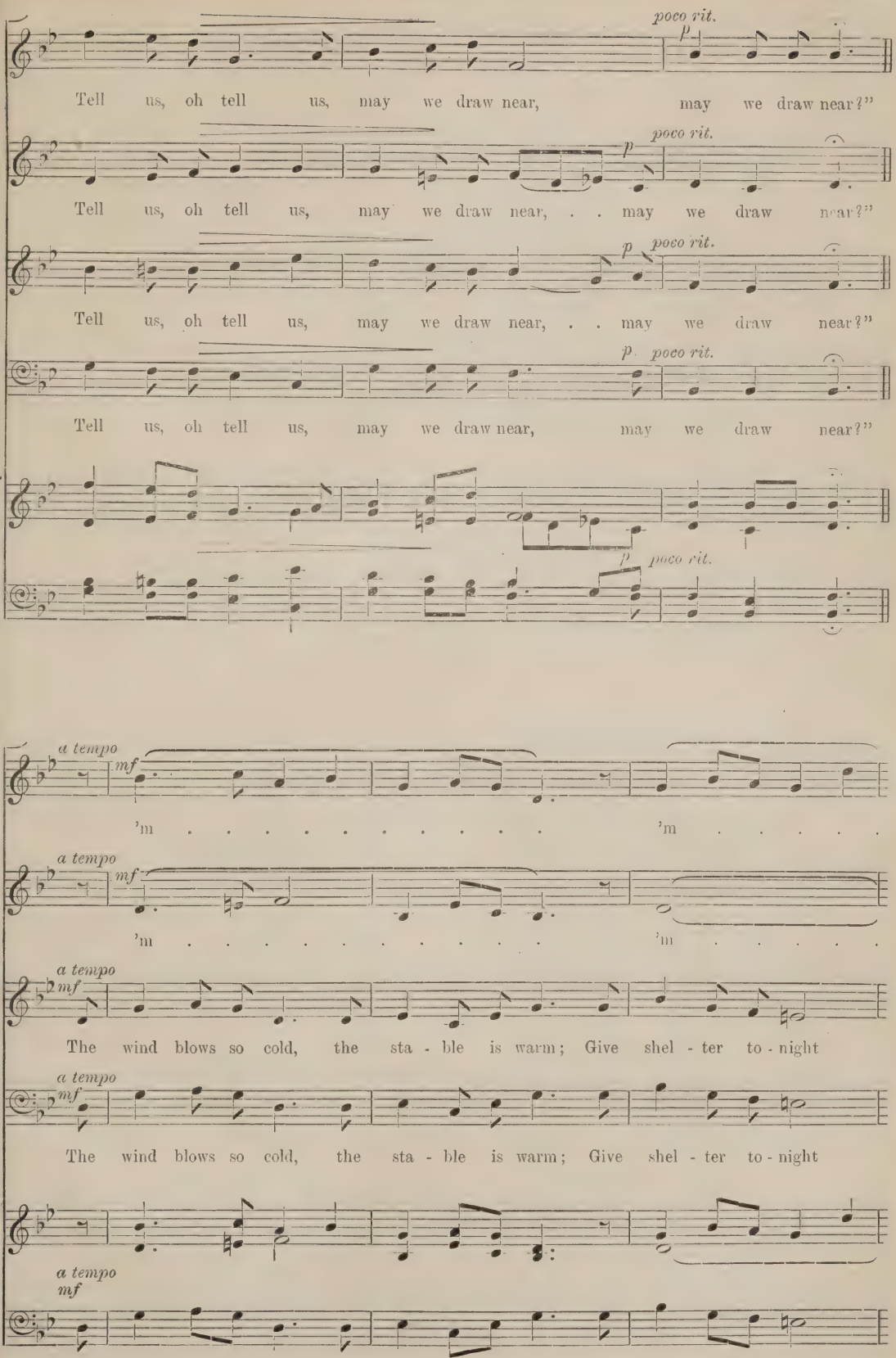
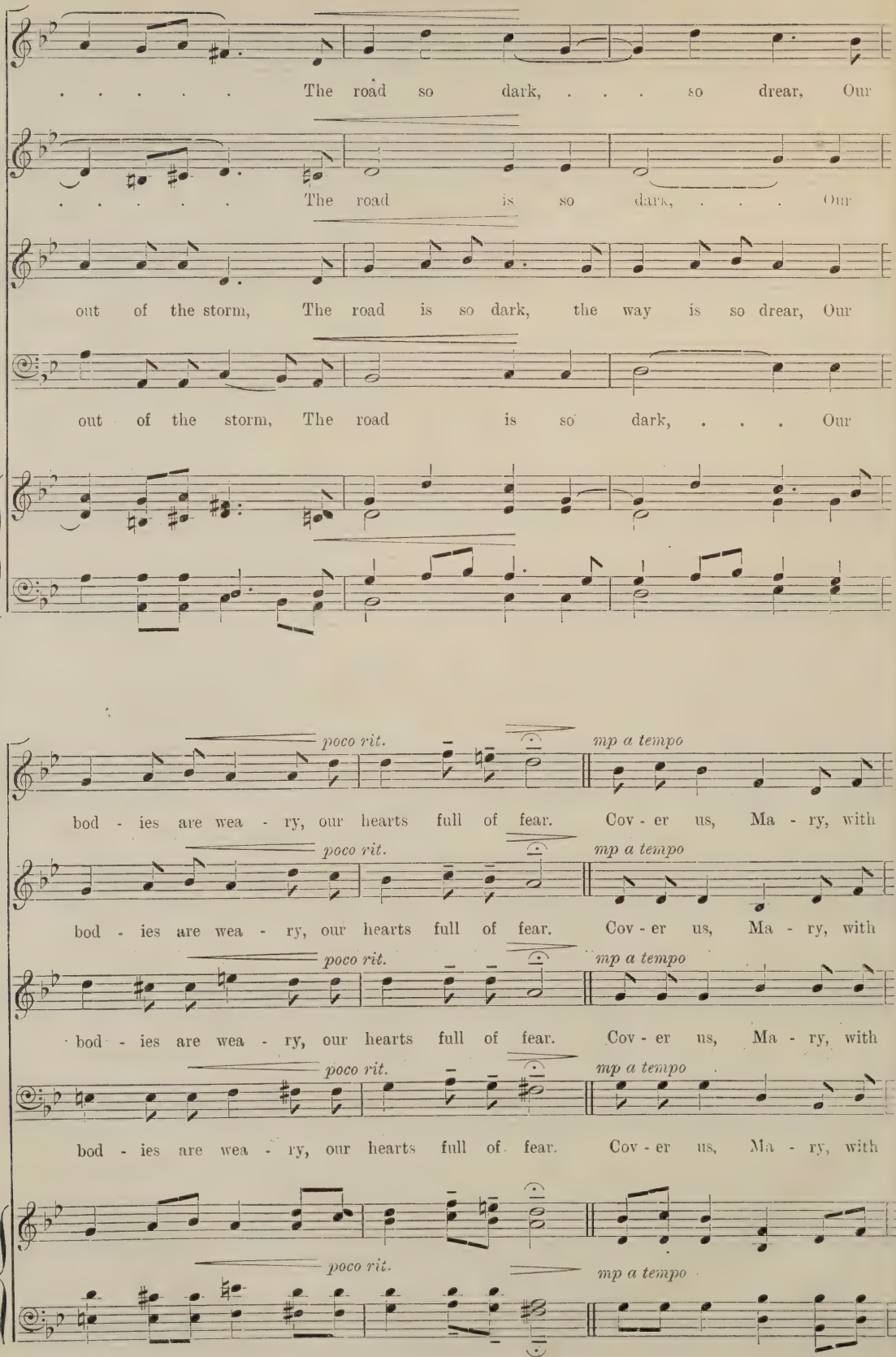
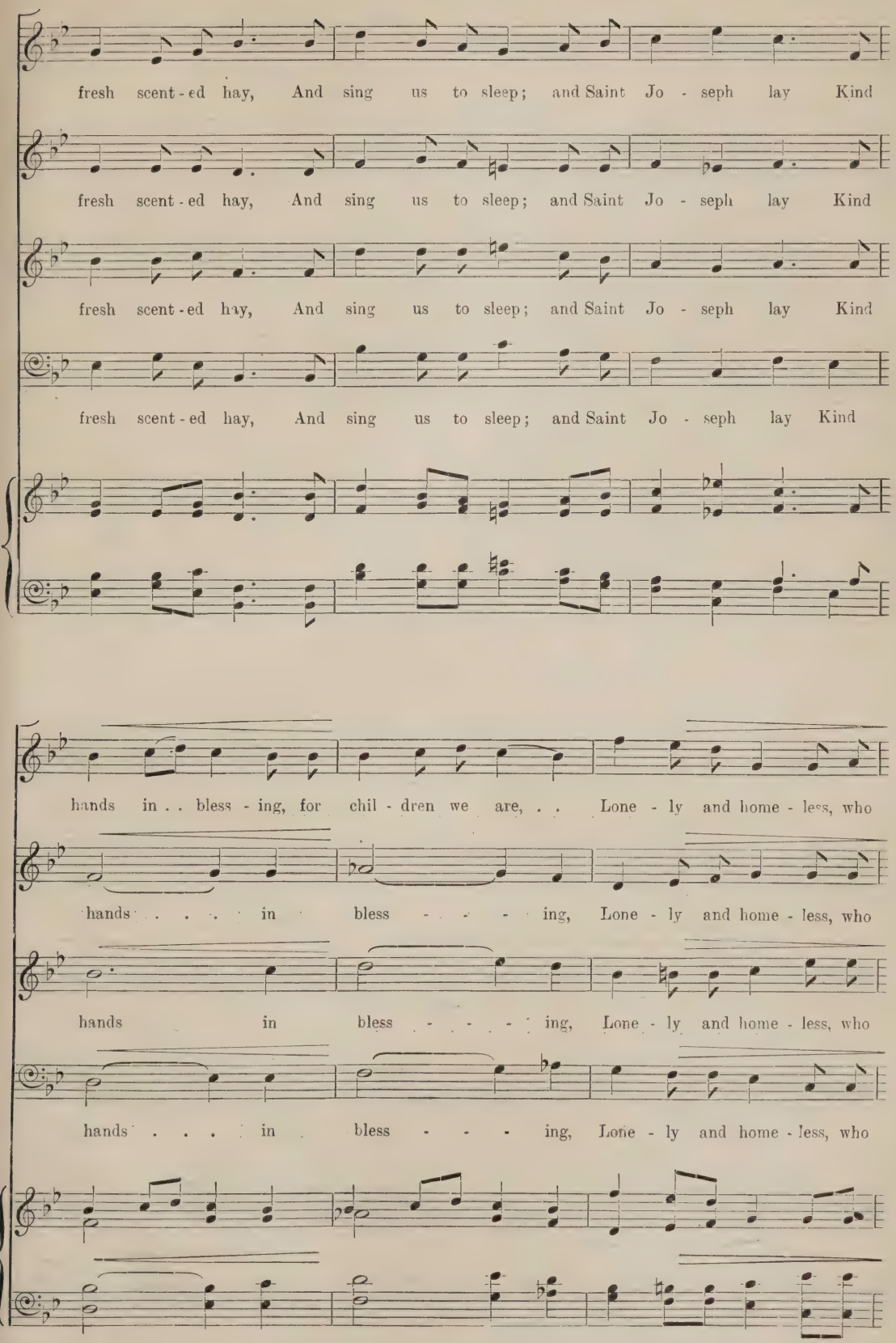
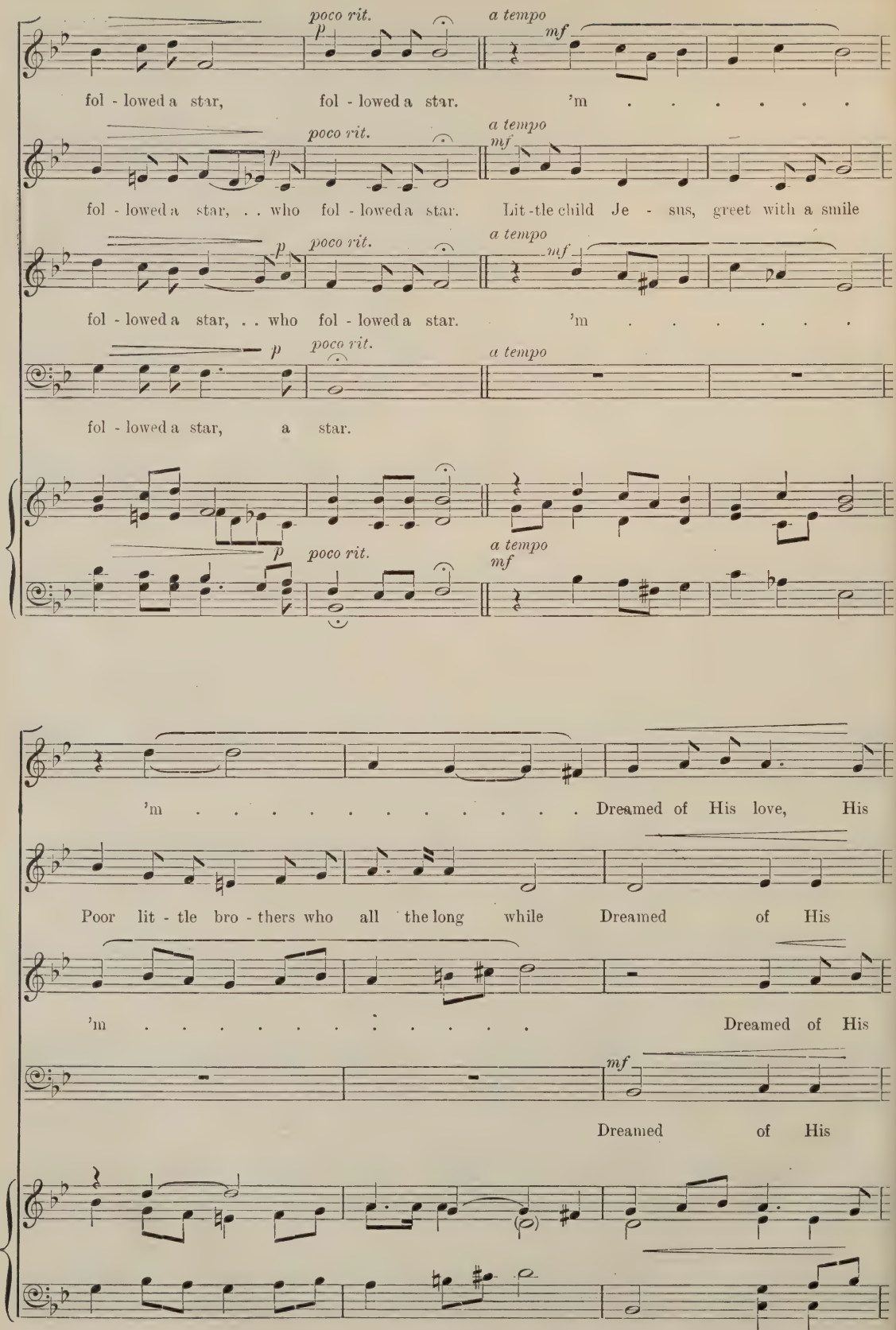
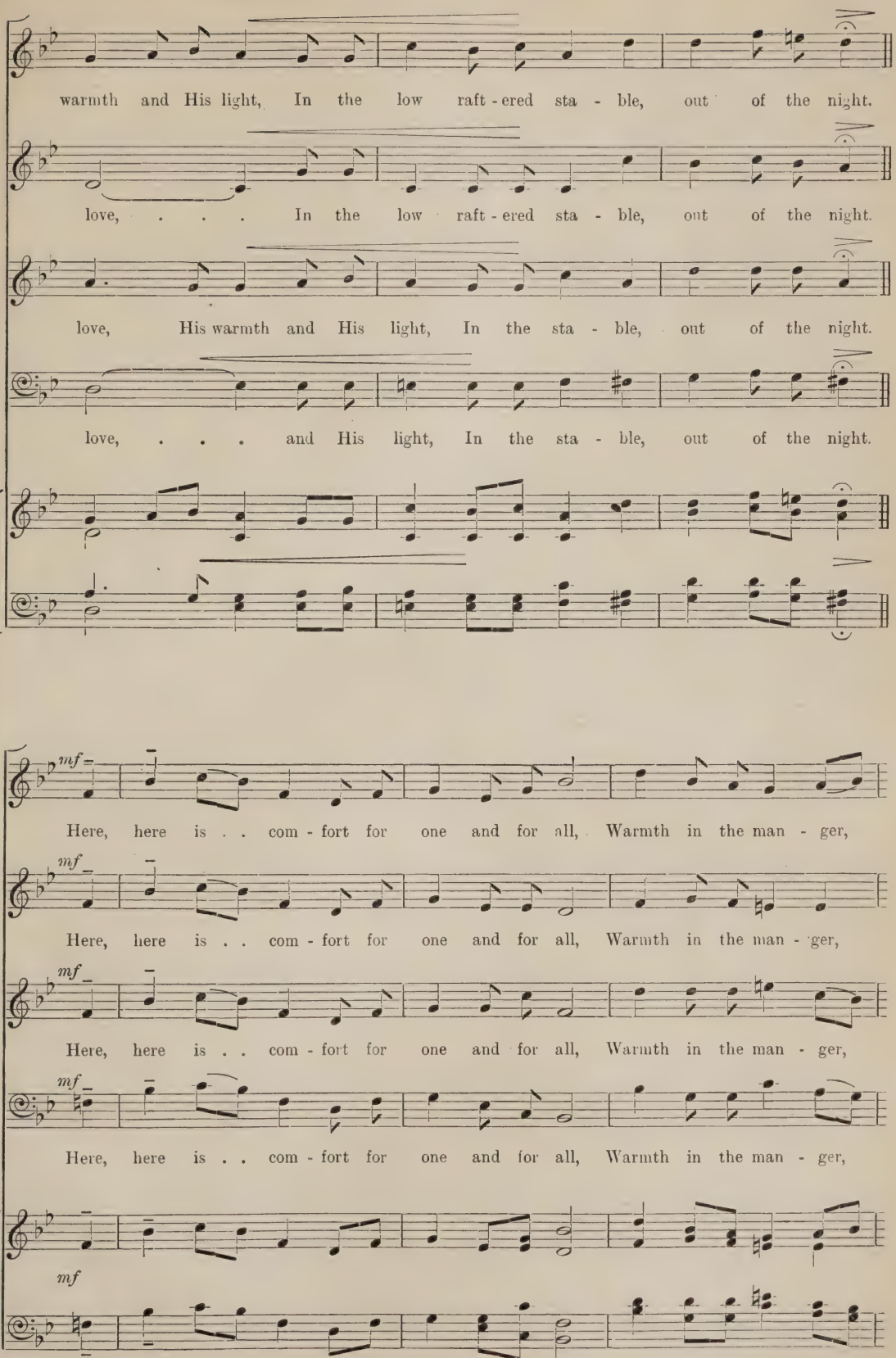
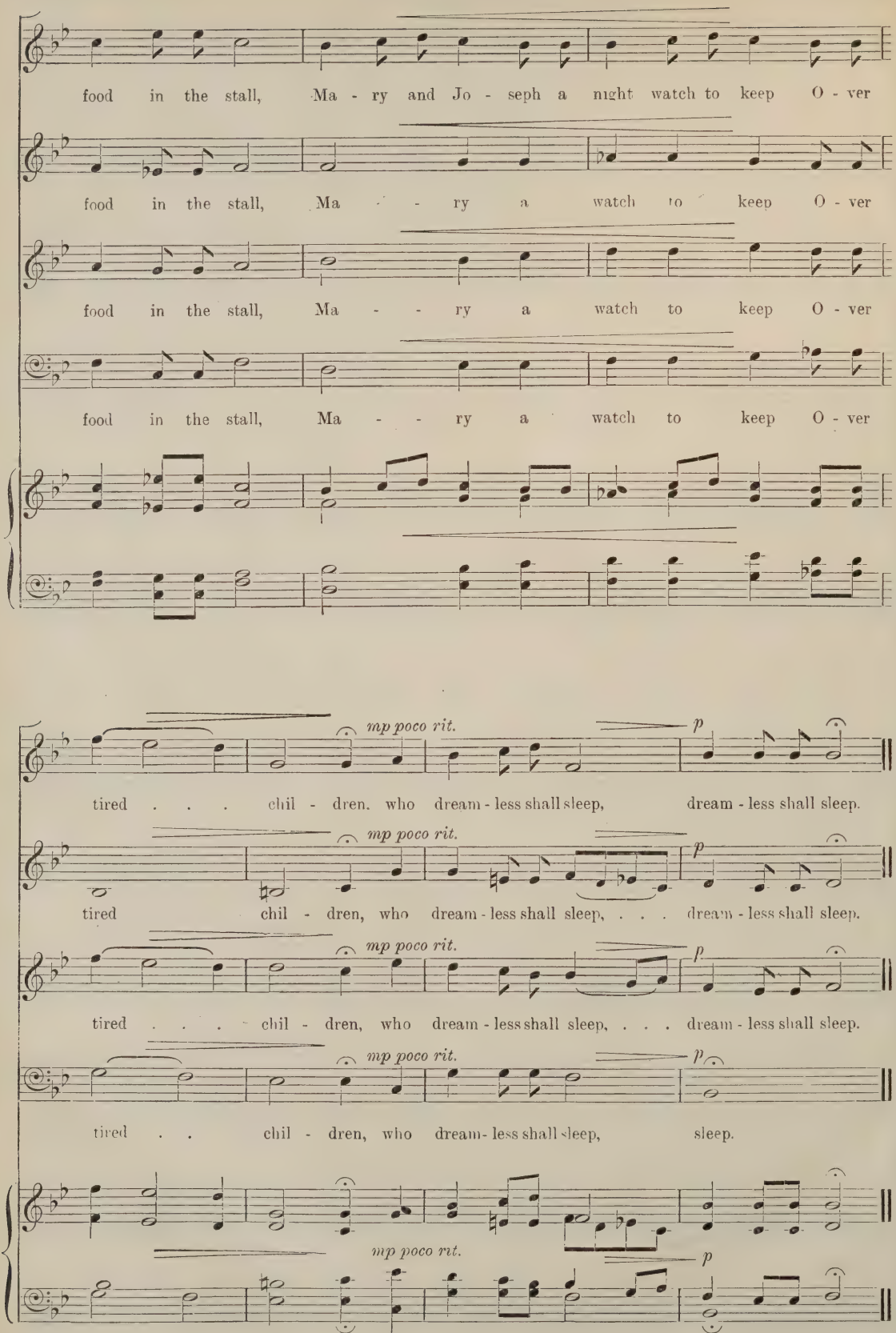

poco rit.
mp a tempo
child's lul - la - by, a child's lul - la - by. "Lit-tle child Je - sus, Je - sus, dear Child;
child's lul - la - by, . . lul - la - by. "Lit-tle child Je - sus, Je - sus, dear Child;
child's lul - la - by, . . lul - la - by. "Lit-tle child Je - sus, Je - sus, dear Child;
child's lul - la - by, lul - la - by. "Lit-tle child Je - sus, Je - sus, dear Child;


Ma - ry our Mo - ther, it's Ma - ry who smiled; Jo-seph, dear fa - ther, see we . . kneel here,
Ma - ry our Mo - ther, it's Ma - ry who smiled; Jo - seph, dear fa - - ther,
Ma - ry our Mo - ther, it's Ma - ry who smiled; Jo - seph, dear fa - - ther,
Ma - ry our Mo - ther, it's Ma - ry who smiled; Jo - seph, dear fa - - ther,

poco rit.
p
Tell us, oh tell us, may we draw near, may we draw near?"
Tell us, oh tell us, may we draw near, . . may we draw near?"
Tell us, oh tell us, may we draw near, . . may we draw near?"
Tell us, oh tell us, may we draw near, may we draw near?"
a tempo
mf
'm . . . . . 'm . . . . .
The wind blows so cold, the sta - ble is warm; Give shel - ter to - night


. . . . . The road so dark, . . . so drear, Our
. . . . . The road is so dark, . . . Our
out of the storm, The road is so dark, the way is so drear, Our
out of the storm, The road is so dark, . . . Our
poco rit.
mp a tempo
bod - ies are wea - ry, our hearts full of fear. Cov - er us, Ma - ry, with
poco rit.
mp a tempo
bod - ies are wea - ry, our hearts full of fear. Cov - er us, Ma - ry, with
poco rit.
mp a tempo
bod - ies are wea - ry, our hearts full of fear. Cov - er us, Ma - ry, with
poco rit.
mp a tempo
bod - ies are wea - ry, our hearts full of fear. Cov - er us, Ma - ry, with
poco rit.
mp a tempo


fresh scent-ed hay, And sing us to sleep; and Saint Jo - seph lay Kind
fresh scent-ed hay, And sing us to sleep; and Saint Jo - seph lay Kind
fresh scent-ed hay, And sing us to sleep; and Saint Jo - seph lay Kind
fresh scent-ed hay, And sing us to sleep; and Saint Jo - seph lay Kind
hands in . . bless - ing, for chil - dren we are, . . Lone - ly and home - less, who
hands . . . . in bless - - - - ing, Lone - ly and home - less, who
hands in bless - - - - ing, Lone - ly and home - less, who
hands . . . in bless - - - ing, Lone - ly and home - less, who

poco rit.
a tempo
mf
p
fol - lowed a star, fol - lowed a star. 'm . . . . . .
fol - lowed a star, . . who fol - lowed a star. Lit - tle child Je - sus, greet with a smile
fol - lowed a star, . . who fol - lowed a star. 'm . . . . . .
fol - lowed a star, a star.
'm . . . . . Dreamed of His love, His
Poor lit - tle bro - thers who all the long while Dreamed of His
'm . . . . . Dreamed of His
Dreamed of His


warmth and His light, In the low raft - ered sta - ble, out of the night.
love, . . . In the low raft - ered sta - ble, out of the night.
love, His warmth and His light, In the sta - ble, out of the night.
love, . . . and His light, In the sta - ble, out of the night.
mf
Here, here is . . com - fort for one and for all, Warmth in the man - ger,
mf
Here, here is . . com - fort for one and for all, Warmth in the man - ger,
mf
Here, here is . . com - fort for one and for all, Warmth in the man - ger,
mf
Here, here is . . com - fort for one and for all, Warmth in the man - ger,
mf

food in the stall, Ma - ry and Jo - seph a night watch to keep O - ver
food in the stall, Ma - ry a watch to keep O - ver
food in the stall, Ma - ry a watch to keep O - ver
food in the stall, Ma - ry a watch to keep O - ver
mp poco rit.
p
tired . . . chil - dren. who dream - less shall sleep, dream - less shall sleep.
tired chil - dren, who dream - less shall sleep, . . . dream - less shall sleep.
tired . . . chil - dren, who dream - less shall sleep, . . . dream - less shall sleep.
tired . . chil - dren, who dream- less shall sleep, sleep.

Occasional Notes

For some time past this country has taken an increasingly prominent part in Bach research, and in some respects—notably in regard to the choral works, large and small—our scholars appear to have left Germany behind. For example, Prof. Sanford Terry's recently-issued monumental work on the Cantatas contained a reconstruction of the Leipsic Liturgy of Bach's time. This piece of research has excited a good deal of interest in Germany, and as a result a service was held in the Fraumünster, at Zürich, on the ninth Sunday after Trinity (October 10), and repeated on the following day. The order of service followed exactly the lines set forth in Prof. Terry's book, and handsome acknowledgment was made to that source. The service was conducted by Pastor Max Heinz, of Rüschlikon, the choir was that of the Fraumünster, with the orchestra of the Conservatorium, augmented by members of the Tonhalle and Winterthur Orchestras. The organ voluntaries, the Motet, the Cantata (No. 105), and the settings of most of the hymns were by Bach. There was a congregation of two thousand five hundred. This remarkable service was arranged by Ernst Isler, the organist, and report describes it as being most impressive.

On October 29 M. de Fleurian, the French Ambassador, on behalf of the President of the Republic, conferred on Sir Henry Wood the Cross of Officer of the Legion of Honour, in recognition of his services to music.

The Oxford University Opera Club will revive Gluck's 'Alceste' at the Playhouse, Oxford, on December 6-11, with an extra performance (matinée) on December 11. This is the first venture of the Club—a newly-formed body whose object is the production of neglected works of historic and musical interest. An article on 'Alceste' appears elsewhere in this journal.

Apparently, there is something to learn, even in the writing of testimonials. For example, here is one from a recent issue of the American *Diapason*, the writer being a young lady, described as a 'Nationally-Known Organist.' We admire the neatness with which she hands the organ-builders a bouquet, at the same time keeping a few blossoms for herself:

> Let me congratulate you on your marvelous four-manual installation in the First Baptist Church, Jacksonville, Florida. It is one of the finest church organs on which I have ever played. Without such an instrument in my recent recital there, it would have been impossible to have brought out the delicate pastel color-tones and tremendous climaxes which were so enthusiastically received by my audience. I consider this one of the few really great organs in the South.

And myself as one of the few really great organists in any part of the compass.

Sir Thomas Beecham's vehement attack on broadcasting and musical conditions generally in this country, and his decision to desert the sinking ship and go to America for good and all, have provided lively 'copy' for the press. The populace, however, remains calm; and even musicians show surprisingly little concern. The fact is, Sir Thomas is now merely a 'star' turn with the baton, and so counts for a good deal less than in the old days when he did such brilliant things in the operatic world. Having now joined the prima donna and 'international celebrity' order of being, nothing is more natural than that he should go with the rest of his kind to the only country where opportunities for coruscation are as frequent as can be desired. The old Country, not unmindful of benefits received, wishes her erratic genius *bon voyage* and (despite his avowed intention to have done with us) a speedy return—for it is difficult to imagine Sir Thomas finding musical conditions in America all his fancy paints them. In the matter of broadcasting alone, his leap is merely from the frying-pan into a much hotter place.

As we go to press we hear of the possibility of an arrangement between the B.B.C. and the B.N.O.C., which may well point the road to a solution of the difficulties of the latter. One thing is clear: the way to permanent English opera will be found to be elsewhere than through mammoth schemes involving the raising of vast sums of money. The article on page 1094 of this issue, written by one conversant with musical life in Belgium and France, makes it hard to believe that London and other large cities in this country cannot do what is done in such a centre as Brussels, for example. Substantial support from the broadcasting authorities would be in effect a form of Government subsidy. If such a desirable arrangement comes about, it will be yet one more example of the national genius for successful compromise.

There have been so many complaints as to the non-use of the Albert Hall organ as a solo instrument, that, in fairness to the management, we think the following, from a daily paper, should be quoted:

> The organ at the Albert Hall, London, which has before proved useful during boxing contests, was once more played with considerable force last night to drown the sustained booing that greeted the referee's verdict after the 15-rounds fight between Phil Lolosky, of Aldgate, and Petit Biquet, the fly-weight champion of Belgium.

Unfortunately the report does not tell us who the organist was, or what he played.

Seeing that it is one of the most delightful of short choral works, opportunities of hearing 'Acis and Galatea' are less frequent than one would expect them to be. Readers should therefore note that it will be performed by the Harold Brooke Choir, at Bishopsgate Institute, on December 2, at 8, with Miss Isabel Ianson, Messrs. H. W. Parsons, Roland Jackson, and Joseph Farrington as soloists, and Mr. Gerald Cooper at the harpsichord. The programme includes also the first performance of three part-songs for female voices and strings, by Gustav Holst.

Dr. W. H. Harris has been appointed to succeed Sir Hugh Allen as conductor of the Oxford Bach Choir. Sir Hugh, however, will retain his connection with the Choir, having been elected chairman of the committee.

Player-Piano Notes

ÆOLIAN

Duo-Art.—Though musically the least interesting of the three movements, the third roll of Chopin's E minor Concerto (Rondo Vivace), played by Josef Hoffmann, is a brilliant piece of work. The arrangement of this is very well planned, and is entirely satisfactory (6918).

There is some very delicate playing by Cyril Scott in his charming little 'Butterfly Waltz' (0246)—so good is it, that one is sorry it is not longer.

An attractive roll is that of Grieg's Norwegian Dance, Op. 35, No. 2, played by Carolyn Cone Baldwin, though there is hardly enough contrast in tone between the opening Allegretto grazioso and the Allegro section, where more power is needed (6891).

With the exception of one place on the roll where the pedalling is badly blurred, Sapellnikov's delightful Gavotte, Op. 5, No. 2, is well played by Rudolph Ganz (6993).

Brahms's Intermezzo in A (6971) receives most expressive treatment at the hands of Arthur Rubinstein, with a *rubato* of a type too rare—one that never interferes with the general flow of the piece as a whole.

A very lively performance of 'The Merrymakers' Dance' from German's 'Nell Gwynn' Suite, comes from Robert Armbruster; some of the quick passages, however, are not so clean as they might be (6995).

Hand-played.—Robert Armbruster also gives us two rolls in this section, both very well played—a selection from 'Cavalleria Rusticana' (A933*e*) and a very ordinary 'Chanson,' by Friml (A935*d*). Why does so able a pianist waste his time and talent on this style of thing?

Salon music, and not of the best, is Wollenhaupt's 'The Whispering Wind,' the effect of which, through no fault of the player, Geneviève Pitot, is gusty rather than whispering (A931*a*).

Huston Ray has added some arpeggi in the bass and a few rapid chromatic scales in the treble of Massenet's 'Elégie,' and plays the result as a concert transcription. The effect is somewhat ludicrous, and those who care for this particular piece will, I should imagine, prefer it plain (A937*d*).

Metrostyle.—Four good rolls this month for the avid player. Even a novice could make quite a brilliant show with Moszkowski's 'Esquisse Vénitienne,' Op. 73, No. 1 (T30293*b*).

Schubert's Impromptu in F minor, Op. 142, is well-edited, but like so much of Schubert, it suffers from over-repetition (T30285*c*).

'Abendlied,' by Edward German (T30292*b*), needs nice manipulation of the levers. There is also a Bach Prelude and Fugue in A (No. 19, from Book 1), which in places appears to be less well-cut than usual (T24687*b*).

Song-Rolls.—There is plenty of spirit in Lane Wilson's 'Carmen'—a Waltz Ballad played by Templeton Murray (26703). Charles Blackmore over-sentimentalises 'God's Garden,' by F. Lambert (26704), and in Easthope Martin's 'Absence' it is a little difficult at times to fit the words to the melody. Albert Fream is the pianist (26702). There are one or two misprints in the words on Roll 5 of the 'When we were very young' series (26671)—'Politeness' and 'Market Square.'

The dance rolls are a good level lot, and consist of two *Duo-Art*—'Where'd you get those eyes?' (Donaldson), played by Ernest Leith (0756), 'To-night's my night with baby' (Meyer-Buttenuth), played by A. Moran and R. Bloom (0755), and three *Metrostyle*—'That Night in Araby' (Snyder) and 'Ting-a-ling' (Little) on L24800*a*; 'Sweet Child' (Whiting-Lewis-Simon) and 'That's why I love you' (Donaldson-Ash), on L24799*a*; 'Falling in love with you (Meyer) and 'On the Riviera' (van Loan-Rich) on L24801*a*.

BLÜTHNER

Animatic.—The roll that heads the list, 'Etudes Symphoniques,' by Schumann, played by Teresa Carreño, is unaccountably disappointing in places. At times the playing is magnificent, but there are some dry spots which fail to hold the attention of the hearer. It is good, however, to have a lasting and faithful reproduction of this fine player's (57361).

Schumann's song, 'Mondnacht,' Op. 39, No. 5, suffers inevitably from transcription, though Felix Gieseking does all that is possible in regard to performance (59424).

Walter Niemann gives his own stately 'Menuet à la cour,' Op. 91. The ending is reminiscent of Brahms, and, although there is perhaps overmuch repetition of the opening bars, it makes good hearing, and is well played (59202).

After a spirited beginning, Oswin Keller has a bad relapse in the middle section of Rachmaninov's 'Polichinelle.' The Agitato is converted into an Andantino, and dramatised almost out of recognition. It is difficult to imagine how such a misconception of the composer's obvious intentions could have been possible.

A roll of Schütt's 'Papillon-Valse,' played by Franz Wagner, although quite pleasing, would have shown to better advantage with a less pronounced *rubato* (58373).

The *tempo* of all the foregoing rolls is on the slow side, but no amount of mechanical quickening can hide such technical faults as halting scale-passages, distorted time-values, &c. The roll reproduces a player's vagaries in this way only too faithfully.

Ordinary.—There are three in this batch. Most attractive, and with plenty of scope for nice manipulation, is Moriz Rosenthal's happy 'Les Papillons' (54341), a light 'Staccato Caprice' (50468), by Max Vogrich (which, by the way, has been cut with more *rubato* than is necessary), and Toselli's sentimental 'Serenata' (58251). D. G.

Gramophone Notes

BY 'DISCUS'

COLUMBIA

For accuracy's sake I must correct a slip in my note on the new Columbia gramophone—the Viva-Tonal (*see* p. 919, October issue): the player in the pianoforte record so highly praised was not Irene Scharrer, but Percy Grainger, and the work was Chopin's B minor Sonata.

The Hallé Orchestra, conducted by Sir Hamilton Harty, is recorded in Mozart's 'Haffner' Symphony, complete (L1783-5). The finish and clarity of the playing are such as to remind us that this orchestra now seems to be in a class by itself so far as this country is concerned. Incidentally,

the records demonstrate the great advance made in the elimination of surface noises. Much of the playing is little more than a whisper, yet not a detail is lost, whereas a few years ago these quiet passages would have been scratched out. The only fault I have to find with this set is that the playing is too consistently on the soft side. In a long work the result is apt to become somewhat pallid. This is a view that will not be generally taken, I admit. For many gramophonists anything above a *mezzo-forte* is a horrid noise, and even a fibre needle picks up too much tone. (I believe the extremists of the *pianissimo* brigade will not be really satisfied till somebody brings out a needle made of some such soothing and apologetic substance as soap.)

The records of Debussy's Petite Suite, played by the London Symphony Orchestra, under Sir Dan Godfrey, are a trifle disappointing. There is no definite fault, yet the music has lost something. It has somehow become prosaic (L1786-7).

The pick of the basket in this month's Columbia is Mendelssohn's C minor Trio, played by Sammons, Tertis, and Murdoch (L1755-8). The handing over of the violoncello part to a viola is justified by results, the occasional loss of string bass being more than compensated by the beauty of the more melodic passages. Playing and recording alike are first-rate. As for the work itself, one need not be a Mendelssohn enthusiast in order to enjoy its fluency, tunefulness, and certainty of touch. It is music which 'comes off' so conclusively as to make a good deal of probably better work seem almost fumbling in comparison. The Scherzo especially is a sprightly affair of a type which might almost be described as an invention and copyright of Mendelssohn's.

Brilliant violin-playing is that of Joseph Szigeti, in Hubay's 'Zephyr' and Francœur's 'Siciliano and Rigaudon' (L1788), and Beethoven's well-known Minuet in G and the curiously perverse 'Saudades de Brazil,' of Milhaud (D1527). But the 'Zephyr' is surely too suggestive of a stiff breeze at times.

The Sheffield Choir's singing of 'The heavens are telling' is excited and over-strenuous. 'Hail, bright abode' is better in every way. Sir Henry Coward conducts (9128).

The vocal records are a good level lot, and the only deficiency is a general lack of clarity in diction: Norman Allin ('Hear me, ye winds and waves' and ''Tis jolly to hunt,' from 'The May Queen,' L1790); William Martin ('Che gelida manina,' from 'La Bohème,' and 'Salut demeure,' from Gounod's 'Faust,' L1789); Dora Labbette ('My mother bids me bind my hair' and 'Who is Sylvia?' D1553); Cecil Sherwood (excerpts from 'Marta' and 'Rigoletto,' 4074); and Dennis Noble ('Passing by'—a dull song alleged to be by Purcell, but obviously by another composer of the same name—and Graham Peel's 'Ettrick,' 4073).

H.M.V.

As might be expected, 'Scheherazade' loses nothing of its vivid colour under the conducting of Eugène Goossens. Indeed, one perhaps gets a surfeit of brilliance with four sides of such garish music. However, this is a matter of taste. The orchestra is that of the Covent Garden Opera (C1287-8). The recent high level of chamber music playing is well maintained in the latest example—Dvorák's Quartet in F (the 'Nigger'), played by the Budapest Quartet (D1124-6). The players' form here strikes me as being a great improvement on that shown previously. No doubt they have here music that specially suits them, and the result is a delight.

The variability of choral recording is once more demonstrated in a couple of records of the Royal Choral Society in the B minor Mass. The Sanctus is as near a complete triumph as has been achieved in music of such complexity. Not only are the details surprisingly clear; there is much of the right feeling of bigness—a kind of multitudinous effect that lays hold of one. The vocal tone is always musical; the sopranos deserve a medal for their avoidance of shrillness, set off by a bad mark for some occasional diffidence in taking top notes. There is a capital balance between choir and orchestra (D1123). The other record is of the Gloria in Excelsis, and is less good in almost every way, though it is still far from being bad (D1127). As a pair, they show a distinct advance towards the solution of a very difficult problem. Dr. Bairstow conducted the performance at which these records were made.

The best of the vocal records appears to be that of the Love Duet from 'The Valkyrie,' sung by Gota Ljungberg and Walter Widdop, at whose hands the amorous frenzy of the climax is given full value (DB963).

An excellent musical voice is shown by Rachel Morton in the 'Habanera,' from 'Carmen,' and 'Love and music, these have I lived for,' from 'Tosca,' but characterisation is weak. The 'Habanera' suggests no Carmen (E440). Other vocal records are of Rosa Ponselle and Giovanni Martinelli, with chorus (an extract from 'Aïda,' DA809); Beniamino Gigli (a Neapolitan Serenade and a poor extract from a poor opera, 'L'Elisir d'amore,' DA797); Browning Mummery (Logan's 'Pale Moon' and Quilter's 'Now sleeps the crimson petal,' B2355); and John Brownlee ('Ich grolle nicht' and Massenet's 'Elegie,' E439).

Something of a curiosity, but one that perhaps opens up a new field, is a record of Alvin D. Keech with his banjulele banjo. Mr. Keech delivers instructions, with illustrations, and those who want to know how to vamp the three or four chords which may be made to do duty as accompaniment for a simple tune may learn from this record. One of the tunes used is the 'Keel Row,' and another is Rubinstein's Melody in F. It goes without saying that the latter has its harmonic wings drastically cut in the process, though whether the fox-trot jingle that is imposed on it may be taken as compensation depends on whether the hearer is a musician or a dancer. Mr. Keech's hustling method and trans-atlantic diction give an amusing side to this record (B2356). But if elementary instruction on the banjulele may be given thus, why not some on a musical instrument? Here is a line that is capable of development, surely.

The mid-November list gave us another example of the way the companies hit on a work simultaneously. The Columbia 'Après-midi d'un Faune' is followed by one from H.M.V. In this the players are the Albert Hall Orchestra, conducted by Sir Landon Ronald (D1128). The detail and colouring are first-rate, but the general effect is too loud and strenuous, I feel.

Better justice is done to No. 4 of 'The Planets'—'Jupiter'—conducted by Albert Coates. The straightforward tunes and bold rhythms are just the thing for the gramophone (D1129).

A really big enterprise is the issue of a set of records of Chopin's Twenty-Four Preludes, complete, played by Alfred Cortôt (DB957-960). This is Chopin at his best. Inevitably in so large a set the pianoforte has its ups and downs. Its tendency to become plunketty and banjoey is shown specially in the eerie little No. 2 in A minor. On the whole, I feel that the virtues in this set are in the music and playing rather than in the recording. Happily, both are so fine as to help us to overlook tonal shortcomings. For the benefit of readers who are unable to launch out in a purchase of the whole lot, I add that the twenty-four pieces are grouped thus: 1-6; 7-14; 15-18; 19-24.

Another fine pianoforte record is of Mark Hambourg in Chopin's G minor Ballade (C1290). The tone strikes me as being better than in the Preludes, but I do not dogmatise on the point, as instruments, surfaces, and needles vary so much. But as to the excellence of the playing, there can be little question.

The Coldstream Guards Band is recorded in a 'Yeomen of the Guard' selection (C1289); but for a rousing band record give me that of Sousa's little lot in a couple of J.P.'s own Marches—'Stars and Stripes for ever' and 'The fairest of the fair' (B2370).

VOCALION

No orchestral or chamber music records are in this month's parcel. There is, however, a first-rate pianoforte record—York Bowen in Schumann's 'Carnival in Vienna' (K05269). Mr. Bowen's playing is admirably clear and dexterous, and the tone-reproduction is unusually good.

The Life Guards Band provides stirring moments with a string of famous regimental marches (K05273).

There is a not very convincing choral record—a massed choir singing in Æolian Hall, with organ accompaniment, the 'Recessional,' set to Dykes's 'Melita,' and 'Jerusalem.' The latter is sung in harmony, with the first part treated solo-wise by baritone and soprano—not an improvement, I think. 'Jerusalem' is a tune for a big crowd in unison. There are fine voices in this choir, especially among the basses. The organ part comes through only moderately well (K05265).

Olga Haley's singing of 'Dido's Lament' and Easthope Martin's 'The Holy Child' is not quite so good as her performance of the Schubert songs noticed last month. Her steady, pure tone is delightful, but the result here is rather colourless, apparently through a want of clearness in diction. Consonants and vowel shapes—what factors they are in giving variety and colour! (K05268).

No need to say what Frank Titterton and Malcolm McEachern make of such duets as 'The Larboard Watch' and 'Excelsior'—the latter as unintentionally amusing as ever in its platitudinous pointing of the moral. Yet if you doubt the existence of a large public ready to take it as a profound piece of poetry and music, try it (with two good voices) on an average audience (K05267).

THE ORGAN AND THE GRAMOPHONE

The recording companies are taking up the organ with a will, and, judging from their announcements, and from some reviews, they would seem to have conquered that awkward instrument. But I doubt if the results as a whole will satisfy any gramophonists who are really familiar with the instrument, and who apply to its records the same critical test as is given to the reproduction of other instrumental music. Only occasionally do we get the real thing, and this mere approximation will continue till the problem of the pedals has been solved. The vagueness, and sometimes complete absence, of the bass of the harmony is fatal, as are also the presence of all sorts of harmonics in connection with the upper parts. Here are particulars of records issued during the past month: G. D. Cunningham, on the Kingsway Hall organ, Bach's Toccata and Fugue in D minor (H.M.V., C1291); Arthur Meale, at Central Hall, Westminster, his own 'Twilight Melody' and 'Marche Festive' (H.M.V., B2363); Edgar Smith, on the Æolian Hall organ, a series of Christmas Hymns (Voc., X9903); W. G. Webber, at Christ Church, Westminster Bridge Road, Bach's Fantasia in G minor—mislabelled 'The Great C minor'—and the Toccata in C, with the pedal solo mercifully 'cut' (Col., 9133); J. Edgar Humphreys, at St. Mary-le-Bow, Schubert's 'Litany' and the Duetto from the 'Songs without Words' (Col., 9134); Arthur Meale, at Central Hall, Schubert's 'Marche Militaire' and Lemare's Andantino (H.M.V., B2353); G. T. Pattman, at the Liberal Jewish Synagogue, 'In a Monastery Garden' (with bell) and (again!) Lemare's Andantino, here sanctified by being called 'Song of the Soul' (Col., 9135); G. T. Pattman, at the Synagogue aforesaid, Bach's D minor Toccata and Fugue (Col., 9136); and Reginald Foort, at the New Gallery Kinema, 'In a Monastery Garden' (with two bells), and 'In a Persian Market' (H.M.V., C1285). The playing generally is first-rate, but the recording very streaky. In some examples it does so little justice to instrument and performer that it seems a pity the companies are not content to experiment a good deal more before issuing organ records. In any case, I believe most organ enthusiasts will agree with me in hoping that a more critical attitude will be adopted by those responsible for the issue of organ records. There will be a very considerable public for organ music via the gramophone—if it is not choked off at the start by poor recording and indifferent music, and by the insistence on a mere handful of works, good and bad.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates on Saturday, January 22, 1927, at 3 p.m. The president, Dr. W. G. Alcock, will deliver an address, after which Dr. W. H. Harris, organist of New College, Oxford, will play upon the College organ pieces selected for the July Examination, 1927. There will be an informal conversazione after the recital, to which members and friends are invited.

LECTURE

Under the auspices of the College a lecture entitled 'Organ Music in the Cinema' will be given by Mr. Reginald Foort, on Saturday, December 11, at 11 a.m., at the New Gallery Cinema, 123, Regent Street (by kind permission of the managing director). Illustrations upon the Wurlitzer-Hope-Jones organ and also by films. Mr. Cart de Lafontaine will preside. Admission free, no tickets required.

H. A. HARDING, *Hon. Secretary.*

UNIVERSITY OF GLASGOW

A series of monthly organ recitals has been arranged (Saturdays at 3), the players including Sir Ivor Atkins, Dr. W. G. Alcock, Mr. Henry Goss Custard, Dr. Henry Ley, and Mr. A. M. Henderson. Dr. Ley gave the opening recital on November 6, with a programme that included Bach's Passacaglia and Fugue, Franck's Choral in A minor, Handel's G minor Concerto, Howell's D flat Rhapsody, Charles Wood's Prelude on 'St. Mary,' &c. At each recital a choir drawn from Westbourne Church and the University Chapel will sing *a cappella* works. (By the by, we are sorry to see one of the players described on the prospectus as 'The Prince of English Organists.' This kind of label should be left to vocal and cinema 'stars.')

THE ROTUNDA

The third issue of the *Rotunda* (Messrs. Henry Willis, Brixton) maintains its high standard of interest and artistic production. Henry Willis writes on the removal and re-erection of the St. Paul's Cathedral organ; Lynnwood Farnam makes interesting suggestions on the equipment of the modern console; there is an account of the Liverpool Cathedral organ, by Harry Goss Custard; Stanley Marchant gives good advice concerning the use of organ with orchestra; Harvey Grace continues his discussion of 'Modern English Organ Music'; and there are other articles covering a wide field. The illustrations are numerous and admirably reproduced.

SOUTHWARK CATHEDRAL

Excellent performances of Brahms's 'Requiem' and Elgar's 'For the Fallen' were given at the monthly musical service on November 6. On December 18 the programme will consist of Benjamin Dale's 'Before the Paling of the Stars,' Armstrong Gibbs's 'Before Dawn,' Vaughan Williams's Fantasia on Christmas Carols, and Handel's G minor Organ Concerto. The London Symphony Orchestra will play. A new feature is a weekly organ recital—Mondays, one till two.

ST. ANNE'S, SOHO

A Musical Festival will be held on December 11 and 18, the programme on the former date being devoted to Handel (choruses from the Dettingen Te Deum, 'Samson,' and 'Israel in Egypt,' the twelfth Chandos Anthem, and organ solos). On December 18 a Samuel Sebastian Wesley scheme is promised (Magnificat and Nunc Dimittis in E, 'The Wilderness,' five other anthems, and organ solos). Mr. Albert Orton will play and conduct.

WHERE WILL IT END?

Hardly have folk finished acclaiming the Liverpool Cathedral organ as 'the largest in the world' when news comes of a monster being built by Messrs. G. F. Steinmayer, of Oettingen and Nuremberg, for the Cathedral at Passau, Bavaria. This will have five manuals and two hundred stops. How long will this remain 'the largest'?

NONCONFORMIST CHOIR UNION: CHANGE OF TITLE

At the thirty-eighth annual general meeting, on October 27, it was decided unanimously that this organization should henceforth be known as 'The Free Church Choir Union.'

The third Festival Service and eighteenth Festival of the Liverpool Church Choir Association was held in Liverpool Cathedral on November 4. The singers numbered three hundred and fifty, drawn from twenty Church choirs, including the Cathedral. The chief choral items were: Introit, 'O Lord, the Maker of all thing' (Mundy); Magnificat and Nunc Dimittis in C (Attwood); anthem, 'The Wilderness' (S. S. Wesley), of which a memorably fine performance was given; and the festival chorus, 'All people that on earth do dwell' (Bach-Ravenscroft-Holst), which gave special opportunity for the mighty organ to be heard, masterfully played by Mr. H. Goss Custard. The Precentor was the Rev. H. Dams, Vicar of Knowsley, and the conductor was Mr. Branscombe. The sermon was preached by Canon Head, Sub-Dean, and there was an immense congregation.

On October 23, a choir of five hundred, composed of members of the Diocesan Church-Music Society in and near Manchester, took part in an impressive service at Manchester Cathedral, singing works by Bach, Cornelius, Dowland, and Stanford. Mr. Norman Cocker was at the organ, and Dr. A. W. Wilson conducted. There was a small congregation—one of several signs that the cause of Church music is poorly supported in this district.

From an essay by an eleven-year-old Streatham boy:

'There are three kinds of clergymen, bishups, recters, and curats, the bishups tell the recters to work, and the curats have to do it. The curat is a thin married man, but when he is a recter he gets fuller and can preach longer sermons and becums a good man.'

A new three-manual organ, built by Messrs. Brindley, has been opened at St. Ambrose's, Westbourne, Bournemouth, by Mr. Ralph T. Morgan, his programme including the Fugue from Rheinberger's 'Pastoral' Sonata, Stanford's Intermezzo on the 'Londonderry Air,' Bach's D minor Toccata, Harvey Grace's Rhapsody, Widor's Toccata, &c.

Messrs. Driver & Haigh, of Bradford, have rebuilt the organ at Horton Lane Congregational Church, Bradford, and the instrument is now a three-manual of forty-one stops. Mr. G. D. Cunningham gave the opening recital, playing Bach's Prelude and Fugue in D, Lemare's Fantasia on 'Hanover,' Gigout's Scherzo, the Reubke Fugue, &c.

Mr. H. V. Spanner will give a recital at the National Institute for the Blind, 224, Great Portland Street, W., on December 1, at 3, when his programme will be made up from the pieces set for the R.C.O. examinations. The fact of the organ being a replica of that at the College makes the recital of special interest to students.

The organ at St. Benedict's, Glastonbury, was re-opened on November 3, when Mr. C. H. Trevor gave a recital, playing Bach's Prelude in B minor, Stanley's Introduction and Allegro in G, Dupont's Meditation, three pieces by Purcell, &c.

A well-varied Bach recital was given at St. Ninian's, Glasgow, on October 15, organ and pianoforte solos being played by Mr. J. D. Macrae, arias from the cantatas sung by Miss Anne Ballantine, and violin solos given by Miss Clara Brost.

Dr. Caradog Roberts gave the opening recital on the new organ at City Road Wesleyan Methodist Church, Chester, on October 27. Recitals were also given by Mr. Herbert F. Ellingford.

Mr. E. T. Cook gave a recital at All Saints', Hertford, on the occasion of the re-opening of the organ. His programme included Franck's Prelude, Fugue, and Variation, Blow's Toccata, and the 'St. Anne' Prelude and Fugue.

On November 10, at St. John's Church, High Wycombe, a Festival of village choirs was held, conducted by Mr. Noel Ponsonby. An address on Church music ideas was given by the Rev. Maurice Bell.

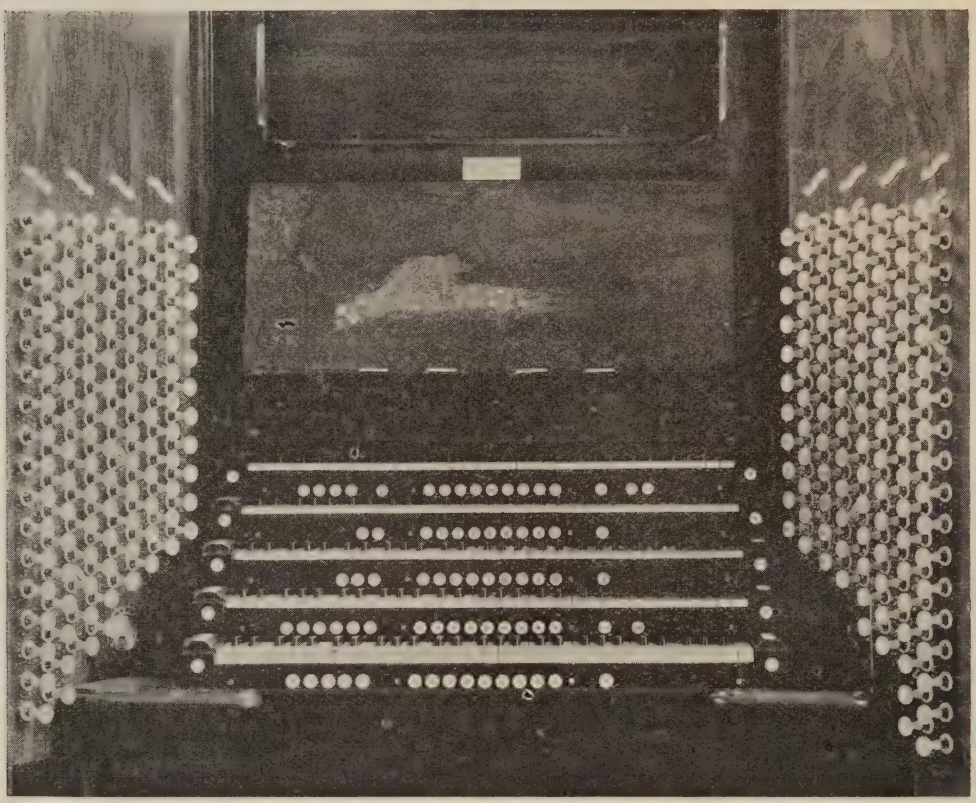
Parts 1 and 2 of the 'Christmas' Oratorio will be sung at Church End Congregational Church, Finchley, on Sunday, December 19, at 6.30.

A new organ of three manuals and thirty-three speaking stops has just been built by Messrs. Henry Willis, for St. John's, Sidcup.

Bach's Magnificat was performed by the choir and orchestra of All Saints', Clifton, Bristol, on November 5.

LIVERPOOL CATHEDRAL

SPECIFICATION OF THE 'WILLIS' ORGAN



THE CONSOLE

The instrument consists of 5 manuals, CC to C, 61 notes, and a 'Willis' pedal board, CCC to G, 32 notes. There are 168 speaking stops, and 49 couplers, &c., together with 5 spares, making a total of 222 drawstop knobs.

Pedal Organ—35 Stops (partially enclosed).

			Wind press. ft.	inch
1	Resultant Bass (20 from No. 2)	w	64	10
2	Double Open Bass (20 from 6)	w	32	10
3	Double Open Diap. (20 from 9)	m	32	10
4	Contra Violone (from 59 Gt.)	m	32	6
5	Double Quint (20 from 15)	stp. w	21⅓	6
6	Open Bass No. 1	w	16	10
7	Open Bass No. 2	w	16	6
8	Tibia (from 61 Gt.)	w	16	5
9	Open Diapason	m	16	6
10	Contra Basso	m	16	10
11*	Geigen	m	16	6
12*	Violon	m	16	6
13	Dolce	m	16	6
14	Bourdon	stp. w	16	6
15	Quint	stp. w	10⅔	6
16	Octave (20 from 6)	w	8	10
17	Principal (20 from 9)	m	8	10
18*	Violoncello	m	8	6
19	Stopped Flute (20 from 14)	stp. w	8	6
20*	Open Flute	w	8	6
21	Twelfth (20 from 15)	stp. w	5⅓	6
22	Fifteenth (20 from 9 and 17)	m	4	10
23*	Flûte Triangulaire	w	4	16
24	Mixture 17, 19, 22	m	3 rks	6
25	Fourniture 15, 19, 22, 26, 29	m	5 rks	6
26*	Fagotto	m	16	6
27*	Octave Bassoon	m	8	6
28*	Contra Trombone	m	32	20
29*	Trombone	m	16	20
30	Ophicleide	m	16	20
31	Clarion	m	8	20
32	Contra Bombarde (20 from 33)	m	32	30
33	Bombarde	m	16	30
34	Bombarde (20 from 33)	m	8	30
35	Bombarde (20 from 34)	m	4	30

Stops Nos. 11, 12, 18, 20, 23, 26, 27, 28, 29 (marked *) are enclosed in a separate swell-box.

Choir Organ—23 Stops (partially enclosed).

	Unenclosed Section				Enclosed Section			
36	Contra Dulciana	m	16	4	43 Contra Viola	m	16	4
37	Open Diapason	m	8	4	44 Violin Diapason	m	8	4
38	Rohr Flöte	stp. m	8	4	45 Viola	m	8	4
39	**Dulciana**	m	8	4	46 Claribel Flute	w	8	4
40	Flûte Ouverte	m	4	4	47 Unda Maris (FF)	w	8	4
41	Dulcet	m	4	4	48 Octave Viola	m	4	4
42	Dulcina	m	2	4	49 Suabe Flöte	w	4	4
					50 Lieblich Piccolo	stp. m	2	

			Wind press. ft.	inch
51	Dulciana Mixture 10, 12, 17, 19, 22	m	5 rks	4
52	Bass Clarinet	m	16	4
53	Baryton	m	16	4
54	Corno di bassetto	m	8	4
55	Cor Anglais	m	8	4
56	Vox Humana	m	8	4
57	Trumpet } harmonic	m	8	7
58	Clarion } harmonic	m	4	7

Great Organ—29 Stops.

59	Contra Violone	m	32	6
60	Double Open Diapason	m	16	10
61	Contra Tibia	w	16	5
62	Bourdon	stp. w	16	5
63	Double Quint	stp. w	10⅔	5
64	Open Diapason No. 1	m	8	10
65	Open Diapason No. 2	m	8	10
66	Open Diapason No. 3	m	8	5
67	Open Diapason No. 4	m	8	5
68	Open Diapason No. 5	m	8	5
69	Tibia	w	8	5
70	Doppel Flöte	w	8	5
71	Stopped Diapason	stp. w	8	5
72	Quint	m	5⅓	5
73	Octave No. 1	m	4	10
74	Octave No. 2	m	4	5
75	Principal	m	4	5
76	Flûte Harmonique	m	4	5
77	Flûte Couverte	stp. w	4	5
78	Tenth	m	3	5
79	Twelfth	m	2⅔	5
80	Super Octave	m	2	10
81	Fifteenth	m	2	5
82	Mixture 12, 17, 19, 21, 22	m	5 rks	5
83	Fourniture 19, 22, 24, 26, 29	m	5 rks	5
84	Double Trumpet (Harm. trebs.)	m	16	15
85	Trompette Harmonique	m	8	15
86	Trumpet } harmonic	m	8	15
87	Clarion } trebles	m	4	15

SWELL ORGAN—31 Stops.

		Wind press. ft.	inch.
88	Contra Geigen ... ... m	16	5
89	Contra Salicional ... ... m	16	5
90	Lieblich Bordun stp. w & m	16	5
91	Open Diapason ... ... m	8	5
92	Geigen ... ... m	8	5
93	Tibia ... ... w	8	7
94	Flauto Traverso (harmonic) m	8	5
95	Wald Flöte ... ... w	8	5
96	Lieblich Gedackt ... stp. m	8	5
97	Echo Viola ... ... m	8	5
98	Salicional ... ... m	8	5
99	Vox Angelica ... ... (FF) m	8	5
100	Octave ... ... m	4	5
101	Octave Geigen ... ... m	4	5
102	Salicet ... ... m	4	5
103	Lieblich Flöte ... ... stp. m	4	5
104	Nazard ... ... stp. m	2⅔	5
105	Fifteenth ... ... m	2	5
106	Seventeenth ... ... stp. m	1⅗	5
107	Sesquialtera 10, 12, 17, 19, 22 m	5 rks	5
108	Mixture 15, 19, 22, 26, 29 ... m	5 rks	5
109	Contra Hautboy ... ... m	16	7
110	Hautboy ... ... m	8	7
111	Krummhorn ... ... m	8	7
112	Waldhorn ... ... m	16	10
113	Cornopean } harmonic ... m	8	10
114	Clarion } ... ... m	4	10
115	Double Trumpet (harm. trebs.) ... ... m	16	15
116	Trompette Harmonique ... m	8	15
117	Trumpet } harm. ... m	8	15
118	Octave trump. } trebs. ... m	4	15

SOLO ORGAN—22 stops and 1 Coupler (partially enclosed).

UNENCLOSED SECTION

119	Contra Hohl Flöte ... ... w	16		10
120	Hohl Flöte ... ... w	8		13
121	Octave Hohl Flöte ... ... w	4		10

ENCLOSED SECTION

122	Contra Viole ... ... (tin) m	16		10
123	Viole-de-Gambe ... (tin) m	8		10
124	Viole d'Orchestre ... (tin) m	8		10
125	Violes Célestes (tin), (FF) m	8		10
126	Flûte Harmonique ... ... m	8		10
127	Octave Viole ... ... (tin) m	4		10
128	Concert Flute (harmonic) ... m	4		10
129	Violette ... ... (tin) m	2		10
130	Piccolo Harmonique ... m	2		10
131	Cornet de Violes (tin) 10, 12, 15 ... ... m	3 rks		10
132	Cor Anglais ... ... m	16		10
133	Clarinet (orchestral) ... m	8		10
134	Oboe (orchestral) ... ... m	8		10
135	Bassoon (orchestral) ... m	8		10
136	French Horn ... ... m	8		10
137	Contra Tromba } harmonic ... m	16		20
138	Tromba Réal } harmonic ... m	8		20
139	Tromba } harmonic ... m	8		20
140	Tromba Clarion } harmonic ... m	4		20
141	*Solo Trombas on Great*			

BOMBARDE ORGAN—5 Stops and one Coupler (unenclosed).

142	Grand Chorus: *Sub-unison: unison* 5, 8, 12, 15, 19, 22, 26, 29 ... ... m	10 rks		10
143	Contra Tuba } harmonic ... m	16		30
144	Tuba } harmonic ... m	8		30
145	Tuba Clarion } harmonic ... m	4		30
146	Tuba Magna } harmonic ... m	8		50
147	*Grand Chorus on Great*			

Played from the fifth keyboard, the action being controlled by drawstop knob 'Bombarde on.'

ECHO ORGAN—4 Pedal and 19 Manual Stops (enclosed).

ECHO PEDAL

148	Salicional ... ... w	16		3½
149	Echo Bass ... ... stp. w	16		3½
150	Fugara ... ... m	8		3½
151	Dulzian (reed) ... ... m	16		7

ECHO MANUAL

152	Quintaton ... ... stp. m	16		3½
153	Echo Diapason ... ... m	8		3½
154	Cor-de-Nuit ... ... stp. m	8		3½
155	Carillon (gongs. Tenor C) ... m	8		
156	Flauto Amabile ... ... m	8		3½
157	Muted Viole ... ... m	8		3½
158	Æoline Celeste (FF) ... m	8		3½
159	Célestina ... ... w	4		3½
160	Fern Flöte ... ... stp. m	4		3½
161	Rohr Nasat ... ... stp. m	2⅔		3½
162	Flautina ... ... m	2		3½
163	Harmonica Ætheria, 10, 12, 15 ... ... m	3 rks		3½
164	Chalumeau ... ... m	16		7
165	Trompette ... ... m	8		7
166	Cor Harmonique ... ... m	8		7
167	Musette ... ... m	8		3½
168	Hautbois d'Amour ... ... m	8		3½
169	Voix Humaine ... ... m	8		3½
170	Hautbois Octaviante ... m	4		3½

Manual stops played from fifth Keyboard, the action being controlled by drawstop knob 'Echo on.'

COUPLERS, ETC.

171	Choir to Pedal	188	Echo to Solo	205	Echo 'on'
172	Great to Pedal	189	Choir octave	206	Bombarde 'on'
173	Swell to Pedal	190	Choir unison off	207	Tremulant to Choir
174	Solo to Pedal	191	Choir sub-octave	208	Tremulant to Swell (5-in. wind)
175	Solo, tenor solo to Pedal	192	Swell octave	209	Tremulant to Swell (7-in. wind) (wood-wind)
176	Bombarde and Echo to Pedal	193	Swell unison off	210	Tremulant to Solo
177	Swell to Choir	194	Swell sub-octave	211	Tremulant to Echo
178	Solo to Choir	195	Solo octave	212	Great adjustable piston lock
179	Echo to Choir	196	Solo unison off	213	Swell adjustable piston lock
180	Bombade to Choir	197	Solo sub-octave	214	Choir adjustable piston lock
181	Choir to Great	198	Echo octave	215	Solo adustable piston lock
182	Swell to Great	199	Echo unison off	216	Echo adjustable piston lock
183	Solo to Great	200	Echo sub-octave	217	Pedal adjustable piston lock
184	Bombarde to Great	201	Great pistons to Pedal pistons		Five spare knobs.
185	Echo to Great	202	Pedal box on Swell pedal		
186	Solo to Swell	203	Pedal box on Solo pedal		
187	Echo to Swell	204	Pedal box on Choir pedal		

ACCESSORIES: MANUAL

GREAT (in key slip).

9 pistons to Great organ (adjustable at switchboard).
1 adjustable piston (with locking knob).
*6 reversible pistons to Great to Pedal, Swell to Great, Choir to Great, Solo to Great, Bombarde to Great, and solo trombas on Great.

SWELL (in key slip).

9 pistons to Swell organ (adjustable at switchboard).
1 adjustable piston (with locking knob).
3 reversible pistons to Swell to Pedal, Echo to Swell, Solo to Swell.

CHOIR (in key slip).

9 pistons to Choir organ (adjustable at switchboard).
1 adjustable piston (with locking knob).
5 reversible pistons to Choir to Pedal, Bombarde to Choir, Echo to Choir, Solo to Choir, and Swell to Choir.

SOLO (in key slip).

9 pistons to Solo organ (adjustable at switchboard).
1 adjustable piston (with locking knob).
2 reversible pistons to Solo to Pedal and Echo to Solo.

BOMBARDE AND ECHO (in key slip).

4 pistons to Bombarde organ.

9 pistons to Echo organ (adjustable at switchboard).
1 adjustable piston to Echo (with locking knob).
1 reversible piston to Bombarde and Echo to Pedal.
9 pistons (three each in tops of Choir, Great, and Swell bass key-frames, giving Great and Pedal combinations, 1 to 9. These pistons are duplicated in the treble frames).
5 adjustable pistons in fronts of treble key-frames (and duplicated also in the bass key-frames), giving special combinations on manuals, pedals, and couplers.

ACCESSORIES: PEDAL

2 pedal pistons to Pedal organ (adjustable at switchboard).
1 adjustable piston (with locking knob).
† 10 pedal pistons duplicating Swell pistons.
3 reversible pedals, duplicating reversible pistons, Great to Pedal, Bombarde to Pedal, and Bombarde to Great.

4 reversible pedals to Solo, Swell, Choir, and Echo tremulants.
1 reversible pedal to Great and Pedal combinations coupled.
2 pedals (crescendo and decrescendo respectively), actuating Great and Pedal organs simultaneously.

Balanced crescendo Pedals to Swell, Solo, Echo, and Pedal boxes.

ANALYSIS OF CONTENTS.

	Speaking Stops.	Pipes.
Pedal organ	35	996
Choir organ	23	1,642
Great organ	29	2,257
Swell organ	31	2,374
Solo organ	22	1,459
Bombarde organ ...	5	854
Echo organ	23	1,343

Total: Speaking Stops, 168; Pipes, 10,925.

Couplers, &c., 49. Gongs 49. Spares 5. Total number drawstop knobs, 222.

* These Great pistons also control the four Solo trombas together with the coupler Solo trombas on Great and also the Bombarde grand chorus and the coupler grand chorus on Great.

† These Pedal pistons in addition to duplicating the Swell pistons actuate suitable Pedal combinations which are separately adjustable at a special switchboard and entirely independent of the normal Pedal combinations.

RECITALS

Dr. C. H. Moody, Bolton Abbey—Sonata No. 1, *Mendelssohn;* Gavotte Nuptiale, *Lemare;* Pastorale, *Bossi;* Canzona, *Rheinberger.*

Mr. Allanson Brown, Alnwick Parish Church—Légende, *Dvorák;* Good Friday Music, 'Parsifal'; Allegro (Sonata No. 1), *Bach;* Marche Pontificale, *Widor.*

Mr. Hedley Staniland, St. Stephen's Walbrook—Postlude in D minor, *Stanford;* Prelude and Fugue in C, *Bach;* Intermezzo (Sonata No. 8), *Rheinberger;* Evening Song, *Bairstow.*

Mr. W. A. Roberts, St. James's, Clacton-on-Sea—Air and Variations, *Smart;* Preludes on 'From heaven above to earth I come,' *Pachelbel* and *Bach;* Festival Postlude on 'Leoni,' *Roberts;* Fantasia on March Themes, *Edward German.*

Mr. Eric Brough, St. Mary-le-Bow—Prelude in F minor and Prelude and Fugue in A minor, *Bach;* Prelude on a Theme of Tallis, *Darke;* Final in B flat, *Franck.*

Mr. Allan Brown, Central Hall, Southampton—Introduction and Fugue, *Reubke;* Overture, 'The Mastersingers'; Pastorale in E, *Franck;* Toccata in F, *Bach.*

Mr. Arthur R. Saunders, St. Stephen's Walbrook—Prelude and Fugue in A minor, *Bach;* 'Il Sposalizio,' *Liszt;* Scherzo in C minor, *Guilmant;* Festival Toccata, *Fletcher.*

Mr. Geoffrey N. Leeds, Windsor Parish Church—Allegro Marziale, *Frank Bridge;* Overture, 'Athalia'; Toccata and Fugue in F, *Bach;* Slow movement (String Quartet), *Debussy;* Villanella, *Ireland.*

Mr. C. H. Collins, St. Hilda's, Whitby—Fantaisie in F, *Saint-Saëns;* Sonata No. 4, *Mendelssohn;* Sonata in C sharp minor, *Harwood;* March, 'Ariane,' *Guilmant.*

Mr. Arthur Jellicoe, Holy Trinity, Llandudno—Prelude on Darwell's 148th, *Darke;* Sonata Pascale, *Lemmens;* Dithyramb, *Harwood.*

Mr. J. Eric Hunt, St. Lawrence Jewry—Prelude in E flat and Fantasia and Fugue in C minor, *Bach;* Allegretto in E flat, *Wolstenholme;* Alla marcia, *Ireland.*

Mr. A. J. Sainsbury, Lausanne Cathedral—Prelude in D, *Bach;* Offrande Musicale No. 1, *de Maleingreau;* 'St. Francis preaching to the Birds,' *Liszt;* Grand Chœur in C, *Franck.*

Mr. Philip Miles, All Saints', Eastbourne—Verse, *Christopher Gibbons;* Chaconne, *Purcell;* Presto (Sonata in G), *Elgar;* Minuet (Sonata in F), *Stanford;* Dithyramb, *Harwood.*

Mr. H. Moreton, Plymouth Guildhall—'West Wind' and 'East Wind,' *Rowley;* Carillon, *Mansfield;* 'Harmonies du Soir,' *Karg-Elert;* Finale (Symphony No. 1), *Vierne;* Caprice, *Wolstenholme;* Introduction and Variations on a Theme of Beethoven, *Merkel.*

Mr. Arthur Hayden, All Saints', Oxford Road, Manchester—Prelude and Fugue in E minor, *Bach;* Suite in E minor, *Borowski;* Trumpet Tune and Air, *Purcell;* Grand Chœur in D, *Guilmant.*

Mr. Godfrey Sceats, Christ Church, Isle-of-Dogs—Preludes on Welsh Hymn-Tunes, *Vaughan Williams;* Pastoral in C, and Sketches in G minor and G major, *Wolstenholme;* Symphonic Choral No. 2, *Karg-Elert.*

Dr. Harold Darke, Central Hall, Westminster—Prelude and Fugue in D, *Bach;* Fantasia in F minor and major, *Mozart;* Rhapsody, *Darke;* Scherzo, *Grace;* Prière, *Jongen.*

Mr. H. Cyril Robinson, St. John's, Barmouth—Three Miniatures, *Pullein;* Scherzo (Symphony in C minor), *Holloway;* Toccata Prelude on 'Pange Lingua,' *Bairstow;* Dithyramb, *Harwood;* Preludes by *Bach*, *Parry*, *Farrar*, and *Vaughan Williams.*

APPOINTMENTS

Mr. R. M. Brunker, choirmaster and organist, St. Bartholomew's, Battersea.

Mr. Maurice B. Coplestone, choirmaster and organist, Barbican Congregational Church, New North Road, N.1.

Mr. Cyril Winn, choirmaster and organist, West Norwood Parish Church.

Mr. Edward G. Yeo, choirmaster and organist, Christ Church, Westminster.

Letters to the Editor

'PEDANTRY IN EXAMINATIONS

Sir,—My gratitude to you for publishing Mr. Julius Harrison's article in your November issue, must be my excuse for writing further upon the same subject. I agree heartily with Mr. Harrison. At a certain Northern University, the counterpoint papers in particular have for some years past been a perfect study in musical archæology. At the moment there are faint signs of a broader outlook, due, no doubt, to the new regulations now in force at the R.C.O. and at Oxford University, which are bound to have a beneficent influence.

Some time ago you appeared rather to snub a correspondent who asked your advice with regard to a libretto for a Mus. Bac. Exercise. May I say that my sympathies are entirely with the candidate? It is extremely difficult to find good words which will arrest the attention of the examiners.

One is advised to leave the Psalms alone: they have been 'set' *ad nauseam*, and so have all the standard lyrical and other poems. Repetition of words beyond a certain point is inadvisable, so many fine modern poems (Bridge's Sonnets and Newbolt's works) prove too short for the requirements. What are we to do?

Holst and Vaughan Williams must do a tremendous amount of 'digging' to get hold of their fine libretti. I wonder if Holst's 'Two Psalms' would pass the degree examiners, or if they would be marked 'insufficient,' and yet, what could be finer than these? Or, say, Parry's 'Songs of Farewell'? But how many Universities would consider them seriously?

If your correspondent will communicate with me I can let him have one or two suggestions for Mus. Bac. Exercise which he may find useful or suggestive.

And dare I ask you to allow readers to suggest works which are not hackneyed, and which might be suitable for Mus. Doc. Exercises? I have even heard of good compositions being turned down at the Universities on the ground of 'unsatisfactory libretto'!

Sneering at degrees and the sound diplomas (R.C.O., R.C.M., R.A.M., &c.) is very undesirable, to say the least. A man who holds a reputable degree shows that he has been through the mill, has studied earnestly and seriously, and has not been ashamed or afraid to submit to the judgment of duly qualified musicians of standing. Earnest and serious study never impairs a man's talent, if it be along the right lines, and it is the duty of the powers-that-be to see that the lines *are* right, and that students are not misled.—Yours, &c.,

133, Ware Road,
Hertford, Herts. William J. Comley.

Sir,—Mr. Julius Harrison is hardly fair to University examiners. His article in your November issue reveals an attitude towards musical degrees which is not justified by the facts. His statement, 'Reduce your musicianship and stick rigidly to the dry-as-dust formulæ of your art, and we may pass you, say the old pundits,' is quite misleading. The truth is that any candidate who did this would most certainly fail. Exercises nowadays must show musicianship of a very high order. Further, if the composer of the failed Exercise in question really 'stultified his imagination in order to write his Exercise down' to a certain level, as Mr. Harrison tells us he did, he simply asked for failure. Examiners to-day *expect* an Exercise to show imaginative qualities, in addition to the observance of technical rules.

It was my privilege to coach one of the two candidates who passed the Final Mus. Doc. this year at Durham; and no one who saw *his* Exercise (also accepted this year) could say it lacked either imagination or those better features of modern music upon which Mr. Harrison and I are in complete agreement. But *this* candidate had learned to *discipline* his imagination, which is a different thing from 'stultifying' it.

The quotations given by Mr. Harrison are reasonable enough, as music, excepting the one by Dr. John Blow, which is vile; but are these the worst to be found in the failed Exercise? Mr. Harrison admits there are at least a

score more. And what of the general construction of the Exercise, admittedly 'written down' by a 'stultified imagination'?

His plea for the justification of consecutive fifths and false relations because Bach very rarely wrote them is rather beside the point. It raises an issue which can only be decided by a round table conference between University professors, musical graduates, and composers of repute like Mr. Harrison.

The real point is that the ploughed candidate must have known these things would be blue-pencilled, if he was properly advised by his coach. If he took the risk, and 'stultified his imagination' in the larger issues involved, he ought not to blame those who decided that such things were not worthy the distinction of a musical degree.—Yours, &c.,

FREDERIC H. WOOD.

252, Hornby Road,
Blackpool.

MUSIC AND TEARS

SIR,—With reference to the recent articles, &c., as to the tear-producing effect of certain passages in music, I wonder if any of your readers have been moved to tears over the wireless. It was a near thing with me one Saturday afternoon last summer when the Charter Day celebration at Bridgwater, in Somerset, was being broadcast. The particular item which affected me was the singing of Parry's setting of 'Jerusalem' by a choir of children.

I do not know why this should have occurred, as I have never been within fifty miles of the town, so that there is no question of 'home-town' sentiment.

Although as susceptible to its power as the average man, I have never been actually brought into a lachrymose condition by music; but if anything could move me, I think it would be the chorale in the 'Christmas' Oratorio, sung by soprano voices only (not as a solo), to the words 'To us from Heaven He cometh poor.' For sheer ethereal beauty and 'other-worldliness' I do not know anything else in music to equal it.—Yours, &c.,

J. S.

A PIANOPHONE

SIR,—Referring to a note by 'Feste' in the October issue concerning the lack of *sostenuto* in the pianoforte, may I suggest that this might perhaps be remedied by adding to the same a set of organ-pipes voiced to match the tone of the strings.

The tone from these pipes would coalesce with that of the strings, from which it would be indistinguishable.

Such an instrument would possess the inestimable advantage of yielding digital expression *and sostenuto*.

With electric action the touch of the pianoforte would not be appreciably affected. When required the pipes could quickly be tuned to the pianoforte.

What would organists not give for a good pedal pianophone of 16-ft. and 8-ft. pitch?—Yours, &c.,

THOMAS ELLISTON.

Siam House, Sudbury, Suffolk.

COLOUR MUSIC

SIR,—Apropos of the article on this subject in the November issue of the *Musical Times*, it is strange that Mr. Badger did not look up 'Fétis' under 'Castel et Rameau,' where he would have found an account of the true inventor of the instrument he describes. Needless to say, it is not accurate to write that 'about the year 1815 a Frenchman, named Castel, constructed an instrument for the performance of music in terms of colour.' The actual inventor was Father Louis Bertrand Castel, S.J., a distinguished French Jesuit, born at Montpellier on November 11, 1688, and who died at Paris on January 11, 1757. He elaborated the idea set forth by Sir Isaac Newton, and constructed a 'clavecin oculaire' or luminous harpsichord, which he described in the *Mercure de France* in 1725—over two hundred years ago. This colour music scheme attracted the attention of musicologists, and, in 1735 it was improved on by the Jesuit inventor. Four years later, Telemann published a German translation of Castel's invention (1739). Castel may be said to have discovered Rameau. The interested reader can profitably consult a French work, 'Esprit, saillies, et singularités de P. Castel,' published in 1763, though it is well known that Voltaire called the inventor 'the Don Quixote of mathematics.' However, he paved the way for Rimington and Scriabin.—Yours, &c.,

W. H. GRATTAN FLOOD.

'INEXPENSIVE' AND OTHER COUNTERFEITS

Sir,—Isn't 'Ariel' in last month's 'Wireless Notes' a trifle peevish in his reference to the recent 'whole hour of A. W. Ketèlbey' (including the '!')? Are not all so-called Oriental pieces written by westerners bound to be more or less pseudo-Oriental? Isn't the Orientalism of Rimsky-Korsakov in 'Scheherazade,' or Beethoven in the 'Turkish March,' or Verdi in 'Aïda,' equally as pseudo as the Orientalism in the 'Persian Market'? If 'Ariel' says it is not, perhaps he will tell me why.

'Ariel' may, or may not, be interested to learn that the Orientalism of the 'Persian Market' is perhaps not quite so pseudo as he would have your readers believe, if I may rely upon the evidence of my own ears when I was recently in the East (or very near it), and also upon the evidence of a native gentleman who, having heard the 'Persian Market' played, told the conductor afterwards that the 'Beggars' Theme' was an actual Eastern melody. This is as may be; but I presume a native ought to know, and even if untrue it evidently sounded genuine enough to satisfy him!

While we are on 'pseudo' characteristics, what is the difference between my pseudo-Orientalism and the pseudo-modalism of Vaughan Williams? If one is 'inexpensive' (neat word!) because it is pseudo, so must the other be also!—Yours, &c.,

ALBERT W. KETÈLBEY.

15, Lindfield Gardens,
Hampstead, N.W.3.

['ARIEL' writes: 'The use of a genuine Oriental theme does not insure a composer against a charge of pseudo-Orientalism. The deciding factor is not the theme, but the composer's use of it. The test is in the hearing, and I can only say that my epithet was used as a result of the impression made on me by several performances of the music. Mr. Ketèlbey's closing paragraph opens up a question that would require an article for its discussion. Perhaps even then we should be unable to account for the fact that the adoption of mediæval idiom by Vaughan Williams's pupils leads to "psuedo" results, whereas, in his Mass in G minor it is productive of one of the most beautiful of choral works. Perhaps the explanation lies in the one word, "sincerity." The Mass strikes us as a genuine expression; the students' works as imitations of their teacher.']

DISINGENUOUS JOURNALISM

SIR,—The American *Musical Courier*, in July, 1920, described at length the operatic successes of a certain luscious contralto, and went on to say that the lady in London during war-time took up 'the recital field of musical endeavour' *for the first time*. In this American musical journalistic jargon you may or may not recognise 'concert work.'

Last month (September, 1926) some records were issued of the lady's singing, accompanied by a delicious note in the monthly list of the Company concerned, in which we are first, as always, again informed of the lady's Hyperborean, Patagonian, Ultima-Thuleian, and Atlantean ancestry, and then told that starting her career *first* as a concert singer, it was long before she could overcome her humanitarian, ethical, sociological, moral, or what not objections to the operatic stage.

But the American periodical still has the English recording company beaten to a frazzle in its astonishing description of the lady's London activities, whereby four or five appearances at most in one season became 'twelve recitals in Queen's Hall' and 'six recitals in Queen's Hall and Albert Hall in less than two months'!

But the climax, with true art, is reserved for the last. I quote:

> 'She was particularly happy in her interpretations of the songs of Claude Debussy, according them a different treatment from other so-called Debussy interpreters — thereby winning the approval of the composer to such an extent that twice he crossed specially from Paris to London to act as her accompanist.'

Sheer fiction, of course. When the lady was starting her London activities, Debussy was dying at Paris; and if there be one singer whose methods he, who loathed the exaggerated emphasis, crude dramatisation, and slap-on colour methods that make up this lady's 'art' (Apollo, forgive me!) would have execrated, it would have been hers.—Yours, &c., Kaikhosru Sorabji.

A CORRECTION

Sir,—Allow me to say that in your quotation from the *New York Times*, on p. 987, Schönberg's 'Op. 2' should read 'Op. 11.' The New York compositor took my Arabic for a Roman numeral.—Yours, &c.,

Richard Capell.

STANDARD PITCH

Sir,—The movement set on foot by the wood-wind instrument firm, J. Mollenhauer & Sons, of Fulda, has received strong international support, and we learn from a reliable source that the subject will now have the attention of the Art Commission of the League of Nations.—Yours, &c.,

4 & 5, Old Change, Cheapside, E.C.4. Faupel Bros.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Experienced pianist wishes to meet another for two-pianoforte practice. Also violinist and 'cellist for sonatas.—A. V. Hoar, 15, Hanover Park, S.E.15.

Young lady vocalist wishes to meet accompanist for mutual practice. S.E. district.—A. M., c/o *Musical Times*.

Alto (male) wishes to meet soprano, tenor, baritone, and bass for mixed- and male-voice quartets. Soprano and baritone pianists preferred.—F. Ellett, 30, Sainsbury Road, S.E.19.

Violinist wishes to meet pianist (gentleman) for mutual practice at home. Wimbledon.—K. T. M., c/o *Musical Times*.

Violinist (gentleman) wishes to meet 'cellist and violist to form quartet.—A. R., 34, Kerbela Street, E.2.

Lady violin player (W. London) wishes to meet other string players to form quartet for practice.—F. G. T., c/o *Musical Times*.

Sharps and Flats

'My heart ever faithful.' *J. Septimus Bach.—Paris Daily Mail.*

Since learning to sing correctly I have never had a single day's illness. I have never even had a cold or a sore throat. At the present moment I ride to hounds, fence, box, row, climb mountains, and play golf. Even after four or five hours' continuous singing I do not feel really tired. In fact, I feel better than I have ever felt in my life.—*Eric Marshall.*

I have sung many hundreds of songs during my career, and I do not think I have sung any bad ones.—*Dame Clara Butt.*

Organ Voluntary, 'Cow Spirits.' *Smart.—Local paper.*

Concerts have no future in this country. I have no future in this country. There is only one thing for any music-loving Englishman to do to-day, since broadcasting has been subsidised by the Government, and that is to get out of the country and go to America. I am off very soon. —*Sir Thomas Beecham.*

We have a suspicion that music—and broadcasting—will continue to survive and flourish after this very loud speaker has closed down so far as his native land is concerned.—*Star.*

. . . Bach's Prelude and Fugue in A minor, a famous piece to all music-lovers, where its prelude opened with a soft semi-square movement for the manuals only, introducing an arpeggio figure which is treated chromatically over a descant of two octaves.—*Local Paper.*

SOCIETY OF WOMEN MUSICIANS

The opening meeting of the Society's winter season had a special appropriateness about its date, October 16, that being the date in the year 1885 on which its president, Miss Fanny Davies, made her first appearance. The débût of an English girl pianist in those days was a very unusual affair, and the sensation created by Miss Davies's playing of the G major Beethoven Concerto at the first Crystal Palace concert of that season, under Adolf Manns, was an auspicious beginning to her great career. Members of the S.W.M. were privileged to hear a pianoforte recital by their president on this year's anniversary. Miss Davies began her programme with the solo which she played after the Concerto at her first concert—the Romance in F sharp, by Schumann, and a Gigue in B flat minor, by Graun. She followed this by the encore which she gave at the first Monday 'Pop.' a fortnight later—Mendelssohn's 'Characteristic Piece,' Op. 7, No. 7. A noble performance of Beethoven's Sonata in A flat, Op. 110, was perhaps the outstanding feature of the rest of the programme, which included a group by Brahms, Schumann's 'Kinderscenen,' Debussy's Toccata, and a couple of typical Czecho-Slovak pieces by Joseph Suk.

An interesting programme of autumn fixtures has been arranged, including a lecture on December 11, by Mrs. Rosa Newmarch, on 'Modern Czech Music.' Full details of the Society, and of the coming events, are obtainable from the Secretary, at 74, Grosvenor Street, W.1.

VISIT OF A FAMOUS CZECH CHOIR: THE PRAGUE TEACHERS

After an interval of seven years, the leading male-voice choir of Czecho-Slovakia (the Choral Society of Prague Teachers) visited us once again, and gave a concert of national music at Queen's Hall, on October 26. The choir came to us for the first time in May, 1919, within a few months of the proclamation of the independence of Czecho-Slovakia, and the visit had then a certain political and propagandist significance. This time its aims were purely artistic. Unfortunately, in this long interval the public had forgotten the excellence of the choir, and the deep impression made on the occasion of its first appearance had faded out. The attendance at the London concert was not very good, but those who heard were stirred to unusual enthusiasm. A second concert, had the choir's engagements permitted, would have attracted a much larger audience.

The chief change in the personnel of the choir since 1919 is in the new conductor, Prof. Metod Dolezil, who also has charge of the choral class of the Prague Conservatoire. He has great personal magnetism and a sure and subtle rhythmic sense; he uses no baton, and his time-beating is almost imperceptible. Unlike his predecessor, he does not treat the choir as an orchestra, but is content to get perfectly legitimate—though sometimes unusual—vocal effects. In the older examples of choral music, such as Krizkovsky's ballad of 'The Drowned Maiden,' or Smetana's 'Song of the Sea,' or Foerster's 'On the field path,' the music itself came through to us without superfluous emphasis or undue 'pointfulness.' Certain effects which jolt our English ears must be attributed to the peculiarities of the Czech language, with its detonating accent on the first syllable of each word and its tendency to thicken and roughen some of the consonants.

The technique of the Czech male-voice choirs is so perfect that such societies as the choir of Prague teachers,

and their fraternal rivals the Moravian teachers, as in the case of our own singers, crave new difficulties to overcome. Janácek's strong, realistic settings of impassioned and declamatory texts by the labour poet, Peter Bezruc, once considered hopelessly unvocal, gave them something to bite upon for a time. But now they sing such terse and savage expostulations as '70,000'—the cry of the Silesian miners against spiritual and physical extinction—with such ease that the younger composers are entering into competition to supply choral music of far more complex fabric. An example of the most modern type is Jaroslav Kricka's exceedingly harrowing, but only half-musical, double chorus 'The Grim Guest,' in which the apparition of a Russian friend reproaches the poet (who is one with the composer) with his indifference to the horrible sufferings of his people during the Revolution. The two choirs carry on the broken and gruesome dialogue, but finally unite in a chorale on the Russian words of the *Kyrie*, 'Hospodi ponieluj!' We can imagine that some of our Midland and Northern choirs would accept this work as a test of their virtuosity, but the average human being turns with relief to the lighter folk-song element in the Prague teachers' repertory, sung with a freshness and verve that carries all before it. It was delightful to hear such crisp, humorous singing as in the trifle arranged by Dvorák called 'The Sparrows' Party,' and to listen again to the old favourite of seven years ago, the wild little dance tune with its untranslatable jingling text about dancing and prancing, and tipsy gipsy, which always had to be repeated, and sent the listeners away haunted by its fascinating syncopated rhythm.

The Prague teachers were invited to the Royal College of Music on the last day of their visit. They were cordially welcomed, and gave a most enjoyable programme. They greatly appreciated meeting Mr. Gustav Holst, whose work is well-known at Prague. In the evening they sailed for Denmark, where they are touring. Early in 1928 the Prague teachers will celebrate the tenth anniversary of the independence of Czecho-Slovakia by a visit to America.

R. N.

THE BRISTOL OPERA SEASON

It is curious that while in the commercial world people are constantly discussing combines, cartels, amalgamations, &c., musical enterprise is almost invariably the effort of a single individual. There is a 'founder' of the Eastbourne Festival; there is—or there was—a founder and general director of the Glastonbury Festival. The short season of opera given at Bristol last month was also due to the enterprise of one man—Mr. Napier Miles. To him we owe a number of exceedingly attractive performances, well thought out, adequately rehearsed and, above all, well-balanced. There was no star and no stupidity; every member of the company worked for the common good. Perhaps Mr. W. Johnstone Douglas deserves the greatest measure of praise, since he not only took part in the performances but shouldered the whole responsibility for the producing. But the work that was actually done on the stage was never below a very high level of competence and intelligence, and never rose to the point in which competence may become virtuosity. The general desire seemed to be to do justice to the composer to the utmost capacity of the interpreter—not to outshine one another and dazzle the listener. On the stage Mr. Johnstone Douglas was admirable, but not more than, say, Mr. Steuart Wilson, whose singing of some Mozart arias revealed the very unusual depth of his temperament and sensibilities.

Mozart's 'Così fan tutte' was undoubtedly the most delightful of the works produced. De Falla's 'Puppet Show' thrilled us with its cunning, its daring, and its merciless irony. Vaughan Williams's 'The Shepherds of the Delectable Mountains' brought in the theatre a breath of perfumed air from walled convent gardens. But 'Così fan tutte' is of the theatre. It accepts every convention without apology; it seeks nothing more than to charm with its guileless plot and the exquisite simplicity of its music. In a theatre which is small, old, and tastefully rather than lavishly constructed and adorned, its appeal was simply irresistible. In this production moreover the company had the advantage of Prof. Dent's advice, which meant not only authority, but a speed which was neither so great as to rob us of details nor so slow that our interest could flag at any time. It moved on well-oiled wheels: conventionality acted as a 'shock absorber'; it gave us a feeling of security. We felt certain that nothing would be allowed to stand in the way of our enjoyment, that the theme would be dealt with with a light hand, that neither sex complex nor the claims of the younger generation would intrude and remind us of the least attractive features of our time. Does not such an opera fulfil most admirably the first function of the theatre, which is to take us out of our environment and interest us in something different? What more refreshing experience than this can be expected?

Of the other operas, Stanford's 'Travelling Companion' obtained its first performance in the South of England, and the second anywhere. But it is an opera which, to be adequately performed, demands Drury Lane and its paraphernalia, and, unless I am mistaken, it was as a spectacular, quasi-pantomimic show that Stanford conceived it. Dame Ethel Smyth's 'Entente Cordiale' amused us as we were intended to be amused by it, even though its music is not by any means equal to that of 'The Boatswain's Mate.' Mr. Napier Miles's 'Markheim' is already known to our readers, having been given in London some time ago.

F. B.

EASTBOURNE MUSICAL FESTIVAL

Johnson is reported as having said that you can do much good with a Scotsman—if you catch him young. It is because musical festivals at Eastbourne and other South Coast towns are young that I venture upon adverse criticism, in the hope that much good may come of it. To begin with, let us say that the Eastbourne venture was wholly successful so far as it went, and that while Captain Amers and his orchestra won much credit with their disciplined performances of such music as the 'Beni-Mora' Suite of Holst and the sixth Symphony of Glazounov, visiting conductors—Sir Thomas Beecham, Sir Henry Wood—soloists like Arthur Catterall and Elisabeth Schumann, and the presence, on November 11, of Sir Edward Elgar, gave considerable lustre to the undertaking. Something was also conceded to popular taste, and Miss Edna Thomas ('The Lady from Louisiana'), Miss Muriel George, and Mr. Ernest Butcher were, no doubt, meant to satisfy the craving for something 'light,' after the fashion of the music-halls, where Miss Thomas, Miss George, and Mr. Butcher won their well-deserved laurels. Miss Thomas indeed evidently doubts our capacity for understanding even the light trifles we have heard for twenty years in the halls and out of the halls, for every song was prefaced by an explanation longer than the song itself. We are not, however, concerned with Miss Thomas, but with the policy of compromise her contributions seemed to reveal. It seemed all of a piece with the bringing of the orchestra to full strength (fifty-five players) by the addition of amateurs. And the question which actually arises is whether such desperate caution is really necessary. Of course, it is difficult for an outsider to know exactly what the local conditions are, and what obstacles have to be surmounted. But it seems incredible that while a good performance is considered advisable and beneficial to the prosperity of the town, a better performance should be thought insignificant and financially unsound. Choral performances, again, were admitted at only two out of the nine ooncerts. Now, considering that choral music has been for centuries the staple food of the musical Briton, would it not have been wise to give a greater share to the choirs? Of course, the South is not famous for choral singing, like the North. But we cannot believe that while in the North there are many first-class choirs, it is impossible to form one good choir in the South. Such centres as Eastbourne or Bournemouth should give encouragement to choral singing. If Eastbourne is not considered a large enough city to provide a festival choir, it could be pointed out that Hereford and Gloucester are still smaller, and that but a few miles separate one South coast town from another. Nothing would be easier than to join forces and to get

together a choir from the pick of Brighton, Eastbourne, and Lewes choristers.

Good music adds to the reputation of any town, and a good reputation means a greater number of visitors. Excellent music might add still more to the reputation, and a greater reputation would certainly increase further the number of visitors. But a half-hearted attempt can never be as effective as a decisive blow. Londoners who have the choice naturally give preference to a town where the entertainments are most promising. But an attractive and original scheme embodying musical performances of first-class quality must draw to the town not only those who seek good air, but also those—and they are not a few—who look upon music as the greatest attraction that can be offered. This was the burden of the speech Sir Thomas Beecham made to his audience during the interval of the first concert which he conducted. It is well worth considering seriously. Captain Amers must know the value of a strategical move and of determination. The Eastbourne Festival has been successful artistically and financially. The question now is whether the success is going to be frittered away, or be used as a stepping-stone to a Festival that will not only equal the meetings that are held elsewhere, but surpass them and establish a reputation.

F.B.

THE NEW BUILDINGS AT THE ROYAL ACADEMY OF MUSIC

General satisfaction has been expressed that the extension of the Royal Academy buildings in Marylebone Road is at long last an accomplished fact. From the point of view of accommodation space alone, they were badly needed, for the number of students had outgrown the housing capabilities of the original structure. It may be said, moreover, that, so far as it goes, the addition is both useful and ornamental. But at the same time the suggestion first put forward was of a far more ambitious nature. It comprised a theatre sufficiently roomy in stage and auditorium to permit of operatic performances on a large scale, and it is obvious that had this enterprise been possible, results of far-reaching importance might have been obtained not only for the Academy itself, but also for the cause of opera in England and English opera. Lack of funds—an old story in this country, where music is concerned—necessitated a drastic modification of the plans, and the only thing to be said is that half a loaf is better than nothing at all. It is to be hoped, however, that the dream that has been dreamed may not be ruthlessly abandoned, and that some day a theatre will be built of such a nature as to encourage and make use of the latent talent that undoubtedly exists in the students of our premier musical institution.

Meanwhile much valuable work should be possible in the new theatre, for it *is* a theatre, even if in miniature, and many of the smaller and lesser operas may well be satisfactorily presented. The seating capacity is two hundred and fifty, there is a sunk orchestra, after the model of Bayreuth, capable of holding fifty performers, and the well can be boarded over when an orchestra is not required. The stage is fitted with many of the necessary appliances for scenery. The design of the theatre is chaste and charming, and the general effect, as may be seen from the photograph, is most pleasing. I know that Mr. Julius Harrison, the director of the opera class, is greatly pleased, and looks forward to largely increased activities in his particular sphere of usefulness. In addition to the theatre, there is an admirable lecture-hall, which may be used for a variety of purposes. Dancing classes and exhibitions of dancing will be held in it, and attached are shower-baths of the latest design. A highly practical system of heating and ventilation has been installed, whereby foul air may be expelled and fresh air admitted at will; incidentally the machinery and contrivances for this especial purpose are well

Photo by] [*Alexander Corbett, Baker Street,*

NEW LECTURE HALL

Photo by] [*Alexander Corbett, Baker Street.*

NEW THEATRE

worth seeing. A number of class-rooms are also included in the annex, all double-windowed and sound-proof; they will prove an invaluable addition in relieving the present congestion. The Academy authorities are to be warmly congratulated on the handsome and manifestly useful extension, of which the President, H.R.H. the Duke of Connaught, expressed his enthusiastic appreciation when he opened the new buildings on October 19. J. A. F.

ROYAL ACADEMY OF MUSIC

The programme of the students' chamber concert given on Monday afternoon, November 1, contained one or two items of unusual interest. The Trio of Beethoven for two oboes and English horn deserves especial mention. It may not perhaps be Beethoven at his greatest, but it is Beethoven in a charming mood, and is worth hearing for the cleverness of the construction. It received a quite unexceptionable performance by Mr. Terence McDonagh, Miss Mary Keel, and Miss Helen Gaskell. Debussy's Dances for harp and strings seemed somehow to miss fire. These tiny cameos really require a tiny hall to allow the finest effects of the harp to be enjoyed. This in no way discredits the performance, for Miss Julia Wolfe did ample justice to the solo part, and the orchestra, under Mr. Philip Frossard, played with the utmost discreetness. Miss Guirne Creith, a student, has constructed a String Quartet in one movement. It is a pleasing work, and the young composer is rapidly getting beyond the promising stage. It was well played by a quartet of ladies. Among the vocal items Miss Gwendolene Embley gave a finished performance of Bizet's 'Cavatine de Léila.' In addition to a good voice, the singer has some gift of temperament, as her intelligent interpretation showed. Miss Gwenyth Misselbrooke, a fluent pianist, played a Chaconne by Bach-Busoni. Personally Bach is preferable as a composer to Busoni, but the pianist was evidently not of this opinion. The concert began with a short Requiem for three 'cellos, by Popper, *In memoriam* three members of the Academy who have recently died—Arthur Thompson, Carlo Albanesi, and H. Wessely.

ROYAL COLLEGE OF MUSIC

The College has had the pleasure of renewing its old friendship with the members of the Czecho-Slovakian Choir of Prague teachers. Remembering their former visit about seven years ago, Sir Hugh Allen, the Director, welcomed the opportunity offered by their presence in England, and invited the Choir, through the courtesy of the Czecho-Slovak Minister, to honour the College again. This happy idea materialised on November 4, when, welcomed enthusiastically by a large crowd of students, the Choir gave a taste, or rather a banquet, of its quality, singing in its own inimitable style representative works of Czech composers written for male voices, from Smetana to Janacek. The singers' range of tone was remarkable, and their virtuosity a revelation.

The most important College concert of the month was naturally that given by the First Orchestra, under the conductorship of Dr. Malcolm Sargent. The programme included Pianoforte Concertos by Tailleferre and Liszt, played by Miss Constance Spencer and Mr. Isadore Goodman respectively, and Elgar's Symphony in A flat. This work offered one of the most stimulating, though exacting, tasks the orchestra has been called upon to undertake, and it is gratifying to be able to record that the achievement did not belie the hopes and ambitions of the performers.

The anniversary of the Armistice was commemorated as usual by the reading of the Roll of Honour in the presence of the whole College, and the singing of Parry's 'Jerusalem.' The Director, before reading the names, said: 'We are met on this day of remembrance that we may pay our homage to those who died for their country in the Great War, which ended on this day eight years ago. More chiefly are we bound to remember those men of the Royal College of Music who, in giving their lives for a great cause, have given us so great an example for all noble service. [The names were then read.] Let us hold them ever in honour and gratitude.'

TRINITY COLLEGE OF MUSIC

The congratulations of the College are extended to Mr. H. Lamerton on his election as Mayor of Bodmin. Mr. Lamerton has held the post of local secretary to the Bodmin centre for some years.

The College Board has conferred an honorary Fellowship diploma on Mr. Louis Pecskai, the well-known violinist, and a professor at the College. The Chairman of the Board (Prof. J. C. Bridge), in presenting the diploma to Mr. Pecskai, referred to his long and loyal services to the College, and to his artistic talents, which have gained him such a high position in the musical world.

The programme of the orchestral concert at Queen's Hall on December 11 includes: Overture, 'Iphigenia in Aulis,' Gluck; Concerto in A major for violin and orchestra, Glazounov; Orchestral Suite in A major, W. Lovelock; Symphony No. 4, Tchaikovsky; and vocal music.

The terminal chamber music concert takes place at Grotrian Hall on December 9.

Prof. J. C. Bridge gave a lecture at the University of Durham on November 16, when the programme of illustrations was performed by Messrs. Wilfred Parry and Harry Blech, both scholars of the College.

Successful distributions have taken place at Manchester, Sunderland, Southport, and Birmingham. At the last-named centre a demonstration programme from the syllabus was performed by students of the College under the direction of Dr. E. F. Horner, Director of Examinations.

The current term ends on December 11; and the Lent term commences on January 10.

The Diploma examinations will be held at the College and Home Centres in the week beginning January 3.

London Concerts

ROYAL PHILHARMONIC SOCIETY

Sir Henry Wood is too rarely in charge at Philharmonic concerts. It was a real pleasure to see him step into the rostrum on October 28 (so punctually that many were caught in the lobby). The programme was well calculated to demonstrate his powers—the 'Oberon' Overture, 'En Saga,' the 'London' Symphony, 'Nights in the Gardens of Spain, and Ravel's 'Rapsodie Espagnole'—a topographical scheme that took us to the Germany of romance, Finland, our own 'home town,' and Spain, as seen by a Spaniard and a Frenchman. The Sibelius work made us wish for more of such stark stuff: this is the real 'Finlandia,' surely! Arthur Rubinstein played brilliantly in the de Falla work, though the orchestra at times seemed to hold the view that pianists, like little boys, should be seen and not heard. As an extra, he gave a dazzling performance of more de Falla—the 'Fire Ritual' Dance. The 'London' Symphony and its composer were acclaimed. A brilliant evening, altogether. But topography was overdone. Midway one hearer at least longed for a bit of straight music, free from labels and local colour—just music, with no nonsense about it. H. G.

BEECHAM CONCERTS

Sir Thomas Beecham gave two Sunday concerts with the London Symphony Orchestra, at the Albert Hall. He has been dejected of late, so he has been telling the world, but there was no sign of low spirits. He is now a better conductor than ever, and the public gave him handsome testimony of its esteem, particularly after the extraordinarily brilliant performance of the Fifth Symphony. We look forward to the first concert to be given by this orchestra under Sir Thomas on their return from their tour with him. It should be the best of the season.

The first concert was rather Bacchanalian—'Venusberg,' Borodin, Tchaikovsky. Miss Martha Baird showed pretty taste in a Mozart Pianoforte Concerto.

At the second, Sir Thomas introduced an Orchestral Fugue by Lord Berners, one of that composer's best things. Why, when a modern fugue is written, is it considered necessary to refer to 'the rules'? One doesn't, over a symphony or a suite. This fugue is 'craggy,' and rather freakish, but it is well worth hearing. The last trumpet note is one of the many clever things in it.

Miss Ethel Frank sang agreeably, but in Mozart and 'My lovely Celia' she put *h*'s in the middle of vowels, and several high notes were uneasily produced. C.

B.B.C. CONCERTS

Dr. Richard Strauss conducted his 'Alpine' Symphony, 'Don Juan,' 'Salome's Dance,' and Festal Prelude at the B.B.C. concert at the Albert Hall, on November 9. The audience was large and cordial.

The best thing in the Symphony is near the beginning, in the working of the ascending theme, which is, however, only a feebler version of the corresponding themes in 'Don Juan' and the 'Hero's Life.' The rest is very long, and sometimes shamelessly bad—mere pot-boiling, in fact. 'Don Juan' is, of course, good stuff, and was well played. But his Salome is just a Viennese minx waltzing in fancy dress. As for the Prelude, there is a part in it for everything except, as someone said, the escalator; but nothing that matters. Reduce this composition to essentials, and there is nothing left at all. Equal temperament (the organ's—if it was equal) and orchestral temperament did not agree.

After this Symphony and this Prelude, Dr. Strauss had better write another musical description of his critics. C.

At the previous Albert Hall National Concert, on October 21, Mr. Albert Coates conducted some Wagner, the 'Enigma' Variations, and the 'Emperor' Concerto, to Mr. Frederic Lamond's playing.

The Grotrian Hall chamber concerts of foreign music have so far proved less happy in practice than worthy in principle. Neither of the new works by Labroca and Guarnieri that the Venetian Quartet played was of any stature as music, and the long song-cycle of Malipiero, 'The Italian Seasons,' which Miss Kathleen Lafla sang to Mr. Hubert Foss's pianoforte accompaniment, brought more credit to the singer than to the composer, who seemed to be attitudinising. M.

PAUL DUKAS AT QUEEN'S HALL

The Queen's Hall concert on November 6 was overshadowed by the death of Robert Newman, in whose memory Chopin's March was played.

M. Paul Dukas was the guest of the afternoon. He conducted his 'Peri' and 'The Sorcerer's Prentice.' We applauded, but could not help wondering that he could not bring out something newer or more substantial for the occasion. Self-criticism is a good thing. Never speak when you have nothing to say. Agreed. But the Dukas case suggests something like penury.

'The Peri' is well-written, but a trifle dull. The famous Scherzo is a gem. After all, it is perhaps better to have done just one first-rate thing than to overtop your Op. 100 without ever having hit the mark. Miss Irene Scharrer played in Schumann's Pianoforte Concerto. C.

GUY WARRACK

Young conductors have this handicap, that they must learn their art in public. Mr. Guy Warrack, who conducted a small and select orchestra at Æolian Hall on October 27, had certainly learnt a good deal in private, and will go on his way with the lively good wishes of those who heard him. He did well in Haydn—in a captivating little early Symphony, 'Le Matin' (1761).

The programme was tasteful. It was pleasant to hear Arthur Bliss's Carnegie 'Rhapsody,' though the music has not the characteristic vivacity of the composer's later things. The wordless vocal parts (sung by Miss Odette de Foras and Mr. Archibald Winter) showed up the unsatisfactoriness of this experiment. Voices are meant to utter words. A little piece, 'Champêtre,' by Mr. Constant Lambert, a young hopeful of the R.C.M., said nothing much in a rather knowing and engaging way. Miss de Foras sang Mozart with ability, but we believed there was a more interesting voice within her than we heard, in her present lack of an ideal freedom of production. C.

BACH CANTATA CLUB

In the concert hall of the Royal College of Music the Bach Cantata Club met on October 26, to hear solos by Madame Adila Fachiri, Mr. Harold Samuel, and Mr. Joseph Slater, and a string orchestra conducted by Mr. C. Kennedy Scott. The selection of the performers and the programme was unimpeachable, and promised great things. Unfortunately, however, the highest hopes were not realised, probably because the inclement weather did not stimulate or encourage concentration. Mr. Samuel played as beautifully as he always does, but there was no just balance between the solo and the orchestra, with the result that the performance left an impression of restlessness and unevenness, fatal to anything so sanely conceived and so sagely carried out as the Bach Concerto in F minor. The same impression was conveyed to the listener by the performance of the Suite for flute and string orchestra, in B minor, with Mr. Slater as soloist. The young fiddlers in the orchestra were a little too eager to make themselves heard and to assert the claims of the younger generation; in consequence, the elder and wiser people of the basses, providing a firm foundation to the musical structure, were not given a fair hearing. Madame Fachiri's solo consisted of the 'Chaconne,' of which she gave a somewhat unequal reading. She was excellent in the lighter variations, but seemed slightly heavy in the great successions of chordal passages. B. V.

THE ST. MICHAEL'S SINGERS

Pretty full particulars of the programmes of this event (November 14-18) were given in advance in our November issue, so little remains but to record the highly successful carrying-out of an extensive and ambitious scheme. Dr. Harold Darke's new work, 'Ring out, ye crystal spheres,' produced at the first concert, made a decided impression. The revival of Parry's neglected 'Vision of Life' was another outstanding event. The secular concert at the Bishopsgate Institute was notable for the playing of Bach's Concerto in C for two pianofortes, by Mr. Thalben Ball and Dr. Darke. (A repetition being demanded, they changed instruments and parts.)

The choir came through an exacting series of tests always with credit, and often with distinction. The soloists were Mesdames Margaret Rees, Janet Powell, Thelma Reiss-Smith, Elsie Suddaby, Elizabeth Mellor, and Etty Ferguson, and Messrs. John Adams, Keith Falkner, E. Bebb, and George Parker, with, as organ recitalists, Dr. Harold E. Darke himself, Mr. Stanley Roper, Mr. Henry G. Ley, and Mr. G. D. Cunningham. With its programmes of impeccable taste and its atmosphere of hearty endeavour, this music-making by City workers has in a few seasons established itself as one of the most notable events of the year.

KREISLER

Is it too much to hope that the success of Kreisler at Queen's Hall on November 3 will persuade this great fiddler that Albert Hall concerts, Albert Hall programmes, and Albert Hall fees can give but little satisfaction in comparison with a really good bill, a really good programme, and the gratitude of those who really care about music? Surely the wonderful performance of Elgar's and Brahms's Concertos, which gave us such keen pleasure, must also have given some satisfaction to the performer—at least a greater satisfaction than he can possibly derive from playing for the *n*th time a tricky accompaniment of a sentimental valse or serenade or 'Moment,' + or − musical. It must be a long time since we last heard him either in Elgar or in Brahms. His interpretation has changed but little. There is perhaps a little more restraint in his playing, but he still has all the old rich eloquence, the execution, all his old brilliance. The senseless demand for an encore forced him to add Bach's Prelude in E to the rest of that heavy and exacting programme. He played it as well as a tired man could be expected to do. B. V.

CATTERALL QUARTET

Mozart, Armstrong Gibbs, and Tchaikovsky provided the programme of the recital given by the Catterall Quartet at the meeting of the Kensington Music Club, on October 25. The Quartet has improved since we last heard it, and the change in the second violin, now taken by Mr. Leonard Hirsch, has resulted in greater sympathy and flexibility. The outstanding personality is still that of the leader, whose exquisite sense of phrasing drew out finely the sweetness of Mozart's music. The players found an equally good field in the first movement of the Armstrong Gibbs Quartet. The second movement, slightly reminiscent of 'Carmen,' is more popular and less attractive, and the third does not restore the balance, for in spite of some happy pages, it lacks the charm or the clear outline of the first. Tchaikovsky's string music invariably suggests the orchestra, and it would not be surprising if fifty years hence the only work of his to survive were to be the 'Pathetic' Symphony. Not only is this the most finished and effective of his compositions; it also summarises all the rest. In spite of an exceedingly fine performance, the Quartet seemed but a study, a sketch for a large canvas. B. V.

KUTCHER QUARTET

The programme of the Kutcher Quartet at Wigmore Hall showed a distinct bias for modernity—which is no more than one would expect from a player whose style is so typical of the post-Kreisler era as is Mr. Kutcher's. This does not mean that Mr. Kutcher is a mere imitator, but rather that his style is derived from the brilliant school of which the Viennese master is the greatest exponent. Now it is right and proper that interpreters should select the music that suits them best, and in the case of Messrs. Samuel Kutcher, George Whitaker, James Lockyer, and Ambrose Gauntlett, after their performances of Haydn, Dohnányi, and Casella, it is impossible to dispute the fact that Dohnányi and Casella suit them far better than Haydn. But we would beg them to exercise greater discrimination in the choice of modern music. Dohnányi's Quartet had warmth and sanity; it convinced and delighted us by its sincerity, distinction, and its clearness of outline. The Casella Concerto was a much more questionable affair. In England, at any rate, musicians ought to think twice before playing such frigid music at this season of the year. With the thermometer at freezing-point, the icy atmosphere of such things as the Siciliana and Minuetto may well have grave consequences for the listener. B. V.

KRUSE QUARTET

Mr. Johann Kruse, long years ago Joachim's second violin, led a newly-founded quartet in a series of concerts at Leighton House. The collaborators were Messrs. Whitaker, Rubinstein, and Sisserman. They played Haydn, Mozart, and Beethoven (the second 'Rasoumovsky') on the first evening.

The outer parts were stronger than the inner. Nos. 1 and 4 drew with big, bold strokes, as though the room had been ten times as large. Nos. 2 and 3 had drawing-room manners. The leader's left hand was not irreproachable. (Time has a worse malice for the violinist than for any other musician.) But there was a reminder, in the bold carving of many of his phrases, of the good old days, before quartet-playing had become a daintier business than walking on eggs. C.

ADILA FACHIRI

Two recitals have been given during the month by Madame Adila Fachiri at Wigmore Hall. The first took place on November 6; the second, in conjunction with Mr. Harold Samuel, on November 16. The general impression of these two tests was that the player's style has ripened considerably of late and acquired greater authority and finish. Her tone is still more notable for volume and sonority than for sweetness, just has her readings show greater sympathy for impassioned music than for pure lyricism. That is perhaps the reason why her interpretation

of Spohr's 'Gesangsscene' at the first concert was so extraordinarily good. The fire and energy of the playing acted as a powerful tonic—mustard and pepper on the somewhat fat melodies and the cloy sentimentality of the composer. She also played on the same evening Bach's Chaconne far better than she had done a few days before at the Royal College of Music.

The second concert showed that Bach is not yet her strongest card. She understands his sterner moods to perfection, but the more tender aspects of his music do not appear to interest her to the same extent that they interest Mr. Samuel. The little-known Sonata in A major of Beethoven (little known to the virtuoso) was much more easily within range, and it was good to find that the *tempo* of the Andante was neither fast nor deliberate, but gave each theme just enough speed to move with utmost grace. A restless Sonata by Leos Janacek seemed rather out of place in a scheme otherwise most steadfast and demure.

B. V.

CHAMBER MUSIC

Again we are fortunate in having a run of concerts by the Léner Quartet. These players show no sign of the wear and tear that might come of so much travelling through history and through the shires. They have been touring England, and their London scheme ranges from ancient to modern in eight programmes.

On November 4 the Venetian Quartet, at a concert of the Contemporary Music Centre, played works of Max Butting (a Berliner) and Malipiero, and Charles Wood's fifth Quintet, in D.

The Erhart Chamber Orchestra, which opened a series of three concerts at Mortimer Hall on November 9, has a capable conductor in Miss Dorothy Erhart, and follows the spirit of adventure in its programmes. The first of these included a Suite, 'Rakastava,' by Sibelius, and 'Six Old Italian Dances,' by Peter Warlock.

Concerts of a good standard have also been given by the Snow String Quartet.

PIANISTS OF THE MONTH

Mr. Harold Samuel gave his Bach week at Æolian Hall from October 18-23. To specify what he played would take about a column, and to describe how he played it would mean a long and difficult dissertation on rhythm and touch. Perhaps the best thing is to treat Mr. Samuel and his Bach week as a recurring event that needs no accompaniment of recurring comment, and to add that age cannot wither, &c.

Mr. Walter Gieseking is the problem pianist of the day. He makes schism among the critics. Putting it in summary terms, all agree that (*con*) he blurts too much, and (*pro*) he is in most things more intensely right than other pianists. Disagreement lies in the weight given to *pros* and *cons*. In this column the *cons* count for very little. Mr. Gieseking's blurtings are part of his rebellion against smugness in pianoforte playing. It comes to this (as Mr. Gieseking tells us through his fingers): 'Composers (say, Beethoven, Chopin, and Brahms), pianists (Liszt, Paderewski, and Bauer), and people who talk and write about music, have for a hundred years kept up the pretence that the heart and colour of things can be politely extracted from a lot of stretched strings by the application of ten fingers. You take the cloying, changing tone of the pianoforte, a set of musical ideas that are prey at any moment to the limitations of anatomy, set to work with copy-book habits of "expression" and imagine you are giving life to an art. Humbug! Well, I cannot help in the matter of instrument or fingers, but here is a sort of idea of what that Symphony in sound, Beethoven's Op. 111, is trying to be like, of what it would be like but for its having to be a mere pianoforte solo. Excuse me if this apparatus does not behave well. I'm trying to be cosmic.'

Possibly this was not actually running through Mr. Gieseking's mind, but something of the kind was running through his fingers when he gave that startling and tremendous performance of the Sonata. It was aspiring and searching, a straining against the bonds of restrictive fact, a not too literally thumping unorthodoxy that gave us the big soul of Beethoven.

Other music in the same programme (this was at Grotrian Hall on October 19) lent itself more naturally to Mr. Gieseking's hobby of making the pianoforte do what it was never meant to do. The B flat Partita of Bach was a direct invitation to make it imitate the Bachian instrument. Every possibility and licence peculiar to the modern instrument was expunged and the result was a delightful piece of character playing, unlike the care-free style of Harold Samuel, and very winning. In the case of Debussy the opportunity was clear—more colour, depth, distance, and fantasy. Mr. Gieseking attended to these matters as one who wanted to get away from the bare pianoforte style, not only for Debussy's sake but for principle's sake; a double incentive and double care given to it. Add to it all that Mr. Gieseking is a first-class pianist apart from his excursions in style.

Harold Bauer emerges from these picturings as one of the humbugs. Rather let him be dignified as a leader of the orthodox, the high priest of the safer cult and its best apologist. Wherever there is a fine mind in music, be it Brahms or Mozart (Grotrian Hall, October 30), or Schumann (Wigmore Hall, November 5), it can be read in his playing. Nobody wants to question the aristocracy of the pianoforte and its music while he is discoursing. In the presence of this consummate, urbane artist problems disappear; the only one that remains is to know why other people who play the pianoforte make such a song about it.

Several young Englishmen have made their autumn bid for esteem. Mr. Reginald Paul (Wigmore Hall, October 28) won the largest share. He is a musical thinker who says it through the pianoforte. He chose Beethoven's Sonata in E minor, Op. 90, for reasons that were not borrowed from the habits of others, and showed on what thorough acquaintance he had come to like it. Mr. Harold Rutland (Æolian Hall, November 5) was delectable in Mozart—a not uncommon virtue, but achieved in his case by an uncommon appreciation of points in the music. Mr. Clifford Curzon (Grotrian Hall, November 17) rode that war-horse, Liszt's B minor Sonata, without ever looking like a cavalryman. He kept his seat, however. Both he and Mr. Paul played the second Sonata of Arnold Bax, which appears to be congenial to pianists.

Paula Hegner, apparently tired (what pianist of spirit wouldn't be!) of being told that she was an 'also ran,' as accompanist, in the shadow of Gerhardt, took a fling by herself at Æolian Hall on November 18. Her Mozart was also the best she had to give. For the rest she was a bright, eager interpreter of music with a stock of ready means for putting a superficial colouring on anything that came along. That is to say, she was less distinguished as a recital pianist than in the more difficult sphere in which she usually reigns.

Respects to Mr. Robert Casadesus, who won new and good opinions at Wigmore Hall on October 29, and to Mr. Moriz Rosenthal, who renewed old ones at Queen's Hall on November 9. Mr. Arthur Rubinstein, whom we did not hear in his modern programme at Queen's Hall on October 19, had a later recital in store which, in writing this, we hope to attend.

M.

SOME SINGERS OF THE MONTH

Miss Nancy Holland and Mr. John Hayman between them sang no fewer than thirty-three songs (apart from encores) on October 18, at Wigmore Hall. If there had been less to do, it might have been better done. Both artists were, one felt, fighting against odds. Early in the engagement, Mr. Hayman was swamped by the 'winds and waves' of Handel's majestic song. He made an interesting choice in six sacred songs of Beethoven, of which only 'Nature's Praise' was well known. But his appearance must be said to have been premature, although in his second group, which included items by Schubert, Schumann, and Mozart, there was some improvement.

Miss Holland sang a varied selection—Handel's 'Dove sei,' Purcell's 'Mad Bess,' some Dvorák, and some Schumann, to start with. She is a contralto with an upward inclination. Contained by adequate technics, her passionate expression would have had no small value, but too often she allowed her considerable voice to drift. Yet it was not always intolerant of rule. In Dvorák's 'God is my Shepherd'—to name one of her successes—she became suddenly mistress of herself. But in Schumann she could not disguise changes of register, and her German was not very good. Among some Russian songs, Miss Holland was excellent in Moussorgsky's 'Gopak,' a song that lent itself to her rather boisterous treatment.

Miss Ysabella Rynie sang (Æolian Hall, October 25) with an unassuming softness. Her tone was sweet, and her verbal flow easy, but as soon as she became animated the quality was harsh. However, she did not often draw a venturesome bow. She sang songs of Mozart and Scarlatti with soothing effect. Three of Holst's 'Songs for Voice and Violin' were in the interesting programme.

Miss Lillian Wilson, a Canadian soprano, filled Wigmore Hall with big, bright, telling tones. Her singing had the frills and flounces proper to the adornment of the high soprano's art, and there was much to admire in her skill. She soared easily to her top notes, and was certain of her poise when up aloft. It was not a voice of many colours, but it was a voice of one piece. It may be hinted that she 'pinched' the ends of some of her phrases, and she can learn to give a little more distinctness to her Italian vowels, but both faults were slight. Intonation was not entirely blameless. Her voice well suited Rimsky-Korsakov's 'Hymn to the Sun.' There was, however, some lack of the qualities of fullness and sensuousness wanted for Mozart's 'Ah! lo so' ('Magic Flute') and Strauss's 'Heimkehr.' At present, then, Miss Wilson is a singer of principally external effect. Musical experience may teach her to reach to the heart of the songs of Wolf, which she failed to touch at this concert.

Miss Vivien Lambelet at Wigmore Hall sang in several languages, including modern Greek. The best of the new Hellenic music was a song of Riadis. Miss Lambelet's scale was even, and her attack clean. She had, too, a feeling for a phrase. It was not great singing. The voice had no grandeur or ecstasy, but so neat and sensible a performance possessed real artistic merit. Miss Lambelet had a cold, or perhaps she would have expressed a more joyous temperament.

Miss Sybil Scanes's singing at Wigmore Hall of Ravel's songs about the cricket and the peacock deserved a compliment. True, in 'Le Paon' she suffered a lapse of memory, but her French was dainty and pointed. She disapointed us in 'Hear ye, Israel.' Here she was not always in tune, her diction was not good, and the high notes were hard. In 'Caro nome' her *staccato* was not enough marked, but the scales ran smoothly and sweetly. Other songs that suited this well-strung high soprano were Bax's amusing arrangement of 'O dear, what can the matter be?' and some Spanish, Swiss, and French folk-songs. It was a well-considered programme.

A promising singer of the month was Miss Phyllis Woolfe (Grotrian Hall, October 26). Her tone was bold. She began well with Handel's 'Rend' il sereno al ciglio.' She intended her diction to count. Some consonants stood out almost too prominently. In Purcell's 'When I am laid in earth,' Miss Woolfe sang too much as though she were in perfervid Italian opera. Conviction is a good thing, but here was miscalculation. H. J. K.

Mr. Reinhold von Warlich sang Schumann's 'Dichterliebe' and 'Liederkreis,' at Wigmore Hall, on November 11. His type is rare. He knows exactly the relative values of the words and the music of a song. He gave neither an exhibition of vocal gymnastics nor a purely musical monologue. Every song he sang was worked out with infinite care, and with a refinement bordering on repression. In fact, he might well have allowed his feelings a little more full-blooded expression without any suspicion of vulgarity. Mr. von Warlich's voice is a small baritone. With a little more pressure on his diaphragm he might have given us a more intense tone, and at the same time have rid himself of a woolliness on certain notes. Now and then a high note was flat, and this rather spoilt some otherwise delicate phrases. One may hint that Mr. von Warlich's characteristic restraint was pushed to excess, and that an occasional full-throated outburst would have animated the concert. But still, what a pleasure it was to hear 'Ich grolle nicht' without the usual extravagant *fortissimos!* Mr. Berkeley Mason played the pianoforte in just the right sense.

Miss Elisabeth Schumann, who sang at Wigmore Hall on November 10, has become one of the most popular of concert singers. The audience overflowed to the stage, and she deserved it. She sang in a way that placed her in the first rank of German singers—and their standard, so far as women's voices are concerned, is the highest. Her defect, when she last sang, of allowing the breath to tail off at the end of notes, seemed to have disappeared. Her breathing was this time so controlled that she could and did take liberties with it safely. She has indeed reached the point where technics can be forgotten and interpretation be her whole care.

The programme consisted of Handel, Schubert, Erich Anders, and Pfitzner. Schubert's 'Frühlingstraum' was not a good choice. It is a man's song, and in places it calls for a much heavier tone than a light soprano can possibly produce. There was compensation in 'Die Vögel,' which was sung with lightness and charm. The 'Kinderlieder' of Erich Anders, showed us Miss Schumann's fascinating vein of humour. Mr. George Reeves accompanied with all consideration.

Madame Lotte Lehmann sang a programme of German songs and operatic excerpts at the Albert Hall on November 14, with Bruno Walter at the pianoforte. It was an afternoon of great but not quite unmixed pleasure, for while Madame Lehmann was brilliant in singing arias from 'Der Freischütz' and 'Oberon,' her Brahms and Strauss left still something to be desired. This may be partly accounted for by the fact, surprising enough, that singer and accompanist were rather inclined to wait for each other.

The first song, 'Softly sighs,' from 'Der Freischütz,' was the most satisfactory of the whole afternoon. Had we never heard Madame Lehmann before, such singing would have made a name for her. Her tone seemed suspended in almost perilous perfection. The singer was braced up to a point at which breath is secure, and she kept her stream of music flowing uninterruptedly from first to last. Almost as much can be said of the last song, 'Ocean, thou mighty monster' (the original English text of which Madame Lehmann might take the trouble to learn, now that she is such a favourite here). The perfection of the first song had, however, set so high a standard that by comparison Madame Lehmann seemed not at home in the shorter lyrics. She breathed rather too audibly, and some consonants bothered her. An explosive *st* in 'bestehn' did not point out the word so well as a little *crescendo* on the following vowel would have done. This may appear hypercritical, but Madame Lehmann's art is worthy of the whole of the critic's armoury. H. O. C.

CHORAL CONCERTS

On October 23 the Royal Choral Society opened its season, as usual, with 'Elijah.' Mr. Coates let nothing drag, or even swing along with its accustomed comfort, and the general effect of his spirited ways was to awaken an unusual spirit in the choir. The solo parts were sung by Miss Florence Austral, Miss Edna Thornton, Mr. Frank Webster, and Mr. Howard Fry.

The Westminster Choral Society, ably conducted by Mr. Vincent Thomas, added good points to an already good record by singing the Te Deum of Stanford, and coupling it in the same programme with Bach's Magnificat. The task was carried through successfully, with the aid of the British Women's Symphony Orchestra.

The London Labour Choral Union, a massed choir that met after competition at Queen's Hall, on November 10, gave some very agreeable singing under Mr. Rutland Boughton, especially in Wilbye's 'Sweet honey-sucking bees.'

LONDON SYMPHONY ORCHESTRA

These players indulged in a Wagner concert on November 1, with a fine array of Nibelung brass and other ballast. The chief function of these was to assist at Siegfried's funeral, after Mr. Walter Widdop and Mr. Albert Coates had carried the hunting-feast through to the death. In the duet of betrothal, Mr. Widdop's singing was to Miss Austral's as the heady stripling Siegfried was to Brunnhilde, the woman of the world. The distinction was less appropriate in the Act 2 music of 'Tristan'; but Mr. Widdop was up to his task. Mr. Coates showed us his gift of Wagnerian effectiveness.

The concert of October 23 gave the audience much of Dohnányi to ponder—a pleasant diversion. The five new 'Ruralia Hungarica' are poetical and deftly-made pieces. Mr. Backer-Gröndahl played the favourite 'Variations on a Nursery Song.' M. Marcel Dupré earned good applause, and was condemned by organists, for his handling of a Handel Concerto for organ and orchestra. M.

Competition Festival Record

BLACKPOOL FESTIVAL

(FROM A SPECIAL CORRESPONDENT)

Any estimate of Blackpool's week of music would certainly single out three factors as contributing materially to its success—the sustained high standard of the music used; the all-round evidence of higher attainment, both in executive ability and interpretative power; and the big numbers present, both as competitors and as audience, in an area which must have felt the full force of economic depression and even privation. Although livelihood may be precarious, these folk have a tenacious grip on that aspect of life affected by music. The music presented revealed a definite classical bias, coupled with a recognition of the claims to representation of works which may never attain a great vogue, but which received, when adequately performed, abundant approval from the crowd—one has in mind particularly Delius.

The four branches of study most recently grafted on to the parent stock—chamber work, the Tudor solo and ensemble, wind instruments, and folk-dancing—have shown vigorous growth. This year they blossomed quite freely, and though the fruitage be small for the moment it will assuredly ripen to maturity.

The six vocalists who emerged from the six hundred participating in the early rounds, probably got advertisement enough to turn heads less well-balanced, but they appeared most modest, and even excessively anxious. Probably they realised that they had now got a foot on the bottom rung of the ladder, for it had been noted that at this Festival a considerable number of students were present, who, having got into the semi-final rounds in previous years, had come along once more for further stimulus and advice. Mr. Plunket Greene listened for two hours to a recital by these six singers of the eighteen songs prepared for the Festival—Bach, Handel, Beethoven, Mozart, Wagner. Schubert, Purcell, Verdi, Meyerbeer, Rimsky-Korsakov, Wolf, Strauss, Granados, Holbrooke—and an hour before midnight started a thirty minutes' exposition and examination of the songs and their interpretation—searching, vividly-phrased, illuminated by brilliant flashes of Hibernian wit, packed full of human and artistic understanding and sympathy, then going on to make the award to a mill-girl soprano from Todmorden. And all this to a house, packed from floor to ceiling, whose members had been there at least five hours, waiting not merely to know who had won the Rose Bowl, but to learn why; and you could not move very far next morning on promenade or in café without overhearing many private adjudications on the adjudicator! It is just this impact of first-rate music on keen, fresh minds, often striking flashes of quite remarkable perception from intelligences probably not otherwise at all remarkable, that makes a visit to this Festival so stimulating. With such artistic vitality about you, despondency dissolves like mist before sunlight.

Although, in comparison with other years, industrial conditions prevented many choirs from attendance on the closing day, there was still abundant provision even for the veriest musical glutton. More to be regretted was the absence of the numerous full orchestras heard in other years. Three of the works given were inscribed to the Festival executive; two more, by Delius, and one by Elgar, had not before received public performance, so that the moderns claimed fair representation alongside the compositions of the classic and romantic schools. The female-voice choirs fell into sharply defined classes, only a few marks separating the first four choirs, and then a steep decline to a level of a dozen or more marks below—the task of furnishing a choir of thirty-five voices sufficiently well-balanced to meet the demands of Harrison's S.S.S.S.C.C. setting of 'Music, when soft voices die' and Eric Fogg's S.S.C.C. 'Meg Merrilees' evidently accounting for the variable level of standard. Once again Bantock's 'Kubla Khan' shone forth among the most brilliant planets in the male-voice firmament, and one cannot envy the temperament which remains unresponsive in the presence of this supreme work as the men of North-East Lancashire or of Manchester bring all the resources of their splendid art to its performance. Elgar's 'The Herald,' if not so highly or richly coloured, was revealed as a vivid bit of characterisation, and, in its closing phrase, charged with high emotional intensity. Delius's 'Wanderer's Song,' sung by these men, and 'The Splendour Falls,' by the best mixed-voice choirs, presented subject-matter sufficient for discussion for many a long day, for Delius's idiom is no more easy of acquisition to-day than was that of, say, 'Gerontius' twenty-five years ago. Some choirs at Blackpool had sufficient grip of the harmonic complexities of Delius's speech as to utter his message with fluency, and so made him comprehensible and even enjoyable to the average musical listener. Where choirs did not enjoy this mastery they merely stammered or, at best, spoke in faltering tones, but these can safely be left to time and a more intimate understanding.

The massive and architectural phases of the day's music were furnished by the Motets of Palestrina, Bach, and C. Lee Williams, and the massed performance of Bach's 'Now shall the grace,' placed the corner-stone on the structure of the week's music. There may be more brilliant tone to be heard in these isles than that provided by these wearers of the Roses of York and Lancaster met in friendly rivalry; if so, it would be worth a long journey, and many would echo Sir Richard Terry's dictum that he would be proud to conduct the lowest-placed of those mixed-voice choirs. Was it not Frederick Corder who, long years ago, spoke of them as 'the crowning glory of the North'?

Music in the Provinces

BIRMINGHAM AND DISTRICT.—The Schubert C major Symphony was the principal work at the Sunday concert on October 31. The performance was well directed by Mr. Adrian Boult, who avoided, by well-judged climaxes, the feeling of dullness which can easily creep into a work of such length. The 'Prince Igor' Overture and Holst's two 'Songs without Words' were heard in the same programme. Miss Joan Elwes was the soloist, and sang songs by Bach, Bainton, and others. Her voice is pure and beautiful; there is, however, a slight sense of effort. Debussy's 'L'Après-midi d'un Faune' is a favourite work with Mr. Boult; he always conducts it extremely well. It was heard in the same programme as Beethoven's second Symphony and 'The Wasps' Overture of Vaughan Williams at the concert on November 7. A Fantaisie by Napier Miles was given the same evening.——A performance of Tchaikovsky's E minor Symphony made a pleasant break at the concert on November 14. More string tone was needed, and at times the *tempo* was on the slow side. Guy Warrack's Variations were also given. The work is well scored, and has a certain gentle beauty. Miss Katie Goldsmith played Bach's Violin Concerto, and Mr. Topliss Green sang Wotan's 'Farewell' and a group of songs with signal insight.——The second of the City Orchestra's Symphony concerts was given on November 9. The programme was almost entirely English—Bantock, Holst, and Elgar being the composers chiefly represented. Mr. Albert Sammons was the soloist in

Elgar's Violin Concerto in B minor. Warm, full tone, and phrasing which was at once delicate and significant, made his performance an enjoyable one. Four movements—'Mars,' 'Venus,' 'Uranus,' and 'Jupiter'—from Holst's 'The Planets,' were given in the same programme. ——Louis Godowsky and Percival Garratt were associated at a mid-day concert on October 26. The programme provided was not of the usual standard heard at these concerts; several novelties were given, however—a 'Tango' by Poldowski for violin and pianoforte, and Francoeur's 'Sicilienne and Rigaudon,' which Mr. Godowsky played with much skill. Mr. Garratt played some little pieces of his own.——The Birmingham Ladies' String Quartet made its first appearance at these concerts on October 20. It is too early to criticise the ensemble, as the combination has only just come into being, but the tone-quality of the individual players and their performance of a Sonata by Mozart promised well for their future success.——Schubert's Trio in B flat was the principal work given by the Beatrice Hewitt Trio at the mid-day concert on October 5.——The annual series of concerts by the Birmingham Police Band took place on November 3 and 4. Three concerts were given, and at each there were several soloists of outstanding merit. Miss Winifred Browne, Miss Miranda Sugden, and M. Melsa appeared on the evening of the second day, and the Police Male-Voice Choir was also heard to great advantage. The playing of the band attained a good standard, and the choice of pieces was ambitious.——Two of a series of three organ recitals by Mr. G. D. Cunningham have been given at Birmingham University on Sunday afternoons. His playing is a marvel of technical skill, and he is a master of registration. The programmes have been varied, and have included examples of the finest music written for the instrument. On each occasion there has been a big audience. ——One of the outstanding events of the month was a pianoforte recital by Mr. Tom Bromley, at the Midland Institute, on October 28. His programme ranged from Bach to Scriabin in the usual manner, but was notable for its omission of works by Chopin. In passing by the Polish composer Mr. Bromley was well advised, for his style is scarcely lyrical enough. Mr. Bromley's greatest achievement was in Beethoven's Sonata, Op. 111.—— A concert of chamber music was given by the Tookey Trio on November 10. The programme included a Sonata for 'cello and pianoforte by Hurlstone, Ireland's Phantasy Trio in A minor, and Brahms's Horn Trio.

G. W.

BOLTON.—The Choral Union, conducted by Mr. Thomas Booth, gave its second performance of 'The Dream of Gerontius' at Victoria Hall on October 20, with the assistance of the Hallé Orchestra. The principals were Miss Margaret Balfour, Mr. Tudor Davies, and Mr. Thomas Booth.

BOURNEMOUTH.—Mr. Josef Holbrooke played a prominent part in the Symphony concert on October 28. He was soloist in his Four Dances for pianoforte and strings (an early work of which, one gathers, this was the first performance), and he conducted his Violin Concerto, in which M. Miroslav played the solo part. The concert ended with a Symphony in C minor by Kopylof.

BRADFORD.—Eastbrook Choir gave 'Acis and Galatea' on October 16, under Mr. Oliver Knapton's direction.—— Mr. Keith Douglas conducted the Philharmonic Orchestra on October 24 in two new 'Portuguese Fantasies' of his own, which were well received.——The string players of the Orchestra, under Mr. Douglas, were heard at a B.M.S. concert in Mozart's 'Nachtmusik' and Holst's 'St. Paul's' Suite. —— At the opening subscription concert, on October 29, the Hallé Orchestra played Beethoven's fifth Symphony, Strauss's 'Don Juan,' and Delius's 'Dance Rhapsody,' under Sir Hamilton Harty.——De Falla's 'Psyche' was given at the Philharmonic concert on November 7, the singer being Anne Thursfield.

BRIGHTON.—The Brighton and Hove Harmonic Society held a Centenary Festival at the Dome on November 2, 4, and 6. Mr. Percy Taylor conducted 'The Dream of Gerontius,' 'The Golden Legend,' and 'Elijah,' and a Wagner programme was given by the full Queen's Hall Orchestra under Sir Henry Wood.

CHICHESTER.—The Orchestral Society, conducted by Mr. F. J. W. Crowe, opened its season recently with a programme of well-known works, including the second movement of Tchaikovsky's fifth Symphony.

DERBY.—The first of the four evening concerts arranged by the Derby Municipal and County Chamber Concerts Committee was held on October 15, and took the form of a recital by Josef Hofmann.——The second programme, on November 12, included Arnold Bax's Harp and String Quintet, played by the Virtuoso String Quartet and Miss Marie Korchinska.

EXETER.—At a Bach concert given by the Chamber Music Club, on October 26, the D minor Concerto for three pianofortes and orchestra was played by Dr. and Mrs. Ernest Bullock and Mrs. G. L. Horrox.

EXMOUTH.—The Exmouth Orchestral Society, opening its session under Mr. A. Raymond Wilmot, on November 3, played Schubert's 'Unfinished' Symphony and the Allegretto from Beethoven's Seventh.

HALIFAX.—On October 21, Mr. and Mrs. Herman van Dyk gave an unconventional recital of music for two pianofortes ('Hommage à Handel,' by Moscheles) and one pianoforte (a Sonata by Sibelius).

HUDDERSFIELD. — Sir Henry Coward and the Huddersfield Choral Society gave an important concert on November 12, and played their part in it worthily. Dr. Vaughan Williams conducted the choir and the Hallé Orchestra in his 'Sea' Symphony, and Sir Henry Coward himself conducted the 'Stabat Mater' of Dvorák. The solo parts were sung by Miss Elsie Suddaby, Miss Margaret Balfour, Mr. Walter Hyde, and Mr. Horace Stevens.—— The Glee and Madrigal Society celebrated its jubilee on October 26, and sang a number of madrigals and part-songs under Dr. T. E. Pearson's direction. This was the Society's hundred and forty-eighth concert.——The A. W. Kaye Symphony Orchestra, assisted by Hallé wind players, gave Tchaikovsky's 'Pathetic' Symphony on October 23.

HULL.—'King Olaf' and 'Blest Pair of Sirens' were performed by the Vocal Society on November 10, under the direction of Sir Henry Coward.

LEEDS.—The first of six concerts which the Leeds Symphony Orchestra is giving under the Saturday concerts scheme, occurred on October 30. Mr. Julius Harrison conducted a Wagner programme.

LEICESTER.—Franck's Symphony was played by the Leicester Symphony Orchestra, under Dr. Malcolm Sargent, on November 2.

LIVERPOOL.—The first Max Mossel concert was a recital by Suggia and Arthur Rubinstein.——Sir Henry Wood, who has been engaged by the Philharmonic Society for six concerts, conducted the first of them on October 19. The Symphony was Beethoven's fourth.——At the second concert, on November 3, there were two Symphonies—Mozart's E flat and Mendelssohn's 'Italian'—and Bach's C major Concerto for two pianofortes was played by Miss Harriet Cohen and Mr. Arthur Benjamin.——Seven local composers were represented at the British Music Society's concert on November 11.

MANCHESTER.—Many interesting things were done at the Hallé concerts in the course of five characteristic Hamilton Harty programmes (October 21 to November 11). The first of these opened with two out-of-the-way works of Bach—the Prelude for trumpets and strings from the seventy-fifth Cantata, and the March from a music-drama for 'drums' and strings—and proceeded with Brahms's first Symphony. The next was an ordinary ('Meistersinger'—C minor—'Brandenburg'—'Don Juan') programme. On November 5 the unusual music was Weber's 'Abu Hassan' Overture, Mozart's eleventh Divertimento (horns and strings), and the Polonaise, Arietta, and Passacaglia, selected from Handel and scored by Harty. November 12 was a Berlioz night—the 'Messe des Morts,' two bits from 'Romeo and Juliet,' and the 'Rakoczy March.' In this its second performance of the Mass, the Hallé chorus sang better than ever.——The Brand Lane concerts have provided Paderewski on October 16, the Don Cossacks on October 23,

Strauss and Elisabeth Schumann on November 6.——Berlioz's 'Faust' was conducted by Sir Hamilton Harty at the Municipal Concert of November 8.——The first of six Catterall Quartet Concerts, on October 20, was devoted to Mozart.——The Debussy, Respighi ('Doric'), and Ravel Quartets were played by the Léner party at the Edward Isaacs concert on October 16.

NEWCASTLE.—The Philharmonic Orchestra opened its season on October 31 with a Wagner concert, under Mr. Edgar Bainton.——Dr. Whittaker conducted the Bach Choir in a miscellaneous programme on November 6.

NORWICH.—Mr. Cyril Pearce arranged a Bach Festival at St. Mary's Lecture Hall on October 13 and 14, and in the Church on October 15, when two Cantatas were sung. ——A Bach concert was also given at the Royal Hotel on October 22 by the Village, Country Town, and School Concert Society, under the guidance of Miss Mary Paget.

OXFORD.—Dr. W. H. Harris has been appointed conductor of the Bach Choir in succession to Sir Hugh Allen.

PAINSWICK.—The Virtuoso Quartet and Mr. Léon Goossens played the Bax Oboe Quintet at a concert of the Music Club.

ST. ALBANS.—The programme of the first of Mr. Claude Powell's orchestral concerts at the Grand Cinema, on October 21, included Beethoven's fourth Symphony.

SHEFFIELD.—Among a number of chamber concerts the most considerable has been that of the Yorkshire String Quartet on October 29, in a a programme of Beethoven, Ravel, and Haydn.——The 'Foxon Five o'clocks' were resumed on October 27 with the hundred and fifty-third concert.

SOUTHEND.—The programme of the Chamber Music Society's second concert, on November 9, consisted of Debussy's Quartet, Ravel's Introduction and Allegro for harp, flute, clarinet, and strings, and Brahms's Clarinet Quintet.

Music in Scotland

EDINBURGH.—The Paterson orchestral concerts made a brilliant start for the season, with the Scottish Orchestra, under Vaclav Talich, in capital form, and the irresistible Elisabeth Schumann as solo vocalist. The programme was identical with that of the first Tuesday concert at Glasgow, noticed below.——In the absence abroad of Prof. Tovey, Mr. Gustav Holst and Miss Mary Grierson shared the duties of conductor at the opening concert of the Edinburgh Reid Symphony Orchestra's eleventh season. Mr. Holst conducted with enthusiasm and authority his 'Fugal Concerto,' 'Fugal Overture,' 'St. Paul's' Suite, the Ballet music from 'The Perfect Fool,' and the 'Ode to a Grecian Urn,' in the last-named of which the choir from St. Giles's Cathedral assisted. Miss Grierson showed an improved technique as conductor in Beethoven's 'Prometheus' Overture and second Symphony.——Also in Prof. Tovey's absence, the first four of his Sunday evening concerts were carried through under the capable direction of Miss Mary Grierson. The Reid Orchestra provided the first of these, with Miss Grierson as conductor and Mr. Frank Moyes as vocalist. At the next, Mr. Watt Jupp (violin) and Miss Grierson (pianoforte) were associated. The programme included a Sonata for pianoforte and violin by an Edinburgh musician, Mr. Paul Della Torre. At the third concert, the Scottish Chamber Music Players, a recently-formed Edinburgh combination, presented a classical programme; and at the fourth, the Fauré Pianoforte Quartet, a Mozart Quartet for flute and strings, and a Beethoven Trio for flute, violin, and viola were played.——A fourth season of six lecture-concerts for school children has been arranged by the Edinburgh Education Authority in conjunction with Messrs. Paterson, the well-known music dealers, who generously undertake the entire financial risk. The concerts are directed by Mr. Herbert Wiseman, Director of Music to the Education Authority. At the first, Mr. Wiseman spoke about 'colour in music' and 'the instruments of the orchestra,' a complete orchestra providing illustrations and entertainment. At the second, Mr. Wiseman lectured on 'melody making,' Mr. Warren Wynne sang folk-songs and art-songs as illustrations, and there was some community singing. At the third, the music of the 16th and 17th centuries was discussed, old keyboard instruments were shown and explained, and illustrations were provided by voice (Miss Alice M'Lauchlan), harpsichord, and organ.——Miss Ursula Greville (soprano) and Mr. Dale Smith (baritone) gave a recital of modern British and folk-songs.——The Falconer String Quartet played Quartets by Boccherini, Haydn, and Mozart at the first of its series of three chamber concerts.——The Edinburgh Gaelic Choir gave its annual 'Highland' concert.

GLASGOW.—The Scottish Orchestra began the season brilliantly under Vaclav Talich. There are few changes in personnel. Mr. Loris Blofield and Mr. David F. M'Callum are in place of Mr. Horace Fellowes and Mr. Connabeer as leader and deputy-leader respectively, and another newcomer, Mr. John M. Fraser, succeeds the late Walter Haigh as principal viola. At the first Saturday concert there was an overflowing house. The programme included the 'Italian' Symphony of Mendelssohn, and works by Wagner, Elgar, Handel-Harty, Nicolai, and Rimsky-Korsakov. The superb singing of Elisabeth Schumann, the Viennese soprano, in Mozart's tripartite Motet, 'Exultate! Jubilate!' and *Lieder* by Strauss and Schubert, aroused much enthusiasm. At the first Tuesday concert, Madame Schumann sang with equal success Mozart's 'L'Amero' aria and another group of Strauss *Lieder*. The orchestral items were the eighth Symphony and 'Egmont' Overture of Beethoven, a Concerto Grosso No. 6, in G minor, by Handel, and lesser works by Cimarosa and Roussel. At both concerts Mr. Wilfrid Senior gave conspicuously fine service as accompanist to Madame Schumann.——An interesting recital of music for two pianofortes by Mr. Senior and Mr. A. M. Henderson included unfamiliar works by Bach, Mozart, Reinecke, Aubert, and Rachmaninov, and the lovely and characteristic 'Moy Mell' of Arnold Bax, which we thought specially well suited to its medium.——The first of a series of special orchestral concerts to be given in St. Andrew's Hall by the British Broadcasting Company's Glasgow Station Symphony Orchestra brought out a very small audience. The only unfamiliar work presented was an 'Oriental Rhapsody' by the conductor of the evening, Mr. Percy Pitt. Miss Katherine Goodson played Liszt's E flat Pianoforte Concerto and some solos.——A new series of monthly organ recitals at the Bute Hall, at Glasgow University, had a notable send-off with Dr. H. G. Ley, of Eton College, as organist. Other recitalists to follow are Sir Ivor Atkins, of Worcester Cathedral; Dr. W. G. Alcock, of Salisbury Cathedral; Mr. H. Goss Custard, of Liverpool Cathedral; and Mr. A. M. Henderson, the University organist at Glasgow.——Miss Denne Parker gave a vocal recital. The programme, which she repeated at Edinburgh, consisted of modern art-songs by English, Russian, German, Norwegian, and Finnish composers. Miss Parker was most successful in a group of Hugo Wolf *Lieder*, but her vocal equipment and control were frequently not equal to the demands of her musical intelligence.——Two Glasgow players of more than local reputation, the sisters Miss Winifred Macbride (pianoforte) and Miss Florence Macbride (violin) gave a joint recital, of which the most ambitious number was the César Franck Sonata for pianoforte and violin. The elder sister is a pianist with considerable technical facility and resource, and sound musicianship. The younger has a solidly-founded violin technique and a natural feeling for her instrument, but lacks purity of style and variety both in colour and weight of tone.——A vocal recital given at Glasgow and Edinburgh by Mr. Rupert Bruce (baritone) and Mr. William Gwin (tenor) derived special interest from the unhackneyed programme ranging from Purcell to De Falla, the sensitiveness and finish of the individual singing, and the charm of the duet-singing.——Miss Norah Sandeman, a young 'cellist who has been studying with Madame Suggia, showed gifts of technique and musicianship at her recital at Bearsden. ——Miss Isabel Elliott, a West of Scotland mezzo-soprano, gave a first recital, and succeeded most where her songs were not such as to make heavy demands on her vocal

resources. Mr. John Horner, an accompanist and solo pianist, was safe rather than responsive.

GREENOCK.—At a Scots concert given by the Greenock Festival Choir (Mr. W. McLeod Nicholson), several choral arrangements of Scots folk-songs by Mr. Kenneth Finlay, of Greenock, were sung.

KILWINNING.—Kilwinning Musical Society opened its season with an operatic concert by principals of the British National Opera Company.

GENERAL.—At the first of the 'international celebrity' concerts at Glasgow, Edinburgh, and Dundee, Kreisler sustained the entire programme. Starting rather perfunctorily in the D major Sonata of Handel, he warmed up in the Pugnani Prelude and Allegro, and went on to a performance of the Mendelssohn Concerto so fine as to make the absence of an orchestra almost tolerable. The latter half of the recital consisted of the usual trifles and encores, played with a finish and nonchalance which appeared to endow some of them with a value out of all proportion to their merits. At the second concert, Madame Clara Butt sang very much as Madame Clara Butt does sing. The choral singing of the Don Cossack Choir of men's voices was a *tour-de-force* in control and flexibility, but it became a little tiresome after the first novelty had worn off, carrying too strong a suggestion of stunt-singing to sustain any purely musical interest. The members of the Cherniavsky Trio (pianoforte, violin, and 'cello) played instrumental solos agreeably, but they cannot be classed musically as 'international celebrities.'——At the first of the Max Mossel series of concerts at Glasgow, Edinburgh, and (for the first time) Aberdeen, Madame Suggia ('cello) and Mr. Arthur Rubinstein (pianoforte) provided between them a delightful programme, which attracted large and appreciative audiences in all three towns. SEBASTIAN.

Music in Wales

ABERYSTWYTH.—The weekly College concerts of the new session began on October 7, when the College Orchestral Union, conducted by Dr. de Lloyd, played the Overture to 'The Magic Flute' at the beginning, and that to 'Der Freischütz' at the end. Miss Evelyn Cooke (violin), Mr. Arthur Williams ('cello), and Sir Walford Davies (pianoforte) gave Brahms's Pianoforte Trio in C minor, and Miss Cooke and Sir Walford played the same composer's Violin Sonata in A major. Songs were contributed by Mr. T. J. Pickering and Mr. W. R. Allen.——On October 13, the programme consisted of Haydn's String Quartet in C, Op. 33, No. 3, Handel's Passacaglia (arranged by Halvorsen), and Dvorák's 'Dumky' Trio for pianoforte and strings. The executants were Mrs. Arthur Williams (pianoforte), Miss Evelyn Cooke and Miss Esme Silver (violins), Mr. Kenneth Harding (viola), and Mr. Arthur Williams ('cello).——At the choral concert on October 28 a selection from Bach's 'Christmas' Oratorio and a number of part-songs were given by the College Choral Union, conducted by Dr. de Lloyd. Some more delicate numbers, including Weelkes's 'On the Plains,' were sung by a small choir conducted by Mr. W. R Allen, and Mr. C. H. Clements contributed a group of pianoforte solos by Scarlatti, Purcell, and Handel.——On November 4, orchestral items bulked largely, viz., Weber's 'Oberon' Overture, Schubert's 'Unfinished' Symphony, two numbers from his 'Rosamunde' music, and items by Parry, Boccherini, and Tchaikovsky. Mr. J. W. Phillips contributed 'Thus when the song,' from Handel's 'Samson,' and songs by Purcell and Liddle.——The chamber music concert on November 11 consisted of Beethoven's String Quartet in C, Op. 18, a Fantasia on Three Welsh Melodies, by Hubert Davies, Grainger's 'Molly on the Shore,' and Mozart's String Quartet in C.

BANGOR.—The usual weekly concerts at University College during this session will include six special events, at which some important works to be given later by eminent artists visiting the Bangor Musical Club will receive a preliminary performance. The advantages of this arrangement, especially where new works are concerned, will be obvious. These preliminary performances are supplemented by lecture-notes delivered by the College Director of Music (Mr. E. T. Davies), which take the place of annotated programmes. The first special concert was given on October 21, when the College String Quartet was heard in enjoyable performances of Beethoven's Quartet in B flat, Op. 18, No. 6, and McEwen's 'Biscay' Quartet. Miss Verna Roberts sang songs by Haydn and Handel. On October 26, Brahms's Trio in C minor and Mozart's in C major, together with some of Bach's '48,' were performed. Special interest attached to the concert on November 4, when Mr. Harold Craxton visited the College. At six o'clock Mr. Craxton gave a short recital to the students, confining himself to early English keyboard music. At 8.30, in the presence of a large audience which included the members of the Musical Club, Mr. Craxton gave an illuminating lecture-recital on the 'Development of Pianoforte Music.' In addition to his well-known powers as a player, Mr. Craxton showed himself to be a lucid and often humorous lecturer.——At the second special concert the Aberystwyth-Bangor String Quartet played Mozart's Quartet in C and Beethoven's Quartet in E flat, Op. 127.——During the month the Kutcher Quartet, playing Beethoven, McEwen, and Dohnányi, and Anne Thursfield, accompanied by Miss Daisy Bucktrout, have paid welcome visits to the concerts of the Bangor Musical Club.

CARDIFF.—The College weekly concerts have been taking place since the beginning of the session, and a plan of work has been mapped out for the winter. On October 25 the programme consisted of Beethoven's music, beginning with his Trio in E flat (Op. 70, No. 2), which was played by Mrs. David Evans (violin), Miss Joan Willis ('cello), and Mr. Joseph Morgan (pianoforte); the same executants took part in the second and last movements of the juvenile Trio in E flat, with which the concert ended. The 'Cello Sonata in E was given by Miss Willis and Mr. Joseph Morgan; Miss Clarisse Duckett played a Pianoforte Sonata; and Miss Florence Butler sang 'Contrition.' Sir Walford Davies spoke of the pleasure it gave him to see that the best music provided at these concerts was so well appreciated. He emphasised the importance of attentive listening.——On October 30 Mr. Joseph Morgan and Miss Eluned Leyshon played Schumann's Andante with Variations for two pianofortes, and Mr. Morgan and Mr. A. E. Price played Saint-Saëns's Variations on a Theme of Beethoven, also for two pianofortes. Mrs. David Evans and Mr. Morgan gave Beethoven's Violin Sonata in F; Miss Joyce Case sang Schubert's 'My Resting Place'; and a special choir, conducted by Prof. David Evans, sang Palestrina's 'Missa Brevis.'——On October 30, Kreisler drew a large audience for his violin recital, which included Handel's Sonata in F major, a Prelude and Allegro by Paganini, Mendelssohn's Concerto in E minor, and other numbers by Tchaikovsky, Debussy, Cyril Scott, &c. Mr. Charles Keith accompanied.——On November 8, Miss Ursula Greville and Mr. Dale Smith gave a recital of songs and folk-songs, a number of sea shanties, and a group of 18th-century songs collected by Miss Greville and arranged by Mr. Owen Mase, who accompanied.

NEWTOWN.—The Montgomeryshire Festival Committee has selected Handel's 'Judas Maccabæus' as the chief work for the next Festival, together with Mendelssohn's 'Hear my Prayer.' The chorus, 'In tears of grief,' from Bach's 'St. Matthew' Passion, is to be sung in memory of the late W. H. Leslie, who was chairman of the committee, and an ardent supporter of the Festival. Sir Walford Davies has been elected chairman of the committee in his place, and the conductors at the next Festival will be Mr. Adrian Boult and Mr. W. R. Allen.

PORT TALBOT.—On October 28, Mr. Reginald Goss Custard gave an organ recital at the Church of St. Theodore, under the auspices of the Port Talbot Musical Club. His programme included Bach's Prelude and Fugue in G major, the first movement of Rheinberger's Sonata No. 6, the Prelude to 'Lohengrin,' and other numbers. Miss Mattei sang several vocal items. The Port Talbot Musical Club has been founded with the object of fostering good music by means of chamber concerts, lectures, recitals, and discussions.

Music in Ireland

BELFAST.—A fine performance of 'Elijah' was given in the Cooke Centenary Church, on October 17, under the direction of Mr. James Crozier, who also presided at the organ.——Kreisler drew a vast audience, at Ulster Hall, on October 18, repeating former triumphs, especially in his playing of Mendelssohn's E minor Concerto and his own 'Caprice Viennoise.'——The first concert for the season 1926-27 took place at Ulster Hall on October 22, under the direction of Mr. Godfrey Brown, the two outstanding attractions being Mr. Dale Smith (baritone) and M. Leff Pouishnov (pianoforte). It is gratifying to chronicle that every seat in the hall was filled. George Rathbone's 'Choral Prelude' was sung as a tribute to the late Sir Charles Brett, Dr. Koeller, and Dr. Charles Wood. The only other choral item was Wood's 'Glory and Honour and Laud.' Pouishnov's performance of the 'Emperor' Concerto was memorable, and Mr. J. H. MacBratney proved, as he always does, an admirable accompanist.——A glance at the syllabus of the forthcoming Belfast Musical Competitions reveals a high standard. There is no change from last season in the adjudicators, except in the case of the choirs; this post will be undertaken by Mr. Herbert Wiseman, musical adviser to the Edinburgh Education Authority.——The second 'celebrity' concert, at Ulster Hall, on November 5, afforded a rich treat, including items by Dame Clara Butt, the Don Cossacks, and the Cherniavsky Trio. Apparently the Don Cossacks were the lions of the night, the 'Volga Boat Song' being clamantly received.——On November 12 the Philharmonic Society's programme included Act 2 of Gluck's 'Orpheus' and a selection from Bach's B minor Mass, with Miss Olga Haley and Miss Winifred Brady, under the direction of Mr. Godfrey Brown. Among the orchestral items were Beethoven's Overture to 'Prometheus' and the 'Jupiter' Symphony. Mr. J. H. MacBratney lent valuable assistance at the organ.

DUBLIN.—Kreisler was the magnet at the 'celebrity' concert at the Theatre Royal, on October 16. He had a wonderful reception, his astonishing technique being shown specially in the Tartini Variations.—— Dr. Esposito's second recital, on October 18, included Beethoven's 'Funeral March' and the Sonatas in D minor and E major. At his third and last recital, on October 25, Beethoven's 'Les Adieux' and 'Appassionata' received adequate interpretations.—— Dr. G. H. P. Hewson continued his interesting organ recitals at St. Patrick's Cathedral, on October 26 and 27. ——Mrs. O'C. Miley's Pianoforte Quartet gave a remarkably fine interpretation of Brahms in G minor and Mozarr, Op. 77, at Engineers' Hall, on October 27, with songs by M. Jean Bertin.——The chamber music recitals under the auspices of the Royal Dublin Society opened on November 1, when two performances by the Léner String Quartet (of Budapest) afforded pleasure to large audiences. In particular, the Brahms Quartet in B flat was a sheer delight, and Beethoven's C sharp minor Quartet, Op. 131, was admirably interpreted.——On October 30, a number of pupils and friends of Commendatore Esposito assembled at Mills Hall to present the famous musician (now over forty-four years at Dublin) with his portrait, painted by Miss S. C. Harrison. The gathering was presided over by Sir Philip Hanson. He expressed pleasure at assisting at the presentation, which was made by Sir Hamilton Harty, who highly praised the Dublin school of pianoforte playing founded by Commendatore Esposito. An interesting musical programme followed, the participants being Sir Hamilton Harty, Mr. Clyde Twelvetrees, Dr. Esposito, and Misses Reddy, Clarke, Copeman, Curran, Bell, and Ruthven.——A large audience visited the Theatre Royal, on November 6, to hear the 'international celebrity' concert given by Dame Clara Butt, the Don Cossacks, and the Cherniavsky Trio.——On November 8, the R.D.S. chamber concert programme included Jelly d'Aranyi and her sister, Adila Fachiri, with Mrs. Hawtrey as an excellent accompanist. At both matinée and evening performances there were crowded audiences. The Bach Concerto in D minor, for two violins and pianoforte, was an outstanding item. —— On November 14, the Army Band No. 1, under Col. Fritz Brase, gave an enjoyable concert at the Theatre Royal, with Mr. T. W. Hall as vocalist.

Musical Notes from Abroad

GERMANY

'CARDILLAC,' BY PAUL HINDEMITH, AT THE DRESDEN STATE OPERA

It had been long since Hindemith wrote an opera. Three one-Act operas belong to the first period of his creative work. In the meantime he was fully absorbed by the composition of chamber music, and even when writing for orchestra he remained faithful to his ideal of a smaller orchestra, that should present an ensemble of soloists. More and more it became clear that he was a representative of Bachian polyphony filled with contemporary spirit. His never failing rhythmical force and sense of sonority were the impress of his own strong personality. It cannot be denied that among the younger German composers Hindemith had gained the position which, thirty years ago, was occupied by Richard Strauss.

No wonder, then, that 'Cardillac,' Hindemith's recent opera, aroused the utmost curiosity. It is significant that some thirty opera houses had accepted the work for performance. The first, however, to produce it, was the Dresden State Opera, already in the forefront in presentations of new works. The performance of 'Cardillac' (November 9) proved disappointing to all who had anticipated a demonstration of Hindemith's dramatic gifts. The score was revealed as nothing less than a misuse of polyphony in the realm of opera. It may serve to sustain the composer's consistency, in so far as it represents the continuation of his chamber music production; for, with all the craftsmanship that he disposes, Hindemith seems only to have given us an example of how an opera can be deprived of its effect by writing eighteen pieces more or less interesting in themselves, but making the music a rather monotonous accompaniment of what might have been a very good libretto. The story of the goldsmith Cardillac, a man unable to part with what he has created, the murderer of those who buy his jewels, the magician who keeps under his spell all around him, till his daughter and her lover checkmate him, so that he is brought to death, provides no bad scheme for an opera. What a pity that the musician so obstinately insisted on making the protagonist a boresome stick! We may loudly praise the score for the style in which it is written, but we must confess that no man of genius would have chosen this method of setting to music a libretto that demands the emphasizing of the demoniac element. This opera in chamber music style is not destined for a long life, in spite of the apparently successful efforts of Fritz Busch, the conductor, and of the chorus and singers (who have very little to sing) of the Dresden State Opera.

NEW MUSIC AT BERLIN

Should we complain if new music that formerly had been a mere private affair has found an audience among the greater public? On the contrary, we ought to approve, though, maybe, some concerts specially devoted to the production of new works may suffer by the deprivation of their exclusiveness. This seems to be the case with the International Society for Contemporary Music. There is so much new music to be heard at Berlin, that concert-goers are not in need of particular institutions for making it known.

The performance of a piece called 'Morgenklangspiel,' by Philip Jarnach, at a Philharmonic concert, presented the young musician who, so far, had almost exclusively written chamber music, as a composer of an orchestral piece. In his former works Jarnach has certainly been more radical than here; which affords proof of how cautiously he proceeds when writing for orchestra. Though avoiding the usual sonata scheme, he employs the form of sinfonietta, laying special stress on a pleasant sonority.

'Morgenklangspiel' was very kindly received. A Quartet by Ernst Toch; a Trio for violin, 'cello, and saxophone, by Ernst Roters; some Hebrew pieces by Ernest Bloch, which the excellent 'cellist Alexandre Barjansky had put on the programme of his recital, are some instances of what is being done in Berlin concert rooms.

ADOLF WEISSMANN.

HOLLAND

The long-promised experiment with Gluck's 'Orpheus' was somewhat different from what had been expected, and as a performance had only a very limited success. Purely as an experiment, however, it suggested much greater possibilities given more favourable circumstances. The essence of the idea was that the singers as well as the orchestra were out of sight behind the scenes. Thus the music came through as a single unit, and instead of hearing the orchestra from one place and the singers from another, they were heard together in a solid mass, just as is the case (or as it is supposed to be) with a concert performance. The action of the drama was performed in mute show, an excellent though not altogether successful attempt being made to secure a precise co-operation of the two. Some of the concurrent details—*e.g.*, the movements of the lips of the dancers—were, however, of too obvious and artificial a character to be effective. Also it was very evident in some parts that the performers were working on strange ground. This was partly to be accounted for by the fact that, with the exception of the principals, the cast comprised only students and amateurs. The great drawback from the purely musical aspect was that the heavy curtains which formed the background of the scenes veiled the sound, or even made it slightly confused. Most of the local critics condemned the experiment on these grounds, in which, it seems to me, they showed some lack of realisation of their functions. Every opera-goer in Holland knows the limitations as well as the qualities of the members of Co-Opera-tie, and that their own principal singers are better suited to the works of Wagner or of Puccini than to those of Gluck. Whatever the resultant defects in this production, the performance did, to my thinking, prove that certain advantages are to be gained by the method employed, provided always that it is applied to the right type of opera, and also that the stage hangings are of a kind that will not too greatly veil the sound; also, that sufficient rehearsal of competent dancers and posers is possible. It is even a question whether Mr. Alexander Poolman, to whom the scheme owes its inception, was the best person to carry it out, though there is less doubt as to the rightness of Mr. Albert van Raalte to undertake the musical direction. He is a tower of strength to the company, and his conducting frequently adds distinction to performances which in every other respect are commonplace. Eugène d'Albert's 'Tiefland' formed the subject of what was easily the best performance the company has given. The work is on conventional lines, but it is technically strong, and provides opportunities of a kind which the Dutch artists were well capable of seizing. For singers and orchestra, and still more for Messrs. Poolman and van Raalte, it was a real success. Willem Pijper is to a large extent the man of the moment, his new Symphony receiving a number of performances at Amsterdam and The Hague, under Pierre Monteux, his earlier Sextet for wind instruments and pianoforte being played by the Concertgebouw Sextet, his songs being sung at many concerts and recitals, and he himself winning success with his new journal and gaining respect for the scholarship of his lectures on modern harmony. The Symphony was to me personally a disappointment. There can be no question that technically it is a decided advance on its predecessor, and in that respect probably forms the high-water mark of Pijper's present achievement. Its lack of geniality and of grace in the melodic matter, and its somewhat close following of Stravinsky in the orchestration, were drawbacks. On the other hand, its rhythmic structure is compact and convincing, and it is a work in which one imagines orchestral players will revel. The public is divided as to the kind of reception it deserves. So far the work has been denied more than hearty applause by a few and hisses by a still smaller number, the majority being too puzzled or too indifferent to join in either demonstration. The Sextet is much more attractive in character, though technically less compact. The number of distinguished visitors this season is a very large one, but as they are all being heard in the same works at other centres, there is little call for comment. An exception may be made with the first visit of Mesdames Jelly d'Aranyi and Ethel Hobday, who surprised and delighted their Dutch audiences with Ravel's 'Tzigane,' a work which presented the composer in a vein quite unfamiliar here. Music of all kinds enters very intimately into the life of Holland, and we have as much proportionately of the inferior sorts of dance music as well as of better class vocal and instrumental music, as other countries. It is therefore all the more worthy of note that during the recent rejoicings in connection with the fifty-years' jubilee of the North Sea Canal, the employment of jazz bands and jazz music was forbidden, and also that a number of leading hotels have forbidden the dancing of the Charleston—though as to whether the latter is a musical matter, I am doubtful.

HERBERT ANTCLIFFE.

TORONTO

Our season has commenced under the finest auspices. Musically we are introduced this year by the Exhibition Chorus of two thousand voices, under Dr. H. A. Fricker. This organization holds four concerts in the huge Coliseum, sings to a total of nearly fifty thousand people, and is the outstanding feature of the Canadian National Exhibition, so far as music is concerned. This year the Chorus was fortunate in being able to use, for accompanying purposes, your very efficient Coldstream Guards Band, under Lieut. Evans. Never can we hope to enjoy finer co-operation, both artistically and from a purely technical standpoint, than existed this year between our foremost Canadian chorus and the famous English band. So inspiring was the experience to the choir that a degree of finished performance was obtained quite on a par with the traditions established by the Mendelssohn Choir. The singing of the Exhibition Chorus is an example to the whole of Eastern Canada of what can be done in simple choralism, and is spreading an influence which confidently may be predicted to produce a nationalism in Canadian music second to none.

Every taste is catered for, as may be seen from a programme that included two Chorales of J. S. Bach; 'Lullaby' and 'The Dance' (from the 'Bavarian Highlands'), Elgar; Overture, 'William Tell'; Soldiers' Chorus from 'Faust'; 'Lullaby,' Bral ms; 'Old King Cole,' Forsyth; 'The Drums of Freedom,' H. E. Crimp; Overture, 'Merry Wives of Windsor'; 'The Goslings,' Bridge; 'Barcarolle' from 'Tales of Hoffmann'; selections from the operas of Gilbert and Sullivan; March and Chorus from 'Tannhäuser'; 'Rule, Britannia,' arranged by A. S. Vogt; 'Hail, Canada,' H. H. Murray. A word about the concerts given at the Exhibition by the Coldstream Band. This year our public has realised, perhaps for the first time, what a highly-trained organization with traditions behind it can produce in the way of inspired musicianship. One questioned certain methods of interpretation, but the fact remained that these Guardsmen, apart from their technical precision and martial discipline, revealed an instinct for music which was as refined as it was inspiring.

The Exhibition authorities this year endeavoured to introduce to the masses excerpts from some of the leading operas of the Italian school, sung by Frances Alda and Edward Johnson, both of the Metropolitan Opera, New York. A small orchestra accompanied the singers. Unfortunately the vast Coliseum was the only building available, and the project, from an acoustical point of view, was a failure.

Our Massey Music Hall events opened with a most satisfying recital by Sophie Braslau, the American contralto, a superb artist who is becoming a great favourite here. She was followed a week or so later by Rosa Ponselle. For lovers of concert-platform opera excerpts, Miss Ponselle provided a rare treat. Her songs, however, were less pleasing.

It is good to be able to record that Toronto still possesses a symphony orchestra, and that the first concert of the

season was an artistic as well as a financial success. Mr. von Kunits gave capital readings of a Beethoven Symphony and the Chopin Pianoforte Concerto, the soloist being Ernest Seitz, our most promising Canadian pianist. The concert finished with the 'Siegfried' Funeral March, played *In memoriam* the late Dr. A. S. Vogt.

Everywhere we are being impressed with the fact that 1927 is the Beethoven centennial year. The Hart House String Quartet, a young body which has rapidly sprung into fame on both sides of the line, presented at its first concert this season four Beethoven Quartets—Op. 18, Nos. 2 and 4; Op. 74, in E flat; and Op. 135, in F major. Experience is giving to this ensemble a tone and poise worthy of the highest praise, and of which Canada is justly proud.

Wherever the English speaking peoples have embraced choral singing, the name of Hugh S. Roberton has become distinguished in connection with *a cappella* work. Recently Toronto was fortunate in being able to hear Mr. Roberton's famous Orpheus Choir. Only about fifty members of the Choir are on tour, but the impression made was of the purest and most finished unaccompanied choralism. Richer tone, purer diction, or more subtle technique are difficult to imagine. Of course a small choir of this nature is of necessity limited in scope, as choral music stands to-day. But the Glasgow choir is teaching this continent a great lesson, one of real beauty in singing and interpretation.

It is fitting to add a few words about Dr. A. S. Vogt, one of the greatest figures in the short history of Canadian music, who died here a few weeks ago. Apart from his work in organizing and establishing the Mendelssohn Choir, Dr. Vogt took a lead, with extraordinary success, in placing the profession of music-teaching in Canada upon a sound and business-like footing. So well had he organized the staff of Toronto Conservatory (now affiliated with the University of Toronto) that music is now looked upon as an honourable profession rather than as an idle artistic indulgence for the well-to-do or a meagre method of livelihood for the down-at-heel. As a man of dauntless personality and indefatigable energy, who blazed a trail for music never before even attempted here, Dr. Vogt will long be remembered by Canadian historians. We are thankful that his work was so splendidly completed when he died.

H. C. F.

VIENNA

PUCCINI'S 'TURANDOT' AT THE OPERA

The season opened at the Staatsoper with a production of Puccini's 'Turandot' which, according to the verdict of those who should know, is stated to have far excelled for brilliancy, vocal finish, and stage direction, not only the German *première* at Dresden, but also the memorable first production at La Scala, Milan. Lavishness and taste were to be expected from Alfred Roller, the scenic designer, although a younger artist might have achieved more in the way of originality; and Dr. Lothar Wallerstein, at present stage-manager at Frankfort (like most of the great talents in Germany, he is an Austrian by birth), imparted life and colour to the action and even infused something like genuine enthusiasm into the hardened choristers.

It is perhaps superfluous at this date to dwell much upon Puccini's last work. But it may be said, however, that it is surely his *chef d'œuvre*, and the supreme artistic effort of his life. No doubt 'Turandot' is far superior to any of the composer's earlier operas for earnestness of purpose as well as for grandeur and depth of utterance. True that much of its charm rests in the application of exotic Oriental elements. But if the Japanese flavour of 'Madame Butterfly' was merely a piquant ingredient to season Puccini's usual and often sweetish melodies, the 'ethnographical' element of his last piece reveals the deep student and serious musician. Unwonted modernism is shown in the free use of 'polytonality' and the juxtaposition of unrelated keys. What a departure from the language of, *e.g.*, 'La Bohème'! What delightful lightness and wit; what freedom of rhythm and imagination, speak from the scenes of the 'Masks,' the merry trio of ministers borrowed from the old *commedia dell' arte*. Though Richard Strauss, in his 'Ariadne,' has probably treated this sort of 'improvised comedy' with more *esprit* and sense of contrast, and though the Interlude of the Masks (the type of Intermezzo which the old Italian stage interpolated between the tragic scenes, and which later developed into the *opéra comique* as we know it) smacks somewhat of literary experiment, one cannot but admire the versatility with which Puccini's essentially lyric and pathetic talent is here applied to light comedy.

The fact cannot be obscured that in this work Puccini's high ambitions to some extent impaired his otherwise unfailing instinct for the theatre. Only in the barbaric splendour of the Imperial March and in the deftly graded tension of the 'Riddle Scene' do we sense the hand of the supreme theatrical craftsman that he was. As with many great artists of mature age, Puccini's inventive powers did not keep pace with his growing aims. It is almost tragic to think that his spontaneity should have failed just when his technical mastery had reached its highest point. And tragic, too, that another than the master himself should have completed the closing scenes which were to have provided the apotheosis of 'Turandot.' Franco Alfano, facing the alternative of asserting his own ideas or following faithfully Puccini's own and somewhat blurred sketches, chose the latter alternative—which, however noble it may have been, was not advantageous to the musical and theatrical effect.

A NEW TENOR

The incidental sensation of the Staatsoper's 'Turandot' performance was the impersonation of Kalaf by Jan Kiepura, a twenty-four year old Polish tenor who has taken Vienna by storm. The young man made his début a short time ago in 'Tosca,' when his brilliant high tones and vocal opulence shone brightly beside the Tosca of Jeritza, who in this rôle, for the sake of originality, resorts more and more to a method of declamation which, apart from a few top tones, comes close to mere realistic speech. Against Madame Jeritza's histrionic exaggerations, the spontaneous, unaffected acting of the new tenor proved refreshing and appealing. In Kiepura's later rôles it became apparent that his voice excels more in volume and range than in beauty, and that his outstanding quality reveals less a cultured vocalism than a marvellous raw material. It is uncoined gold, as it were, and the young singer's haste in coining it into Austrian and German currency inspires misgivings as to the durability of his stock of the precious metal. Within a few weeks, Kiepura has become the operatic sensation of Central Europe. If he will turn from easy laurels to further earnest study, he bids fair to become one of the great tenors of his age.

OPERATIC CONDITIONS

Since the opening of the season, director Schalk has been earnestly pursuing his scheme for a re-organization of the Staatsoper, the general standard of the performances revealing ardent rehearsal work, and the programmes for the next few months promising interesting *premières* and revivals. Many cherish great hopes concerning the return here of Richard Strauss, who will make his re-appearance early in December, for the first time since he relinquished the directorship exactly two years ago. While Strauss's activities as director of the Staatsoper were unhappily detrimental to its morale and standard, one may well welcome him back in the limited capacity of a guest-conductor, chiefly of his own operas. One of the encouraging features of the current season is the increasing attendances at the Staatsoper, due no doubt to the more attractive répertoire.

Prosperity also reigns at the Volksoper, which has once more re-opened its doors after an interval of several months. The artistic level of the house is rather low at present; but this is an outcome of its unsettled condition. In order again to become a serious factor in the musical life of the city, and to develop from a provincial playhouse into an educational asset for the masses, the Volksoper will have to effect a general re-organization. A theatre whose audiences are attracted solely by its very low prices, instead of by the quality of its productions, has no legitimate place in the life of a musical metropolis.

ORCHESTRAL ACTIVITIES

As was to be expected, Vienna, the city of Beethoven, this year indulges its Beethoven cult even more freely than in other seasons. Both the Philharmonic Orchestra, under Weingartner, and the Konzertverein, under Dirk Foch, are building their programmes around Beethoven's Symphonies, and the master's name furnishes for many conductors a welcome pretence to ignore contemporary production in favour of the dead classic, who requires (according to their belief) less study and rehearsal. The Beethoven performances of the Philharmonic Orchestra are, of course, of the excellent quality to be expected from Weingartner and his great band. For the sake of these orthodox readings one even pardons the absence of more than only a very few important new works from the season's prospectus. But so much could not be said for the balance of the Beethoven readings perpetrated this season in the name of 'reverence,' and Foch's 'festival cycle' is, generally speaking, even below the usual standard of ill-rehearsed, routine-worn performances which form the nucleus of the leading Viennese orchestral programmes year in, year out. The Tonkünstler Orchestra alone has refrained from adding another Beethoven cycle to the already long list. Facing the alternative of indulging in the 'classic tradition' or breaking a path for modern productions, the Society found a compromise by taking refuge in a complete cycle of the works of Richard Strauss, who stands midway between the classics of the last generation and the moderns who may, perhaps, be the classics of the next. Messrs. Clemens Krauss, Hans Knappertsbusch, and Robert Heger are sharing the direction of an undertaking which, so far, has drawn only medium-sized audiences.

THE DECAY OF A VIRTUOSO

A comforting symptom of growing musical taste and culture is the passing of the virtuoso as contrasted with the artist, or musician. In this epoch of the Hubermans and Szigetis, Vasa Prihoda is the sole representative of a happily obsolete type of platform artist in Central Europe. Strange enthusiasts have termed him a 'new Kubelik.' How doubtful is this compliment was conclusively shown when Kubelik himself emerged once more from oblivion for a number of concerts at Vienna. One might well pardon the deterioration of his once stupendous technique, had this former wizard but acquired some of the subtler qualities of taste and depth that often fall to artists at mature age. But nothing of this sort was the case, his performances of the Brahms Concerto being deficient in musicianship and artistic intelligence. His daughter, Annie, who made a successful début on this occasion, proved the superior partner in Bach's Double Concerto. Of late, Kubelik has taken to composition. Three or four of his loquacious Violin Concertos, lacking musical substance, have been heard here in recent years. The latest example is perhaps somewhat less talkative than its predecessors, but is not of more musical value.

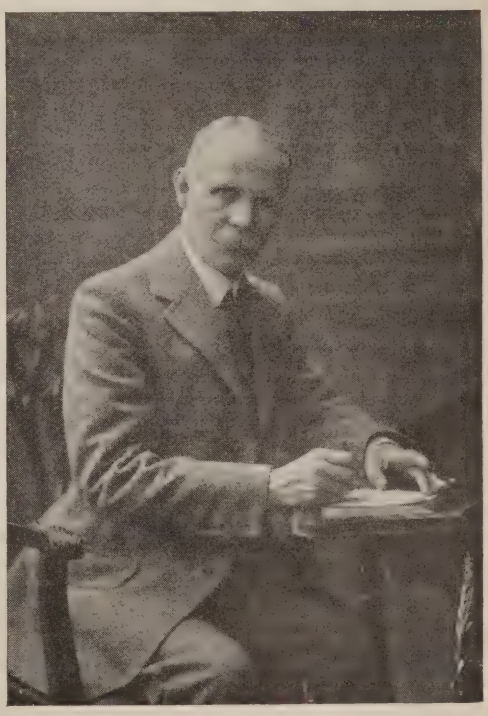
PAUL BECHERT.

FRANCIS KOELLER: AN APPRECIATION

The death of Dr. Francis Koeller, on September 6, removes from amongst us a great musician, the best of whose life was spent in the service of Belfast music, and whose own fame was, indeed, sacrificed to some extent to that service. It is not too much to say that the measure of Dr. Koeller's achievement for the progress of the art at Belfast was also the measure of his comparative obscurity so far as the outside world was concerned. Elsewhere his great gifts might have won for him enduring renown; as it is, his name will survive most probably by reason of the work he accomplished in an uncongenial sphere: work, the fruits of which we enjoy now with gratitude, but work which in its seed-time was scantily supported, and still more scantily appreciated.

Only those who can recall what Belfast was musically, thirty, or (as I can) even twenty years ago, can realise its tremendous progress, both in taste and accomplishment. Doubtless, many other influences have been at work, notably that of the Competition Festival movement; but the influence of Koeller, his enthusiasm, his brilliance as a conductor, and the driving force of his personality, loom over all else as making Belfast what it is—not, nor ever likely to be, a Manchester or an Edinburgh, but at least a community where, amidst the manufacture of linens and the building of ships, music thrives and has a worthy and abiding place in the lives of many.

Koeller's life may be divided into three periods, with two short intervening episodes. A native of Aix-la-Chapelle and trained at Dresden, Berlin, and Paris (a pupil of Sivori for violin), he was in early life an orchestral and solo violinist, touring extensively in Germany and France. His career as a violinist was suddenly cut short by a nervous affection of the bow-arm. Undaunted, he came to England in his early twenties, and embarked upon a course of study with James Higgs. Already well versed in free composition, he had apparently neglected the more academic side; and in later days he often spoke appreciatively of the help received from Higgs in strict counterpoint, &c. For a short time organist at Taunton (he never had a brilliant technique on organ or pianoforte), he entered upon the



FRANCIS KOELLER

second 'period' when he came to Belfast, in 1887, as conductor of the Philharmonic, a post he held until 1912. What he achieved in that period we know best who have the memory of the 'Gerontius' performances in 1905 and 1907 (which many, including the English soloists, felt to be far superior to, and more truly Elgarian than, the early attempts in England) or of his swan-song, the memorable reading of Act 3 of 'Parsifal,' in March, 1912.

Since then the Philharmonic has progressed under Mr. Godfrey Brown, and now ranks amongst the best amateur societies in the United Kingdom. It is, however, no depreciation of Mr. Brown's good work, but merely justice to his predecessor, to point out the vast difference of the present resources from those of twenty years ago. Then, not only the amateur strings, but the best obtainable wind were very inferior to those of to-day; indeed the start of good orchestral string playing, of which Belfast is not unjustly proud, dates from the advent of Koeller. As an instructor, he was, like so many gifted men, eccentric and somewhat unmethodical, relying upon impulse and mood. In a word, he lived for the inspiration of the glorious moment—and more, he imparted it by that wonderful magnetic force which, had his lot been thrown elsewhere,

would have placed him amongst the world's famous conductors. How often did we despair at the afternoon rehearsal! How often he made us surpass our own best hopes at the evening concert! I recall one occasion in particular—the Mass in D—when our own limited efforts in the orchestra were very poorly supported by second-rate soloists from London, who barely knew their parts. The result at the concert was not ideal; but Koeller pulled us through, and averted disaster again and again in a way that left us gasping with thankfulness at the close. His beat was quiet, his style unobtrusive; only those in front of him knew the power of that glance and that left hand. His memory and grip of a score were remarkable: often did I see him, as I have seen Wood in later days, conduct for five minutes without glancing at the score, and then turn over a dozen or so pages with the utmost sang-froid. Indeed his never-failing 'leads' tempted us to be slothful at times. As a fellow-member said to me long afterwards, 'You could always go out for a drink at the fifty bars' rest, and depend upon Koeller to bring you in.'

Koeller graduated Mus.B. Oxon., in 1886, and Mus.D. in 1898; but it is safe to say that 'Mus.D. Oxon.,' though he was proud of it, was no real indication of his powers. As a 'coach' he was pitiably orthodox and a slave to petty rules: in that respect the victim of the age he lived in. But, away from examination work, no greater iconoclast ever breathed. He loved to overthrow the ancient citadels of academicism, and have a tilt at the school-men. The real value of his teaching was his way of 'You must not . . .'; then, throwing aside the text-book, 'Of course, when the examination is over you may . . .,' and he would dash down an illuminating false relation or pair of consecutives, or some brilliant touch of unorthodox orchestration which would have scandalised the Oxford of Stainer's day. As conductor, so as teacher, ever at his best when, untrammelled by precept, he could act by the force of the inner impulse.

As a composer he was born twenty years too soon. Full of romantic feeling, and instinct with dramatic vitality, his best work was worlds superior to that of most of his British contemporaries; but, like his conducting, fated to pass unnoticed. 'Reullura' (his Mus.Doc. Exercise, and also the prize cantata of the second year of the Feis Ceoil—a work of which Parratt spoke glowingly) and the Ode for the opening of the Belfast City Hall were the two largest; but there were also several fine orchestral works. He was a master of orchestration, and in that respect alone, apart from its melodic charm, and the great beauty of its choral sections, 'Reullura' deserved a longer life. Had he been born late enough to feel the influence which has permeated the school of Vaughan Williams (with whom he had, indeed, much in common, spiritually), Koeller might have reached a fuller maturity. As it was, he stopped at Wagner—his idol of idols; and that (plus the dash of Victorian sentimentalism and the cramping environment of Belfast) induced for the listener a sense of tentativeness in all but his best work.

Ill-health brought his retirement in 1912, and an ill-considered emigration to Australia. After three years there, he returned to Belfast, where he spent the last period in semi-obscurity, still teaching by force of necessity, but amongst a new generation who knew not Moses. Of his eccentricities (many of them merely groundless rumours), or of the charm and the nobility of thought revealed only to those who really knew him, this is not the place to speak; and only passing allusion can be made to his labours amongst the poor and disabled, such as his work with the Cripples' Choir, where he achieved wonderful results.

A sad history, it may be: the history of genius warped and thwarted by its time and environment. But, withal, the history of a great man, loved by the few and revered by all, even by his enemies; a man whose story is the story of a mighty work for art in the North of Ireland. E. N. H.

The 'Destra' Choir and West London Choral Union, conducted by Mr. William S. Lewis, performed Cliffe's 'Ode to the North-East Wind,' on November 5. Their future programmes include 'Phaudig Crohoore' and the abridged concert edition of 'Carmen.'

Obituary

We regret to record the following deaths:

Robert Newman, at Hampstead, on November 4, in his sixty-eighth year. The London musical public's debt to him is second only to that it owes to Sir Henry Wood. Perhaps it would be true to say that the obligation is due to them as a pair, rather than as individuals, for their association at Queen's Hall lasted for over thirty years, during which the Promenade and Symphony Concerts, and other enterprises, have been among the most deservedly popular of London music-makings. Newman began his career as a singer, studying at the Royal Academy of Music, and making some appearances as a bass. The opening of Queen's Hall, in 1893, turned the singer into a manager, and two years later he started the 'Proms.,' with the youthful Henry Wood as conductor. Soon after came the Saturday afternoon Symphony Concerts, and the Sunday afternoon series. There were financial vicissitudes (one ending in bankruptcy, due to an unlucky venture into theatrical management), and as a result a syndicate, with Sir Edgar Speyer as head, took over the enterprise, Newman being appointed manager. This arrangement came to an end soon after the outbreak of the war, when Messrs. Chappell became proprietors of the Orchestra, which added the word 'New' to its title. At the back of all these changes, and through all the difficulties of the past twelve years, the influence of Robert Newman and his ally, Wood, was a stable factor, and the artistic ideals that had been at the back of the concern from the start were never surrendered, though the difficult times led to some inevitable concessions to commerce. Newman did more than manage Queen's Hall: he attended the concerts, and was to be seen regularly in his seat in the back row of the circle. His sterling character, and his long and faithful service to the London musical public, deserve to be commemorated on that spot, and we suggest that the bust of Gervase Elwes should soon have for company one of Robert Newman.

Horton Allison, on October 17, in his eighty-first year. At the early age of ten he entered the Royal Academy of Music, of which institution he later became a Fellow. He studied also at the Leipsic Conservatory, where he greatly distinguished himself, being awarded the chief prize at the close of his three years' course. Returning to London, he began a successful career as a pianoforte recitalist. Soon after he entered St. John's College, Cambridge, where he graduated Mus. Bac. Later he obtained the degree of Mus. Doc. Dublin. Dr. Allison was appointed Professor at the Manchester School of Music on its foundation in 1892. As an examiner and teacher his fame extended to the remote parts of the Empire.

Frank Kidson, at Leeds, on November 7, aged seventy-one. The revival of our national song owes far more to him than is generally recognised. He was one of the founders of the Folk-Song Society, in 1898, and wrote many valuable articles for the Society's *Journal*. He was part-editor of some excellent collections of folk-songs, and his wide knowledge of old music generally was shown in his numerous contributions to the second edition of 'Grove.' His antiquarian research was not confined to music. It extended to literature, and even to china-ware, his book on 'Leeds Pottery' being a standard work among collectors. His publications also included 'British Music Publishers' and (with Miss Mary Neal) 'English Dance and Song.'

Henry Martin Dowson, at Oxford, on October 31, in his seventieth year. A business man—he was manager of a brewery at Oxford—he was also an enthusiastic and accomplished musician. Soon after his arrival at Oxford, in 1890, he was made an honorary member of the University Musical Club. His favourite instrument was the viola, and as a player he was much in demand, giving valuable help to the undergraduates' ensemble classes and the Oxford Orchestra, of which body he was treasurer. During the latter years of his life he took up painting with much success.

Miscellaneous

MUSICIANS' CLUB

The annual dinner took place at Wharncliffe Rooms on November 1. Sir Frederic Cowen was chairman, and in proposing the toast of the Club pointed out that in four years the membership had increased from four hundred to very nearly a thousand. They would soon be able to consider the question of Club premises. Now that Queen's Hall was to be turned into a cinema, Wigmore Hall into a garage (laughter), and Albert Hall into a circus (laughter), the musicians would want a place of their own, where they could literally blow their own trumpet and make their own music. Sir Landon Ronald, Sir David Murray, and Mr. J. W. Ivimey, the hon. secretary, also spoke.

The new Music School at Cambridge is the first building allotted to music since the foundation of the University. It is used for lectures, orchestral and choral rehearsals, and for the housing of the large library bequeathed by the late Richard Pendlebury. The Music Club has a spacious room on the upper floor, where concerts are held on Saturday evenings. There is a Duo-Art Pianola, on permanent loan from the Æolian Company, which is used to illustrate the University lectures of Dr. Cyril Rootham. The programme of the Musical Society includes 'Israel in Egypt' in February, Parry's 'Prometheus Unbound,' and Vaughan Williams's 'Sea' Symphony in June.

Messrs. Ibbs & Tillett ask us to state that owing to the serious illness of his mother, Mr. John Coates has cancelled the visit to America arranged for the New Year, and will therefore be in England for the whole season.

Mr. Arnold Bax was the guest of the Blackheath Pioneer Music Group on October 28, when ten of his songs were sung by Miss Ethel Waddington.

Answers to Correspondents

SPOHR.—(1.) It is not possible to say definitely that your violin can or cannot be treated successfully. It all depends on how far the mischief has gone. It has been claimed that practice checks to some extent the activities of the wood-worm, but it would not be wise to trust to playing as a cure. Your best plan is to send the instrument to some London expert repairer and ask for a report. (2.) Vincenzo Panormo is a well-known maker, and his best instruments command a good price. There are no peculiarities attached to his models, which mostly imitated closely and successfully the large pattern Stradivari. Neatness and finished workmanship are his characteristics —well cut *f* holes and scrolls. You may find in an authentic label the arms of the city of Palermo, at the right-hand side. (3.) We do not know that any Spohr concerto has been recorded for the gramophone. (4.) For obvious reasons we cannot give advice as to the choice of teacher.

E. P.—(1.) A sense of time and rhythm can be cultivated only by suitable studies. Begin by playing and hearing music with strong and direct rhythmical schemes. Get a friend to play or tap out ear-tests in rhythm, which you should write down. Aim at being able to think of a piece of music in terms of rhythm as you now think of it in terms of melody and harmony. (2.) Decidedly you should know something about the various bowings before attempting to write for strings. Read a good violin tutor on this point, and get a player to illustrate; also study the string-writing in standard music. (3.) We know of no analytical edition of the Haydn and Mendelssohn Trios. Why not study Musical Form and Analysis (a very attractive and not over-difficult subject), and so be able to get to the heart of things yourself?

A. G.—The academical dress of the R.C.O. diplomées is: for Associates, cap and gown; for Fellows, cap, gown and hood.

AMBITIOUS.—Certainly you should register with the Teachers' Registration Council. As for your prospects, we should say that musically, and in view of your youth, they seem to be good. But you will, we are sure (or at least we hope) not be offended if we remind you of the importance of general culture. If you aspire to be music mistress in a good school you will find there is much that matters outside music. Your letter strikes us as being, in caligraphy and diction, about two years younger than your years. We feel bound to tell you this. Such things are important, not only in themselves, but as signs. Forgive us! It is for your own good.

T. S.—Have nothing to do with publishers who make demands such as those you describe. You will be simply throwing your money away. We are bound to say that we don't see much of an opening for you as a composer, seeing that you are able to do no more than write unaccompanied dance-melodies. Get them harmonized and properly arranged before submitting them to a publisher. You say you are 'unemployed, and in a bad way as regards money.' You have our sympathy and good wishes, but we do not advise you to build great hopes on composition as a means of livelihood.

NARKY.—(1.) Novello's publish a collection of the sort you inquire about—'Twelve Introits or Short Anthems,' by Arcadelt, Armes, Ouseley, Palestrina, Tye, Stainer, Wesley, &c. For Bach chorales with English words, try the Novello set of thirteen. (2.) Novello's will send selections of anthems which you may retain for a fortnight on approval. When asking for such a selection, give particulars as to the style, length, and degree of difficulty required.

ANXIOUS.—You 'know all the scales from memory,' and appear to be a capable pianist; and now you 'want to get into the song-and-dance line.' Your best plan seems to be to prepare a batch of up-to-date dances, and get a conductor, or a dancing instructor, or proprietor of a dance hall, to hear what you can do. You wonder if your age is against you. What? Too old at thirty-seven? Ridic!

R. H.—In all the matters you inquire about we think you should act on the advice of your 'coach.' We cannot undertake to recommend a teacher. Good correspondence tutors abound, and you must choose the one whose advertised qualifications seem most suited to your needs. Having made your selection, place yourself in his hands as to choice of degree, &c.

GUIDA.—It is difficult to say exactly where the 'slides' come. We should say that in both cases they should be played on the beat. But in actual performance it might be only an approximation. We do not think you need worry about it. If your playing of the passages is spirited and rhythmical, you can't very well be wrong.

SCHERZO.—(Accompanist for A.R.C.M. flute examination.) (1.) The College will give you a list of accompanists, but you must make your own arrangements with the chosen one as to terms and rehearsal. (2.) The pianofortes at the College are tuned to low pitch.

D. H. A.—Try the following from Novello's Music Primers Series: 'Musical Forms,' Pauer; 'Harmony,' Stainer; 'Counterpoint,' Bridge; 'Analysis of Form, as displayed in Beethoven's Pianoforte Sonatas,' Harding; and 'Musical Appreciation,' Foxell.

NOTATION.—The tenor clef is rarely used in modern English choral music. It is, of course, to be preferred to the customary treble clef, marked 8ve lower, but custom is too strong for logic, and publishers have to toe the line accordingly.

J. M. F.-C.—We cannot here go fully into the questions of whole-tone and duodecuple scale systems. You will find them discussed, with many kindred matters, in Eaglefield-Hull's 'Modern Harmony' (Augener).

E. R. T.—You will find ample information for your purpose in 'Carols: their Origin, Music, and connection with Mystery Plays,' by J. W. Phillips (Routledge). Look up the article in 'Grove' as well.

SUPERTONIC SEVENTH.—Of the first two distinctions you mention, the L.R.A.M. diploma is by far the higher. The third is of little value.

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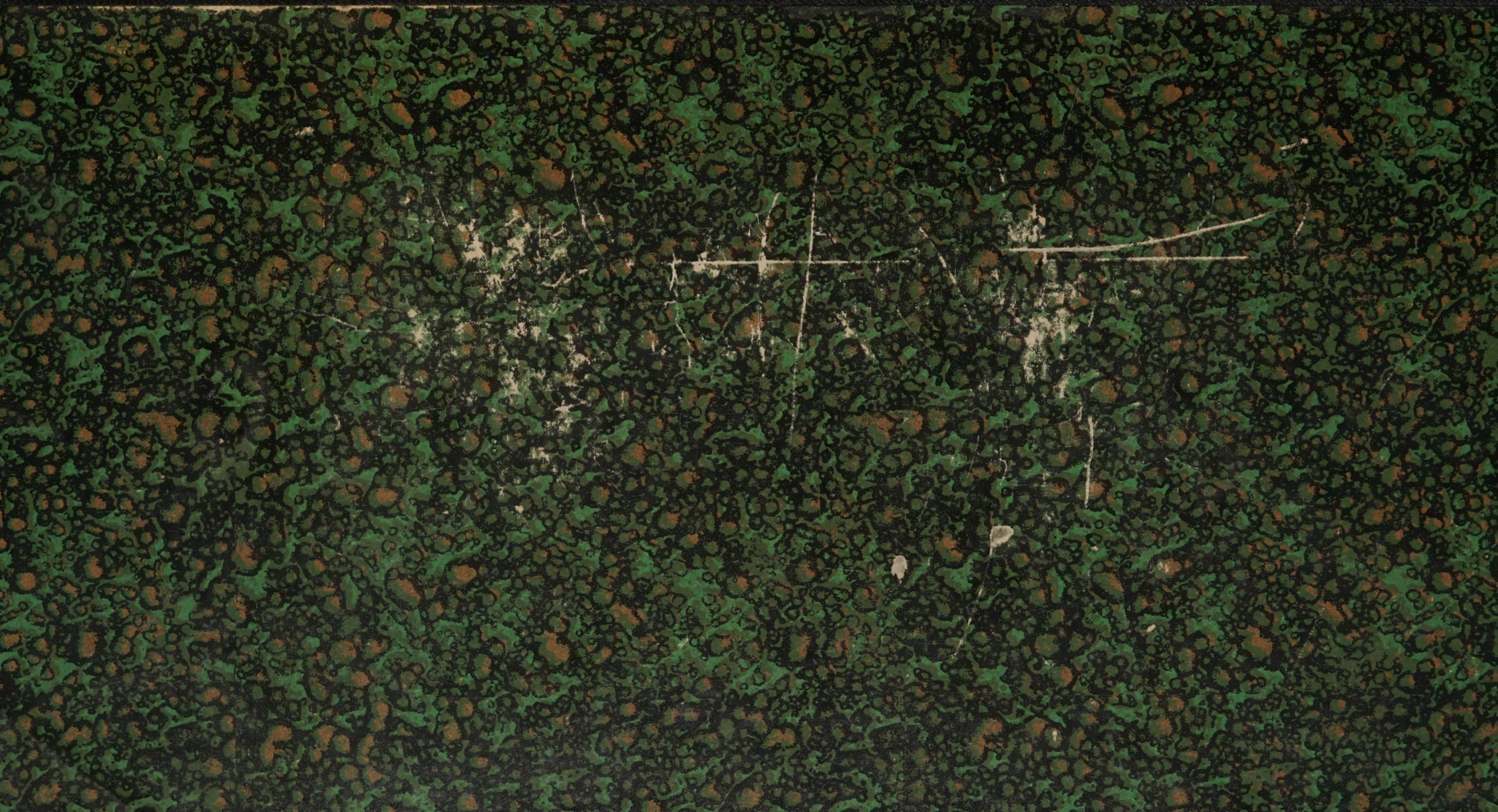
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